PARTITURAS BRASILEIRAS ONLINE

brazilian international songbook online

música de Concerto
Concert music
música de Concierto
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Brazilian International Songbook Online

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Um songbook de ideias

A música brasileira é uma das mais preciosas do mundo. São mais de 400 ritmos catalogados! Uma diversidade impressionante que não se justifica somente pelas dimensões continentais do Brasil, mas também pelo encontro que aqui se deu entre diferentes povos, resultando nesta cultura valiosa e respeitada em todo o planeta!

Toda uma literatura original para bandas presentes nos municípios de todo o Brasil. Uma produção de música de concerto sem paralelos em toda a América Latina.

E é desse caldo cultural brasileiro que surgiram nomes como Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis e Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Guinga, enfim, uma infinidade de nomes que atravessaram fronteiras e ganharam o mundo!

Por outro lado, lembro que quando eu cursava o mestrado na universidade Codarts em Rotterdam, acompanhei os percalços de estudantes de vários países para ter acesso a partituras de música brasileira. Eu mesmo vivi essa mesma aventura ao buscar uma partitura da bela Viola Fora de Moda do Edu Lobo para uma amiga estudante de canto, que deveria participar de uma atividade do curso na qual eu faria o acompanhamento ao piano.

Naquele momento pensei: "Por que não temos acesso fácil a um songbook ou a informações necessárias para se conseguir partituras de uma das músicas mais tocadas e escutadas no mundo?"

Isso aconteceu em 2011 e, inclusive, me motivou a montar uma roda de choro na Holanda, na qual eu era o único brasileiro: o trombonista era islandês; os cavaquinistas, finlandês e holandês; o violonista, argentino; o percussionista, alemão... E todos ávidos em conhecer mais e mais a música brasileira!

O tempo passou e ao assumir a direção do Centro da Música da FUNARTE, me lembrei dessa experiência com músicos estrangeiros e entendi que havia chegado o momento de, com apoio do Itamaraty, fazer um songbook on-line com acesso gratuito, para que todas as nossas embaixadas e consulados divulgassem a nossa música, disponibilizando um link para os estudantes de escolas e conservatórios de todo o mundo!

O sonho se torna agora realidade! E para elaborar o Songbook On-line Internacional da FUNARTE, convidei uma equipe de primeira, como o violonista e arranjador Paulo Aragão, o professor e perito em bandas de música Marcelo Jardim, o experiente editor Ricardo Gilly, o produtor Alexandre Raine, meus companheiros de caminhada no CEMUS: José Schiller, Leila Dantas e Rosana Lemos.

Entendo esta iniciativa como um começo, não só de mapeamento e disponibilização, mas também, de promoção da música brasileira no exterior por meio das partituras e das parcerias com instituições, editoras e compositores, que são fundamentais neste processo.

Agora é com vocês estudantes, músicos e amantes de nossa música rica e diversa! Se deliciem! Seja qual for sua preferência: das bandas de música aos ritmos contagiantes; da música de concerto às trilhas sonoras! Toquem e divulguem a música brasileira! Mergulhem nesta infinidade de sabores musicais tropicais!

Agradecemos a todos que acreditaram no projeto e autorizaram gratuitamente a publicação das partituras no Songbook Internacional online.

E que ele tenha longa vida para que a nossa música seja também a música de todos os povos!

Marcos Souza
Diretor do Cemus/Funarte/Minc

A songbook of ideas

Brazilian music is one of the most precious in the world. There are over 400 cataloged rhythms! An impressive diversity that is not justified only by Brazil's continental dimensions, but also by the encounter among different peoples that has taken place here, resulting in this valuable culture, respected throughout the world!

All this original literature for bands present in municipalities throughout Brazil. An unparalleled concert music production throughout Latin America.

And it is from this Brazilian cultural melting pot that Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis and Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Ginga, in short, a multitude of names, emerged, crossed borders and conquered the world!

On the other hand, I remember that, when I was studying for a master's degree at Codarts University in Rotterdam, I could see the difficulties students from various countries had when they tried to get access to Brazilian music scores. I myself experienced this same adventure when I searched for the score of Edu Lobo's beautiful Viola Fora de Moda for a singing student friend, who was supposed to participate in a course activity in which I would play the piano.

At that moment I thought, "Why don't we have easy access to a songbook or the necessary information to get scores of one of the most played songs in the world?"
This happened in 2011 and it motivated me to set up a Choro group in Holland, in which I was the only Brazilian: the trombonist was Icelandic; the cavaquinho players, Finnish and Dutch; the guitarist, Argentinian; the percussionist, German... And all eager to learn more and more about Brazilian music!

Time went by and, when I became the head of FUNARTE's Music Center (CEMUS), I remembered that experience with foreign musicians and understood that the time had come to, with the support of the Brazilian Foreign Relations ministry, make an online songbook with free access, so that all our embassies and consulates could disseminate our music, providing a link to students from schools and conservatories around the world!
The dream now becomes real! And to prepare FUNARTE's online International Songbook, I invited a first-rate team, such as guitarist and arranger Paulo Aragão, professor and band expert Marcelo Jardim, experienced editor Ricardo Gilly, producer Alexandre Raine, and my CEMUS fellows: José Schiller, Leila Dantas and Rosana Lemos.

I think of this initiative as a beginning, not only of mapping and availability, but also of promotion of Brazilian music abroad by means of the scores now available and partnerships with institutions, publishers and composers, which are fundamental in this process.

Now it's up to you, students, musicians and lovers of our rich and diverse music! Enjoy! Whatever your preferencemay be, from music bands to contagious rhythms; from concert music to soundtracks, play and spread Brazilian music! Immerse yourselves in this myriad of tropical musical flavors!

We thank all those who believed in the project and gratuitously authorized the publication of their scores in our online International Songbook. *May it have a long life so that our music can also be the music of all peoples!*

Marcos Souza
Director – Cemus/Funarte/Minc

Un songbook de ideas

La música brasileña es una de las más preciosas del mundo. ¡Son más de 400 ritmos catalogados! Una diversidad impresionante que no se justifica solamente por las dimensiones continentales de Brasil, pero también por el encuentro que aquí se ha dado entre diferentes pueblos, resultando en esta cultura valiosa y respetada ¡en todo el mundo!

Toda una literatura original para bandas presentes en los municipios de todo Brasil. Una producción de música de concierto sin paralelos en toda América Latina.

Y es de ese caldo cultural brasileño que surgieron nombres como: Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis y Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Guinga, en fin, una infinidad de nombres que atravesaron fronteras y ¡ganaron el mundo!

Por otro lado, me recuerdo que cuando cursaba la maestría en la universidad Codarts en Rotterdam, acompañé las eventualidades de estudiantes de varios países para tener acceso a las partituras de música brasileña. He sido yo que también, he vivido esa aventura al buscar una partitura de la bella Viola Fora de Moda de Edu Lobo para una amiga estudiante de canto, que debería participar de una actividad del curso en la cual yo la acompañaría con el piano.

En aquel momento pensé: "¿Por qué no tenemos acceso fácil a un songbook o a las informaciones necesarias para se consiga partituras de una de las músicas más tocadas y escuchadas en el mundo?"

Esto ocurrió en 2011 y, incluso, me motivó a montar una roda de choro en Holanda, en la cual yo era el único brasileño: el trombonista era islandés; los cavaquinistas, finlandes y holandes; el violinista, argentino; el percusionista, alemán... Y todos ávidos en conocer más y más ¡la música brasileña!

¡El tempo ha pasado y al asumir la dirección del Centro de Música de FUNARTE (Fundación Nacional de Artes), me he recordado de esta experiencia con músicos extranjeros y entendí que había llegado el momento de, con el apoyo de Itamaraty, hacer un songbook on-line con acceso gratuito, para que nuestras embajadas y consulados divulguen nuestra música, disponibilizando un link para los estudiantes de escuelas y conservatorios de todo el mundo!

¡El sueño se ha vuelto realidad! Y para elaborar el Songbook On-line Internacional de FUNARTE, he invitado a un equipo de primera, como el violinista y arreglista Paulo Aragão, el profesor y perito en bandas de música Marcelo Jardim, el experimentado Ricardo Gilly, el productor Alexandre Raine, mis compañeros de jornada en CEMUS (Centro de la Música): José Schiller, Leila Dantas y Rosana Lemos.

Entiendo esta iniciativa como un comienzo, no sólo del mapeo y disponibilización, pero también, de promoción de la música brasileña en el exterior por medio de las partituras y de las sociedades con instituciones, editoriales y compositores, que son fundamentales en este proceso.

¡Ahora es con ustedes estudiantes, músicos y amantes de nuestra música rica y diversa! ¡Deliciénse! sea cual sea su preferencia: de las bandas de música a los ritmos contagiosos; de la música de concierto a las bandas sonoras! ¡Toquen y divulguen la música brasileña! ¡Zambúllanse en esta infinidad de sabores musicales tropicales!

Le agradecemos a todos los que creyeron en el proyecto y autorizaron gratuitamente la publicación de las partituras en el Songbook Internacional Online.

¡Y que él tenga una larga vida para que nuestra música sea también la música de todos los pueblos!

Marcos Souza
Director de Cemus/Funarte/Minc

Un songbook d'idées

La chanson brésilienne est l'une de plus précieuses du Monde. Il y a plus de 400 rythmes répertoriés! Une diversité impressionnante que l'on ne justifie pas que pour la dimension continentale du Brésil, mais aussi par la rencontre de différents peuples dans le passé, ce qui a produit une culture riche et respectée partout dans le monde ! Il y a toute une littérature originale pour des groupes de musiciens venus des plusieurs régions du Brésil. Il existe une production de musiques de concert incomparable en toute l'Amérique Latine.

Et c'est grâce à ce bouillon de culture que l'on voit la naissance des noms tels quels Tom Jobim, Vinicius de Moraes, Milton Nascimento, Elis Regina, Carmem Miranda, Zequinha de Abreu, Pixinguinha, Villa-Lobos, Egberto Gismonti, Ivan Lins, Francis e Olivia Hime, Hermeto Pascoal, Spok, Chico Science, Guinga, enfin, une infinité de noms qui ont traversé des frontières pour devenir célèbres aux quatre coins du monde!

Toutefois, quand je préparais un Master à l'Université Codarts à Rotterdam, j'ai suivi de près les difficultés des étudiants étrangers pour avoir accès aux partitions de musiques brésiliennes. Et moi-même, j'ai eu du mal à trouver la partition de la belle chanson Viola Fora de Moda écrite par Edu Lobo. C'était pour aider une amie, étudiante de chant, qui devrait participer à une activité du cours, dans laquelle je jouerais du piano. A ce moment-là je me suis dit : « Pourquoi n'arrivons-nous pas à trouver facilement un songbook ou des informations indispensables à propos des partitions de l'une des chansons le plus jouées au monde ?

C'était en 2011, cette situation m'a motivé à créer un groupe de chanteurs de « choro » au Pays Bas, dans lequel j'étais le seul Brésilien : le tromboniste était Islandais, les joueurs de « cavaquinhos » étaient Finlandais et Hollandais; le joueur de guitare, Argentin ; le percussionniste, Allemand… Et tous avaient hâte de connaître de plus en plus la musique brésilienne ! Au fil du temps, comme directeur du « Centro da Música da FUNARTE », je me suis souvenu de cette expérience avec des musiciens étrangers et j'ai compris que c'était le moment de faire un songbook offrant un accès gratuit en ligne, avec le soutien de l'Itamaraty, pour qui toutes les ambassades et les consulats puissent diffuser notre musique à partir d'un lien pour les étudiants des écoles e des conservatoires du monde entier !

Enfin le rêve devient réalité ! Et pour mettre au point le Songbook On-line Internacional da FUNARTE, j'ai invité une équipe de plus haut niveau, comme le violoniste et arrangeur Paulo Aragão, le professeur et expert en groupe de musiciens Marcelo Jardim, le très compétent Ricardo Gilly, le producteur Alexandre Raine, des copains du CEMUS : José Schiller, Leila Dantas e Rosana Lemos.

J'envisage cette initiative comme un début, pas seulement de localisation et des possibilités d'accès aux informations, mais également de la promotion de la musique brésilienne à l'étranger par le biais des partitions et grâce aux partenariats avec des institutions, des éditeurs et des compositeurs, qui sont essentiels dans ce processus.

Maintenant, c'est à vous : étudiants, musiciens et passionnés de notre musique tellement riche et diversifiée ! Profitez-en ! Quelle que soit votre préférence : des groupes des musiciens aux rythmes envoûtants; de la musique de concert aux bandes sonores ! Jouez de la musique brésilienne et diffusez-la ! Plongez dans cet univers de la musique tropicale, il y en a pour tous les goûts !

Merci a tous ceux qui ont contribué à ce projet !

Et qu'il vive pour très longtemps pour que notre musique soit aussi la musique de tous les peuples !

Marcos Souza
Directeur – Cemus/Funarte/Minc

Песенник идей

一本创意歌集

Música brasileira de concerto

O Brasil tem provavelmente a mais antiga e prolífica produção de música de concerto das Américas. Existem partituras e registro de compositores brasileiros desde o século 16. Nos grandes ciclos que marcaram a economia brasileira, houve enorme difusão e crescimento da vida musical. Em Minas Gerais no século 19, por exemplo, a maioria das cidades tinha, no mínimo, sua própria orquestra ou banda municipal. No Maranhão existe um acervo significativo de partituras de compositores que remonta ao século 18. Em Itabaiana, Sergipe, a Sociedade Filarmônica N. Sra. Da Conceição, fundada em 1745, é a mais antiga ainda em funcionamento no Brasil. Goiás dispõe de acervo expressivo de música produzida desde o período colonial. Na Bahia, antiga capital colonial, no Rio de Janeiro, capital do Império, enfim, em espaços diversificados, encontramos um acervo preservado ou em processo de recuperação para integrar o repertório de solistas, conjuntos vocais e instrumentais e orquestras, contribuindo para a compreensão do dinamismo construtor da nossa identidade cultural.

Compositores como João de Deus de Castro Lobo, José Joaquim Emerico Lobo de Mesquita, e tantos outros, estão entre aqueles cuja produção foi significativamente preservada e cujas partituras vêm sendo recuperadas, editoradas, tendo várias delas sido gravadas por orquestras e intérpretes brasileiros. São a culminância de uma produção presente desde o período colonial em Salvador, Goiás, Minas Gerais, Rio de Janeiro, enfim, em diferentes regiões e processos culturais.

Esta atividade intensa que marca a história da música no Brasil cria um ambiente e uma tradição musical que propiciam o surgimento do Padre José Maurício Nunes Garcia, o maior compositor das Américas do período colonial, com uma obra significativa do final do século 18 às primeiras décadas do século 19. Foi o primeiro compositor do continente a ser objeto de um ensaio crítico em publicação especializada na Áustria, então um dos grandes centros da música europeia, que abrigou Haydn, Mozart, Beethoven, só para citar alguns nomes. A excelência de sua música sensibilizou o príncipe regente e futuro rei D. João VI a ponto de instituir uma pensão vitalícia para ele, apesar do compositor da corte imperial ser Marcos Portugal, vindo da metrópole.

Mais uma vez, no século 19, já no período imperial, o maior compositor das Américas Antonio Carlos Gomes, também é brasileiro, autor de óperas estreadas no Scala de Milão, celebradas na Itália, admiradas por Verdi, e adotadas com sucesso por grandes companhias de ópera.

No século vinte, novamente temos um expoente de reconhecimento mundial em Villa-Lobos. Compositor com obras gravadas e apresentadas pelos maiores intérpretes, como Arthur Rubinstein, Andres Segovia, e orquestras -Radio e Televisão Francesa, Nova Iorque, entre outras - é também referência fundamental na afirmação do violão como solista no século 20. Sua obra está fortemente inspirada nos ritmos e formas brasileiros, que ele buscou e conheceu na convivência com músicos populares como Pixinguinha, João Pernambuco, Donga, e em fontes da tradição folclórica e manifestações populares de diversas regiões.

Estes nomes, ainda que sejam os mais conhecidos internacionalmente, integram uma vasta produção musical por compositores expressivos que renovam a força da música brasileira de concerto, em todas as suas manifestações e correntes estéticas. Este primeiro volume contém música brasileira de concerto do período colonial ao contemporâneo de compositores como, somente para exemplificar, os já citados José Maurício Nunes Garcia, Carlos Gomes, e José Joaquim Emerico Lobo de Mesquita, considerado o mais importante compositor da "Escola Mineira" do século 18, com obras vocais de caráter eminentemente religioso; Alberto Nepomuceno, um dos compositores ligado à escola nacionalista entre o final do século 19 e início do século 20, defensor do uso da língua portuguesa nas músicas vocais como afirmação de nossa identidade, também com peças para diversas formações instrumentais, destacando-se as para piano solo, para quarteto e para orquestra de cordas; Camargo Guarnieri, com uma produção que redimensiona a cultura popular paulista e brasileira e uma compreensão artística identificada com Mario de Andrade; Edino Krieger, compositor de uma vasta obra com fases estéticas distintas, desde o Grupo Música Viva, criador das Bienais de Música Brasileira Contemporânea, e uma atuação significativa na difusão e defesa da música brasileira de concerto, presente neste primeiro volume com uma série de canções; Gilberto Mendes, pioneiro da música concreta e da música aleatória no Brasil, criador do Festival de Música Nova, tem aqui uma série de peças para canto e piano; e outros compositores de várias gerações e períodos de nossa história igualmente importantes para a construção de nossa identidade e riqueza cultural na área da música de concerto.

Brazilian concert music

Brazil has most certainly the oldest and most prolific concert music production in the Americas. There are scores and written records of Brazilian composers since the 16th century. Musical life grew and spread enormously in the great cycles that marked the Brazilian economy. In Minas Gerais in the 19th century, for example, most cities had at least their own orchestra or municipal band. In Maranhão there is a significant collection of scores of composers dating back to the 18th century. In Itabaiana, Sergipe, the N. Sra. da Conceição Philharmonic Society, established in 1745, is the oldest still in operation in Brazil. Goiás has had an impressive collection of music produced since the colonial period. In Bahia, a former colonial capital, in Rio de Janeiro, capital of the Empire, as well as in a variety of places, we find collections, either preserved or being recovered to become part of the repertoire of soloists, vocal and instrumental ensembles, and orchestras, thus contributing to the understanding of the dynamism that has built our cultural identity.

Composers such as João de Deus de Castro Lobo, José Joaquim Emerico Lobo de Mesquita, and many others, are among those whose production has been significantly preserved and whose scores have been recovered, edited, and several of them recorded by Brazilian orchestras and performers. They are the culmination of a production that has existed since the colonial period in Salvador, Goiás, Minas Gerais, Rio de Janeiro, in short, in different regions and cultural processes.

This intense activity, which marks the history of music in Brazil, creates an environment and a musical tradition that foster the emergence of Father José Maurício Nunes Garcia, the greatest composer of the Americas in the colonial period, with a significant body of work in the late 18th and early 19th centuries. He was the first composer of the continent to be the object of a critical essay in a specialized publication in Austria, then one of the great centers of European music, which housed Haydn, Mozart and, Beethoven, just to name a few. The excellence of José Maurício Nunes Garcia's music moved the prince regent and future king D. João VI to the point of instituting a lifelong pension for him, despite the fact that the composer of the imperial court, who had come from the metropolis (Lisbon), was Marcos Portugal.

Once again, in the 19th century, in the Brazilian imperial period, the greatest composer of the Americas, Antonio Carlos Gomes, was also Brazilian and author of operas premiered at the Teatro alla Scala (Milan), celebrated in Italy, admired by Verdi and successfully performed by great opera companies.

In the 20th century, again we have a world-wide recognized composer: Villa-Lobos. With works recorded and presented by the greatest interpreters - Arthur Rubinstein, Andres Segovia - and orchestras - the French Radio and Television, New York, among others -, he is also a fundamental reference in the affirmation of the guitar as a soloist in the 20th century. His work is strongly inspired by Brazilian rhythms and forms, which he sought and met with popular musicians such as Pixinguinha, João Pernambuco, Donga, and sources of folkloric tradition and popular festivals from various regions.

Those internationally well-known names are part of a vast musical production by expressive composers that renew the force of the Brazilian concert music in all its aesthetic currents and manifestations. This first volume contains Brazilian concert music from the colonial period to the contemporary by composers such as the already mentioned José Maurício Nunes Garcia, Carlos Gomes, and José Joaquim Emerico Lobo de Mesquita - considered the most important composer of the "Escola Mineira" in the 18th century - with vocal works eminently of religious character; Alberto Nepomuceno, one of the composers connected to the nationalist school between the end of the 19th and the beginning of the 20th centuries, who advocated the use of the Portuguese language in vocal music as an affirmation of our identity, also with pieces for various instrumental formations, solo piano, quartet and string orchestra; Camargo Guarnieri, with a production that gives a new dimension to the popular culture of São Paulo and Brazil and an artistic understanding identified with Mario de Andrade; Edino Krieger, composer of a vast work with distinct aesthetic phases since the Live Music Group, creator of the Contemporary Brazilian Music Biennials, and with significant action in the diffusion and defense of Brazilian concert music, is present in this first volume with a series of songs ; Gilberto Mendes, pioneer of concrete music and aleatoric music in Brazil, creator of the New Music Festival, has a series of pieces for voice and piano here; and other composers of various generations and periods of our history, equally important for the construction of our identity and cultural richness in the area of concert music.

Música brasileña de concierto

Brasil tiene probablemente la más antigua y prolífica producción de música de concierto de las Américas. Existen partituras y registro de compositores brasileños desde el siglo 16. En los grandes ciclos que marcaron la economía brasileña, hubo una enorme difusión y crecimiento de vida musical. En Minas Gerais en el siglo 19, por ejemplo, la mayoría de las ciudades tenía, por lo mínimo, su propia orquesta o banda municipal. En Maranhão existe un acervo significativo de partituras de compositores que remonta al siglo 18. En Itabaiana, Sergipe, la Sociedad Filarmónica N. Sra. Da Conceição, fundada em 1745, es la más antigua aún en funcionamiento en Brasil. Goiás, dispone de un acervo expresivo de música producida desde el período colonial. En Bahia, antigua capital colonial, en Río de Janeiro, capital del Imperio, en fin, en espacios diversificados, encontramos un acervo preservado o en proceso de recuperación para integrar el repertorio de solistas, conjuntos vocales e instrumentales, orquestas, contribuyendo para la compresión de dinamismo constructor nuestra identidad cultural.

Compositores como: João de Deus de Castro Lobo, José Joaquim Emerico Lobo de Mesquita, y otros tantos, están entre aquellos cuya producción ha sido significativamente preservada y las partituras están siendo recuperadas, editadas, siendo varias de ellas grabadas por orquestas e intérpretes brasileños. Son la culminación de una producción presente desde el período colonial en Salvador, Goiás, Minas Gerais, Río de Janeiro, en fin, diferentes regiones y procesos culturales. Esta actividad intensa que marca la historia de la música en Brasil crea un ambiente y tradición musical que propician el surgimiento del Padre José Maurício Nunes Garcia, el mayor compositor de las Américas del período colonial, con una obra significativa del final del siglo 18 y de las primeras décadas del siglo 19. Ha sido el primer compositor del continente a ser objeto de un ensayo crítico en una publicación especializada en Austria, en aquella época uno de los grandes centros de la música europea, que ha acogido a Haydn, Mozart, Beethoven, sólo para citar algunos nombres. La excelencia de su música sensibilizó el príncipe regente y futuro rey D. João VI a punto de instituir una pensión vitalicia para él, a pesar de que Marcos Portugal, haya venido de la metrópoli, y fuera el compositor de la corte imperial.

Una vez más, en el siglo 19, ya en el período imperial, el mayor compositor de las Américas, Antonio Carlos Gomes, es también brasileño, autor de óperas estrenadas en Scala de Milán, celebradas en Italia, admiradas por Verdi, y adoptadas con éxitos por las grandes compañías de ópera.

En el siglo 20, nuevamente, tenemos un exponente de reconocimiento mundial en Villa-Lobos. Compositor con obras grabadas y presentadas por los mayores intérpretes como Arthur Rubinstein, Andres Segovia, y orquestas - Radio y Televisión Francesa, Nueva York, entre otras - es también referencia fundamental en la afirmación de la guitarra como solista en el siglo 20. Su obra está fuertemente inspirada en los ritmos y formas brasileños, que él ha buscado y ha conocido en la convivencia con músicos populares como: Pixinguinha, João Pernambuco, Donga, y en fuentes de tradición folclórica y manifestaciones populares de diversas regiones.

Estos nombres, aunque sean los más conocidos internacionalmente, integran una vasta producción musical por compositores expresivos que renuevan la fuerza de la música brasileña de concierto, en todas sus manifestaciones y corrientes estéticas. Este primer volumen contiene música brasileña de concierto del período colonial al contemporáneo de compositores como, solamente para ejemplificar, los ya citados: José Maurício Nunes Garcia, Carlos Gomes, y José Joaquim Emerico Lobo de Mesquita, considerado el más importante compositor de la "Escuela Mineira" del siglo 18, con obras vocales de carácter eminentemente religioso; Alberto Nepomuceno, uno de los compositores ligado a la escuela nacionalista entre el final del siglo 19 e inicio del siglo 20, defensor del uso de la lengua portuguesa en las músicas cantadas como afirmación de nuestra identidad, también con piezas para diversas formaciones instrumentales, destacándose las del piano solo, para cuarteto y para orquesta de cuerdas; Camargo Guarnieri, con una producción que redimensiona la cultura popular paulista y brasileña y una comprensión artística identificada con Mario de Andrade; Edino Krieger, compositor de una vasta obra con fases estéticas distintas, desde el Grupo Música Viva, creador de la Bienal de Música Brasileña Contemporánea, y una actuación significativa por la difusión y defensa de la música brasileña de concierto, presente en este primer volumen con una serie de canciones; Gilberto Mendes, pionero de la música concreta y de la música aleatoria en Brasil, creador del Festival de Música Nova, hay aquí una serie de piezas para canto y piano; y otros compositores de varias generaciones y períodos de nuestra historia igualmente importantes para la construcción de nuestra identidad y riqueza cultural en el área de la música de concierto.

La musique brésilienne de concert

Le Brésil a probablement la plus ancienne et prolifique production de musique de concert de l'Amérique. Il y a des partitions musicales et des registres de compositeurs brésiliens depuis le 16ème siècle. Pendant les grands cycles de production de l'économie brésilienne, il y a eu une énorme diffusion et un grand développement de la vie musicale.

A Minas Gerais, au 19ème siècle, par exemple, la plupart des villes avait, au moins, son propre orchestre ou groupe musical. A l'Etat du Maranhão, au nord du Brésil, il y a une collection importante de partitions de compositeurs qui datent du 18ème siècle. A Itabaiana, à l'Etat du Sergipe, la " Sociedade Filarmônica N. Sra. da Conceição", fondée en 1745, est la plus ancienne encore en fonctionnement au Brésil. A Goiás, on peut trouver des collections de musiques assez importantes produites depuis la période coloniale. A Bahia, l'ancienne capitale coloniale, à Rio de Janeiro, capitale de l'Empire, enfin, un peu partout au Brésil, il y a des collections préservées ou en processus de récupération pour incorporer des répertoires de solistes, des groupes de chanteurs et de musiciens, des orchestres, a fin de favoriser la compréhension du dynamisme qui constitue notre identité culturelle.

Des compositeurs comme João de Deus de Castro Lobo, José Joaquim Emerico Lobo de Mesquita, et beaucoup d'autres, sont parmi ceux dont la production a été fortement préservée et les partitions musicales récupérées et éditées. Quelques-unes ont été enregistrées par des orchestres et des interprètes brésiliens. C'est le résultat d'une production présente depuis la période coloniale à Salvador, Goiás, Minas Gerais, Rio de Janeiro, enfin, dans diverses régions et processus culturels.

Cette forte activité musicale, qui marque l'histoire de la musique au Brésil, crée une ambiance et une tradition musicale qui favorise l'apparition du Prêtre José Maurício Nunes Garcia, le plus grand compositeur du Continent Américain à la période coloniale, dont l'œuvre était très importante à la fin du 18ème siècle et aux premières décennies du 19ème. Il fut le premier compositeur du continent à faire l'objet d'un essai critique dans une publication spécialisée en Autriche, qui à l'occasion, était l'un de plus grands centres de la musique européenne, qui a accueilli Haydn, Mozart, Beethoven, pour n'en citer que quelques-uns. L'excellence de sa musique a sensibilisé le prince régent et le futur roi D. João VI à tel point que celui-ci lui a accordé une pension de retraite jusqu'à la fin de sa vie, bien que le compositeur officiel de la court impériale, soit Marcos Portugal.

Au 19ème siècle, à la période impériale, le plus grand compositeur du continent américain est Antonio Carlos Gomes, brésilien, auteur d'opéras joués au Scala de Milan, célébrés en Italie, admirés par Verdi, et adoptés avec du succès par les plus grandes compagnies d'opéra.

Au 20ème siècle, la musique brésilienne de concert est mondialement célèbre grâce à Villa-Lobos, compositeur dont les œuvres ont été enregistrées et jouées par les plus grands interprètes, comme Arthur Rubinstein, Andres Segovia, et par les orchestres – Radio et Télévision Française, New York, parmi d'autres. Villa-Lobos est également une référence fondamentale en ce qui concerne l'affirmation de la guitare comme soliste au 20ème.

Son œuvre est fortement inspirée par les formes et les rythmes brésiliens, qu'il a connus quand il côtoyait plusieurs musiciens populaires tels quels Pixinguinha, João Pernambuco, Donga, mais aussi grâce aux traditions et manifestations populaires de différentes régions du Brésil.

Bien qu'ils soient les plus célèbres du point de vue international, ces musiciens intègrent une vaste production musicale par des compositeurs expressifs qui renouvèlent la force de la musique brésilienne de concert, en toutes ses manifestations et tendances esthétiques. Ce premier tome présente de la musique brésilienne de concert de la période coloniale à l'époque contemporaine. Ce sont des œuvres des compositeurs, cité précédemment, José Maurício Nunes Garcia, Carlos Gomes, e José Joaquim Emerico Lobo de Mesquita, ce dernier, considéré comme le plus important compositeur de l' « Escola Mineira » du 18ème, avec des œuvres vocales essentiellement religieuses ; Alberto Nepomuceno, l'un des compositeurs liés à l'école nationaliste entre la fin du 19ème et le début du 20ème, défenseur de l'emploie de la langue portugaise dans les chansons comme affirmation de notre identité, auteur de pièces pour de différentes formations instrumentales, surtout celles faites pour du piano solo, pour des quatuor et des orchestres à cordes ; Camargo Guarnieri, dont la production redimensionne la culture populaire paulista – de São Paulo - et brésilienne et s'approche de la production artistique de Mario de Andrade ; Edino Krieger, compositeur dont l'œuvre était marquée par des périodes esthétiques très variées, depuis le « Grupo Música Viva, responsable par la création des « Bienais de Música Brasileira Contemporânea » et par la diffusion et préservation de la musique brésilienne de concert, présente dans ce premier tome avec une gamme de chansons ; Gilberto Mendes, avant-gardiste de la musique concrète et de la musique aléatoire au Brésil, créateur du « Festival de Música Nova » présente ici une série de pièces pour chant et piano ; et d'autres compositeurs de plusieurs générations et périodes de notre histoire tellement importants pour la construction de notre identité et notre richesse culturelle dans le domaine de la musique de concert.

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MUSICA BRASILIS www.musicabrasilis.org.br

O portal **Musica Brasilis** foi criado em 2009 com o objetivo de tornar partituras de repertórios brasileiros de todos os tempos e gêneros disponíveis pela web. A arquitetura de informação em que se baseia viabiliza buscas por autor, título, instrumentação e gênero, além de período. Buscando o alinhamento com novas tendências da web – principalmente padrões da web semântica –, cada partitura tem o seu identificador único, o que facilita a sua localização através dos mecanismos de busca.

Parcerias alinhadas com a Academia Brasileira de Música, SESC Partituras, CCSP – Centro Cultural São Paulo – e IMS – Instituto Moreira Salles - têm contribuído para tornar o portal um ponto de entrada para outros sites que disponibilizam partituras.

A relação a seguir corresponde a uma pequena parte das cerca de 1500 partituras disponíveis no portal hoje. Buscou-se, com esse recorte, apontar para compositores emblemáticos de cada período.

Musica Brasilis web portal was set up in 2009 with the aim of making scores of Brazilian repertoires of all times and genres available on the web. The information architecture on which it is based enables search by author, title, instrumentation and gender, as well as period. Seeking alignment with new web trends - mainly semantic web standards -, each score has its unique identifier, which facilitates its location through search engines.

Partnerships with the Brazilian Academy of Music, SESC Partituras, CCSP - Centro Cultural São Paulo - and IMS - Moreira Salles Institute - have contributed to make the portal an entry point to other websites that offer musical scores.
The following list corresponds to a small part of the approximately 1,500 scores available on the portal today. This selection is an attempt to point out emblematic composers of each period.

El portal **Musica Brasilis** ha sido creado en 2009 con el objetivo que las partituras de repertorios brasileños de todos los tiempos y géneros estén disponibles en la web. La arquitectura de información en que se basa viabiliza buscas por autor, título, instrumentación y género, a parte del periodo. Buscando la armonización con nuevas tendencias de la web – principalmente patrones de la web semántica – cada partitura tiene su identificador único, lo que facilita su ubicación a través de los mecanismos de búsqueda.

Asociaciones alineadas con la Academia Brasileña de Música, SESC Partituras, CCSP – Centro Cultural São Paulo – y IMS – Instituto Moreira Salles - han contribuido para transformar el portal en un punto de entrada para otros sitios que disponibilizan las partituras.

La relación, a seguir, corresponde a una pequeña parte de alrededor de 1500 partituras disponibles en el portal hoy. Se buscó, con ese recorte, destacar compositores emblemáticos de cada período.

Le portail web **Musica Brasilis** a été crée en 2009 avec le but de mettre à disposition sur le web, les partitions de répertoires brésiliens de toujours et de tous les genres. Son organisation permet une recherche par auteur, titre, instrumentation et genre, en plus de la période. Pour s'adapter le mieux possible aux nouvelles tendances du web – surtout les normes sémantiques du web – chaque partition musicale a un identifient unique, ce qui rend sa localisation plus facile par biais des mécanismes de recherche.

Grâce aux collaborations très étroites avec l'Academia Brasileira de Música, le SESC Partituras, le CCSP – Centro Cultural São Paulo – et l'IMS – Instituto Moreira Salles, ce portail web est devenu une porte d'accès à d'autres sites internet qui mettent à disposition du public, des partitions musicales.

La liste suivante correspond à une petite partie d'environ 1500 partitions disponibles au portail web actuellement. Celui-ci a été organisé de façon à mettre en évidence les compositeurs célèbres de chaque période.

Портал Musica Brasilis

Musica Brasilis的门户网站成立

João de Deus Castro Lobo

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João de Deus de Castro Lobo (1794-1832)

Abertura em ré

Editoração: Antonio Campos

orquestra
(orchestra)

39 p.

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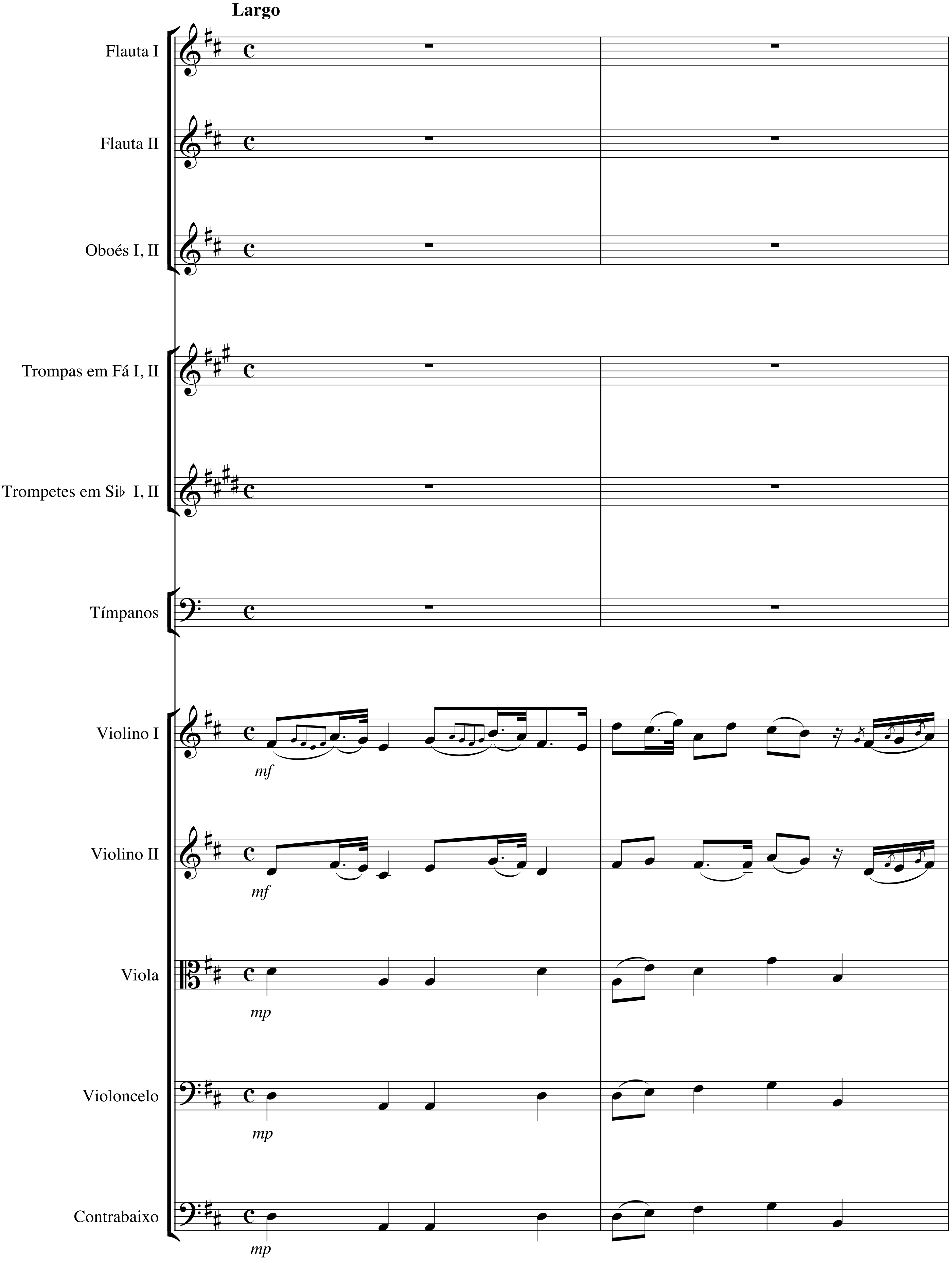
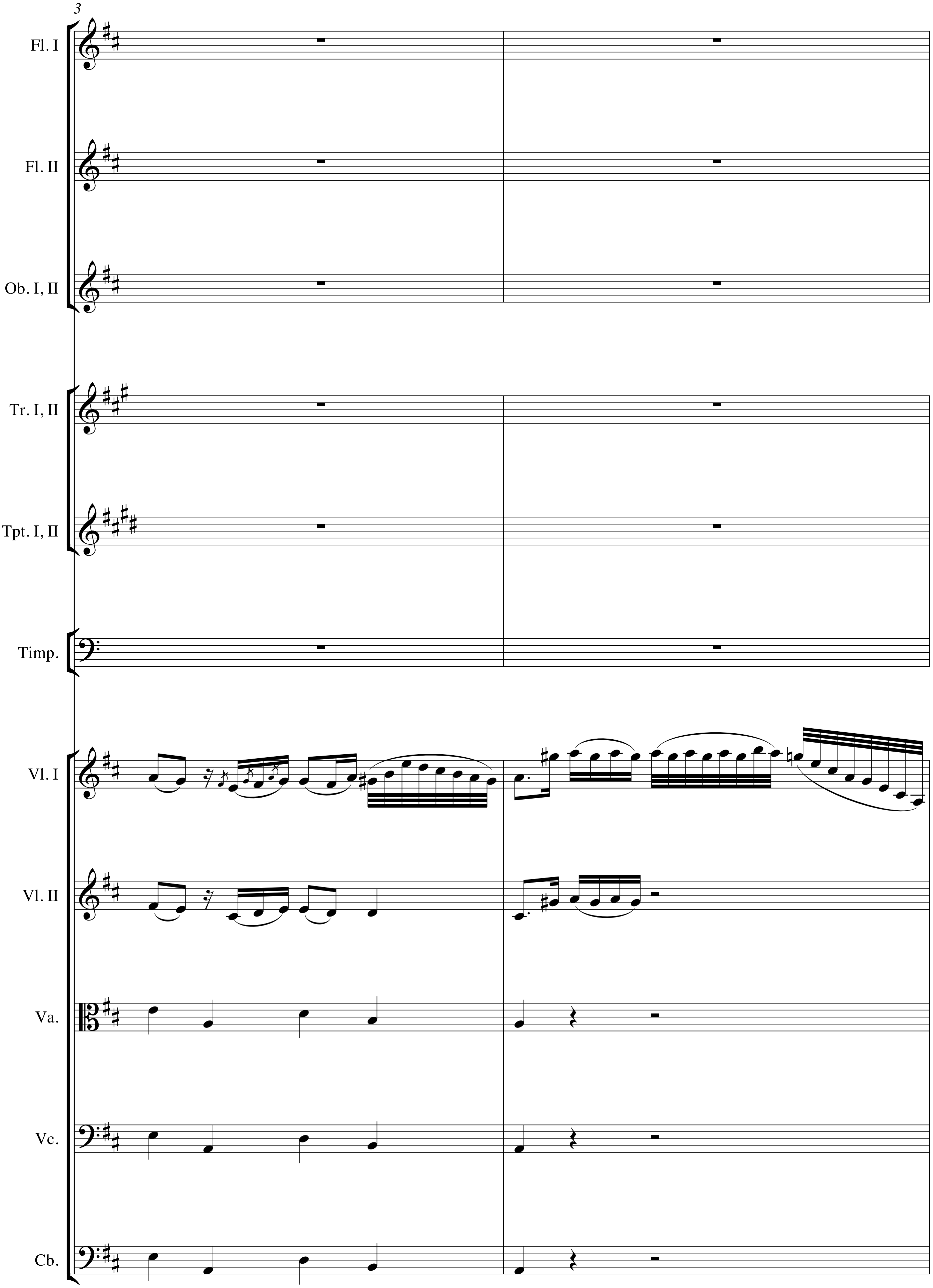
Rio de Janeiro, 2017

MUSICA BRASILIS

Abertura em Ré

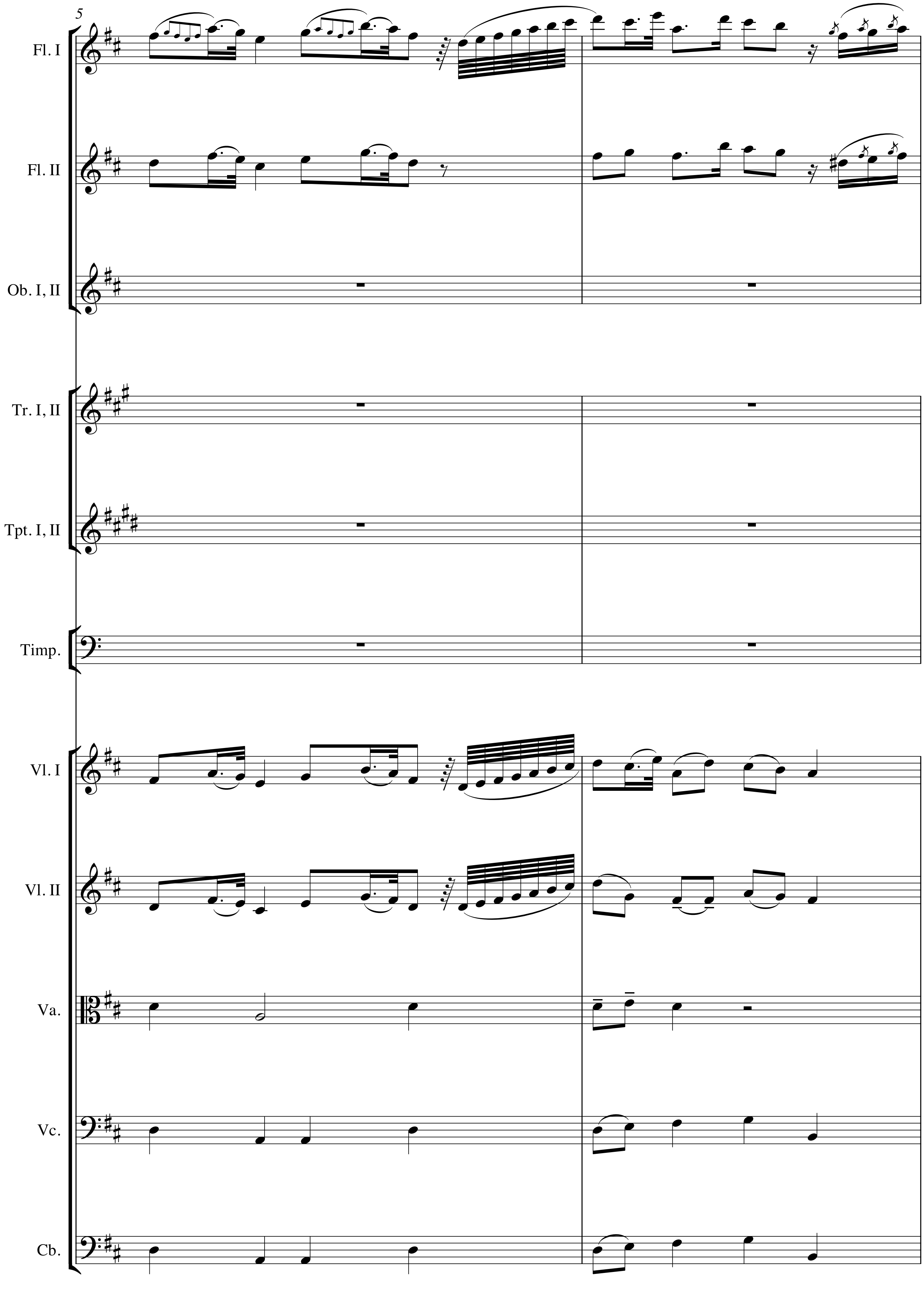
João de Deus Castro Lobo

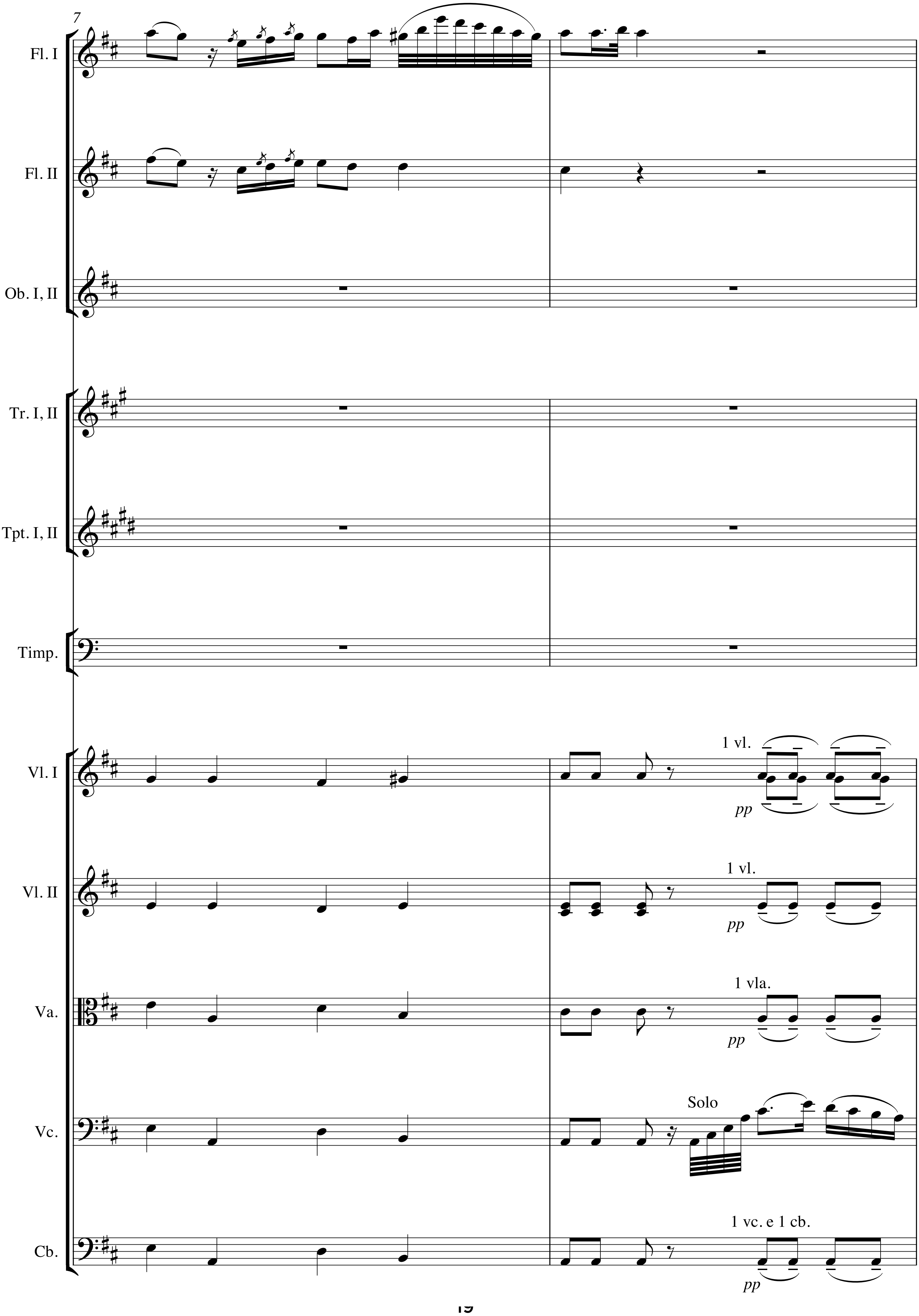



3
Fl. I
Fl. II
Ob. I, II
Tr. I, II
Tpt. I, II
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.

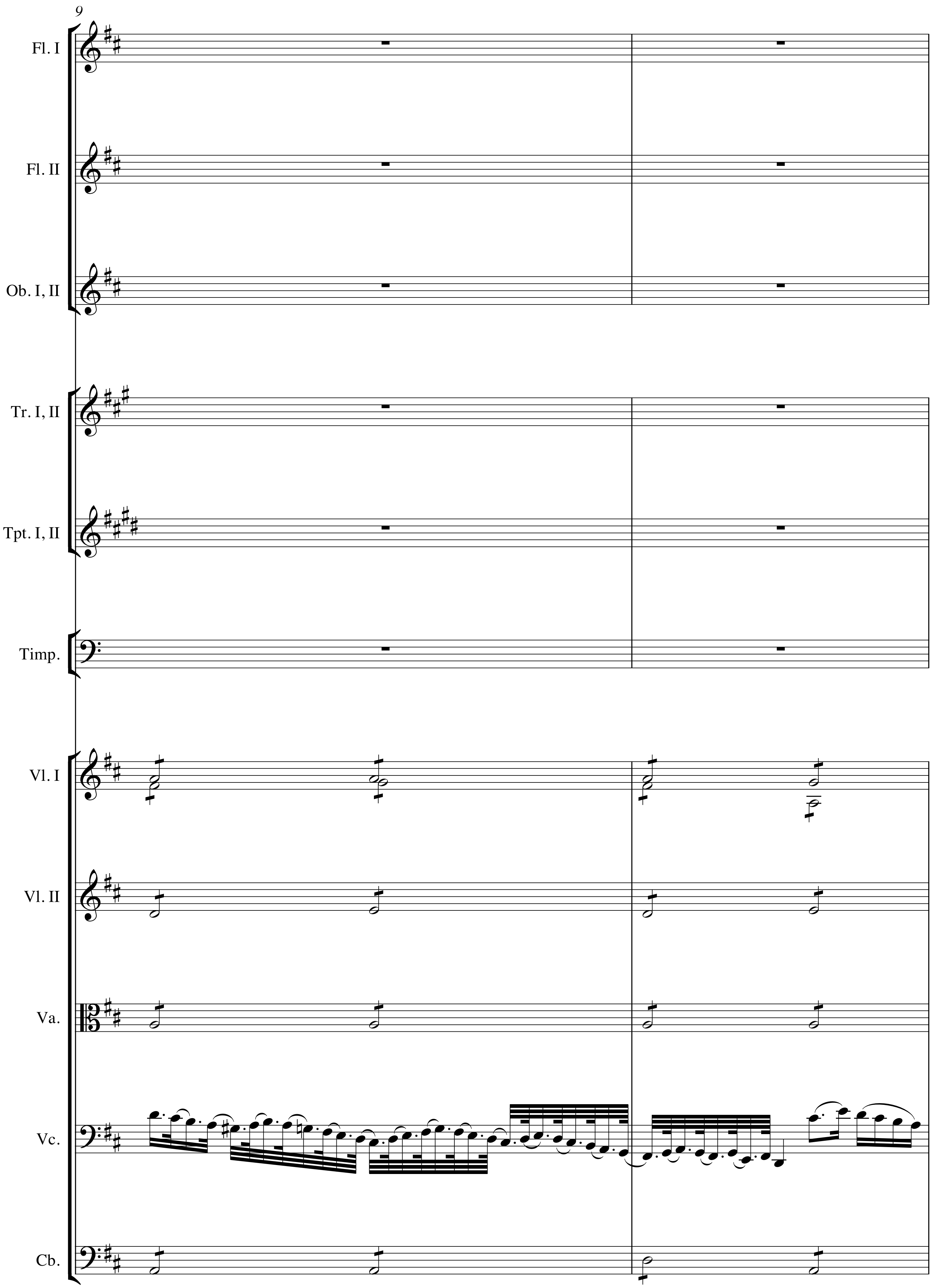
3

Abertura em ré - João de Deus Castro Lobo




7
Fl. I
Fl. II
Ob. I, II
Tr. I, II
Tpt. I, II
Timp.
Vl. I
1 vl.
pp
Vl. II
1 vl.
pp
Va.
1 vla.
pp
Vc.
Solo
Cb.
1 vc. e 1 cb.
pp

5 Abertura em ré - João de Deus Castro Lobo



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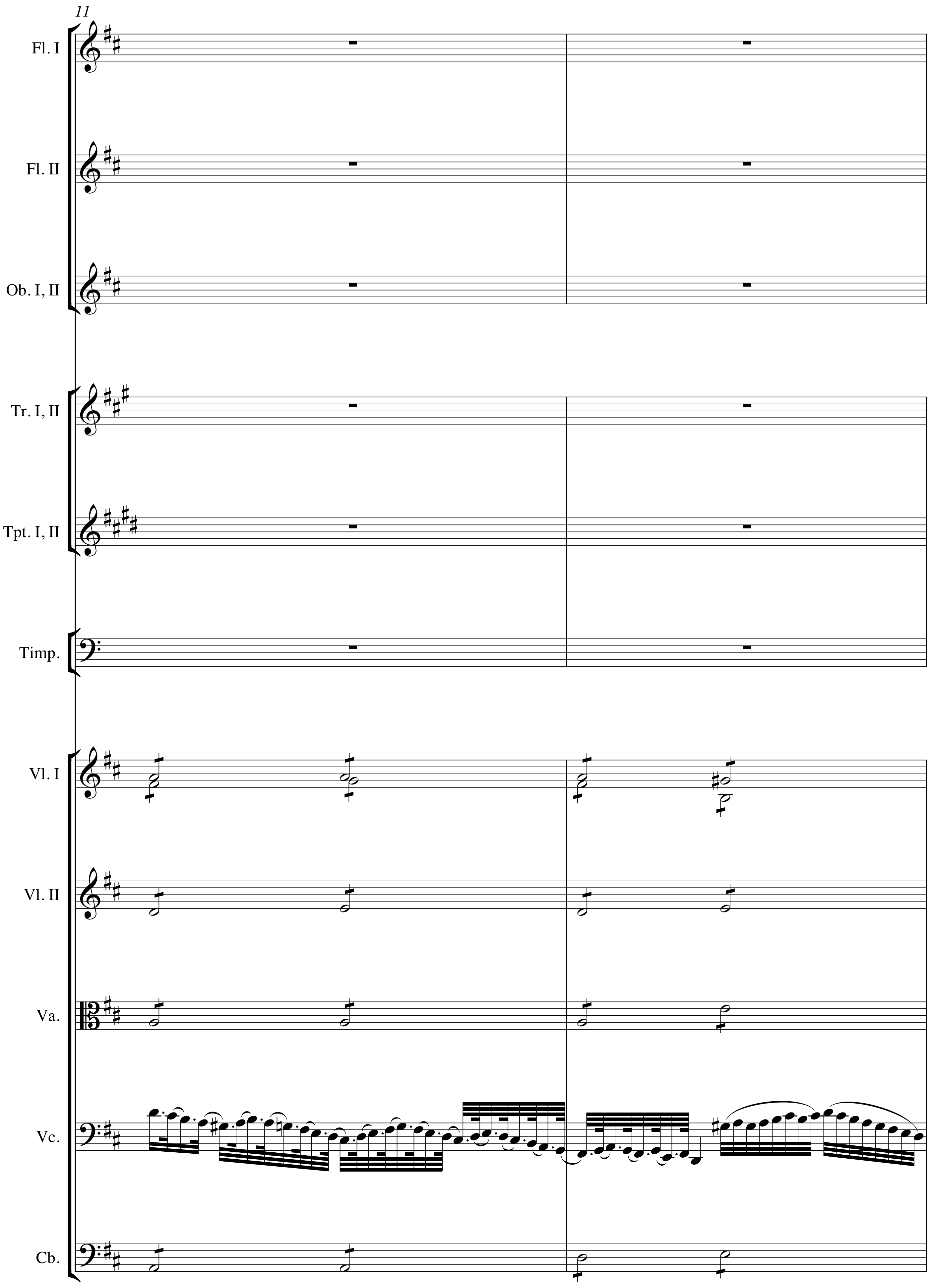

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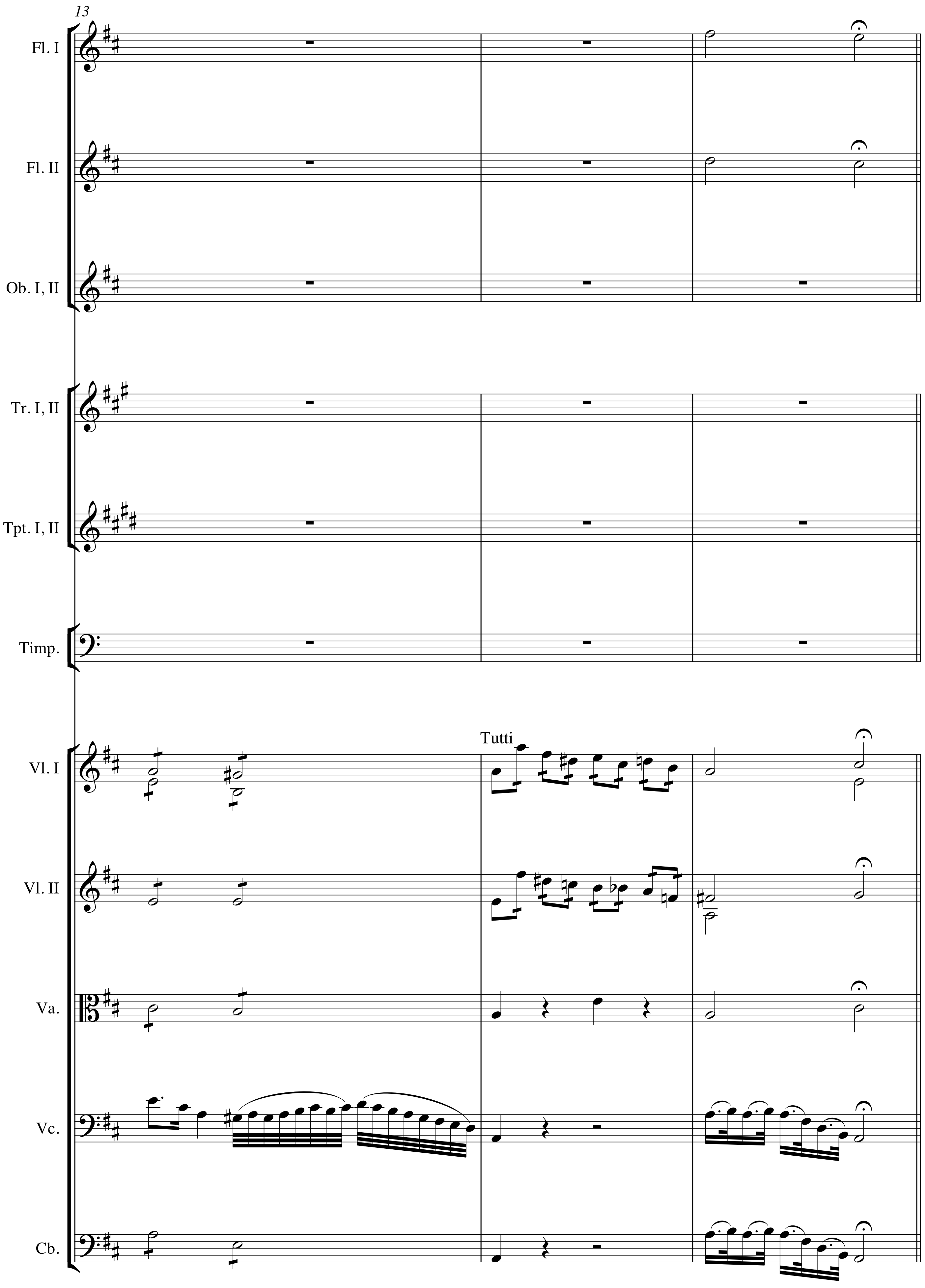
Abertura em ré - João de Deus Castro Lobo



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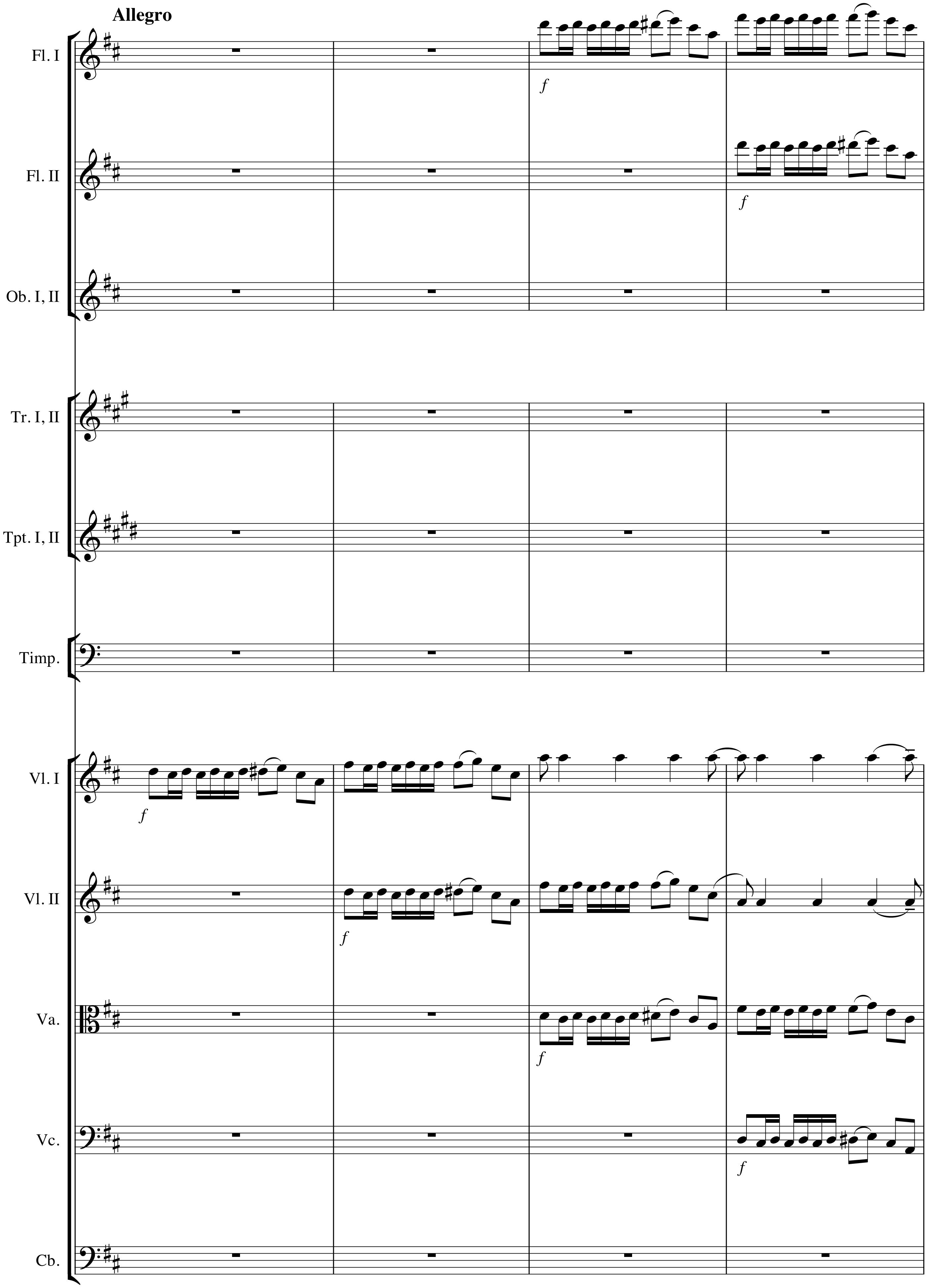
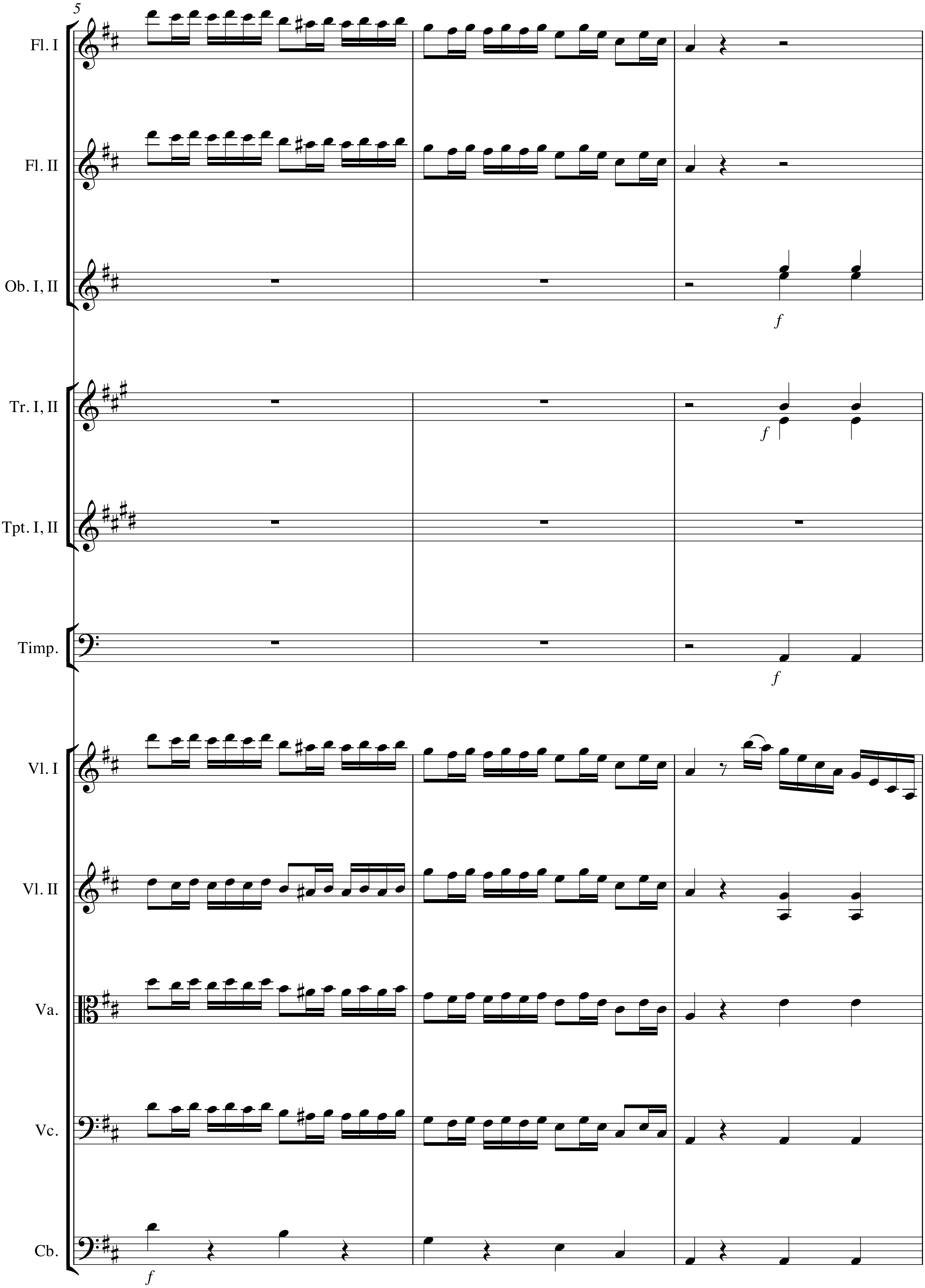
8




5
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Fl. II
Ob. I, II
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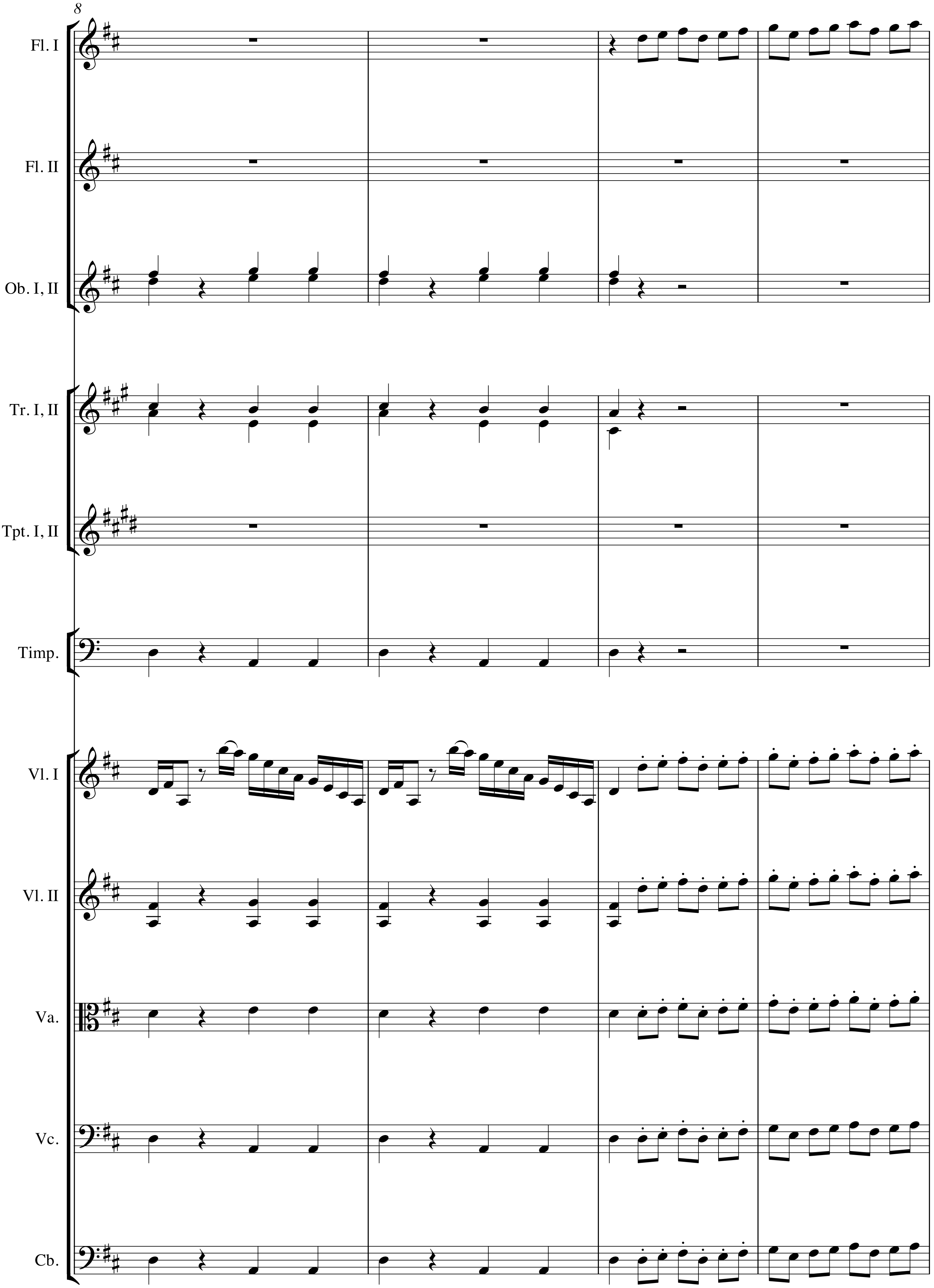
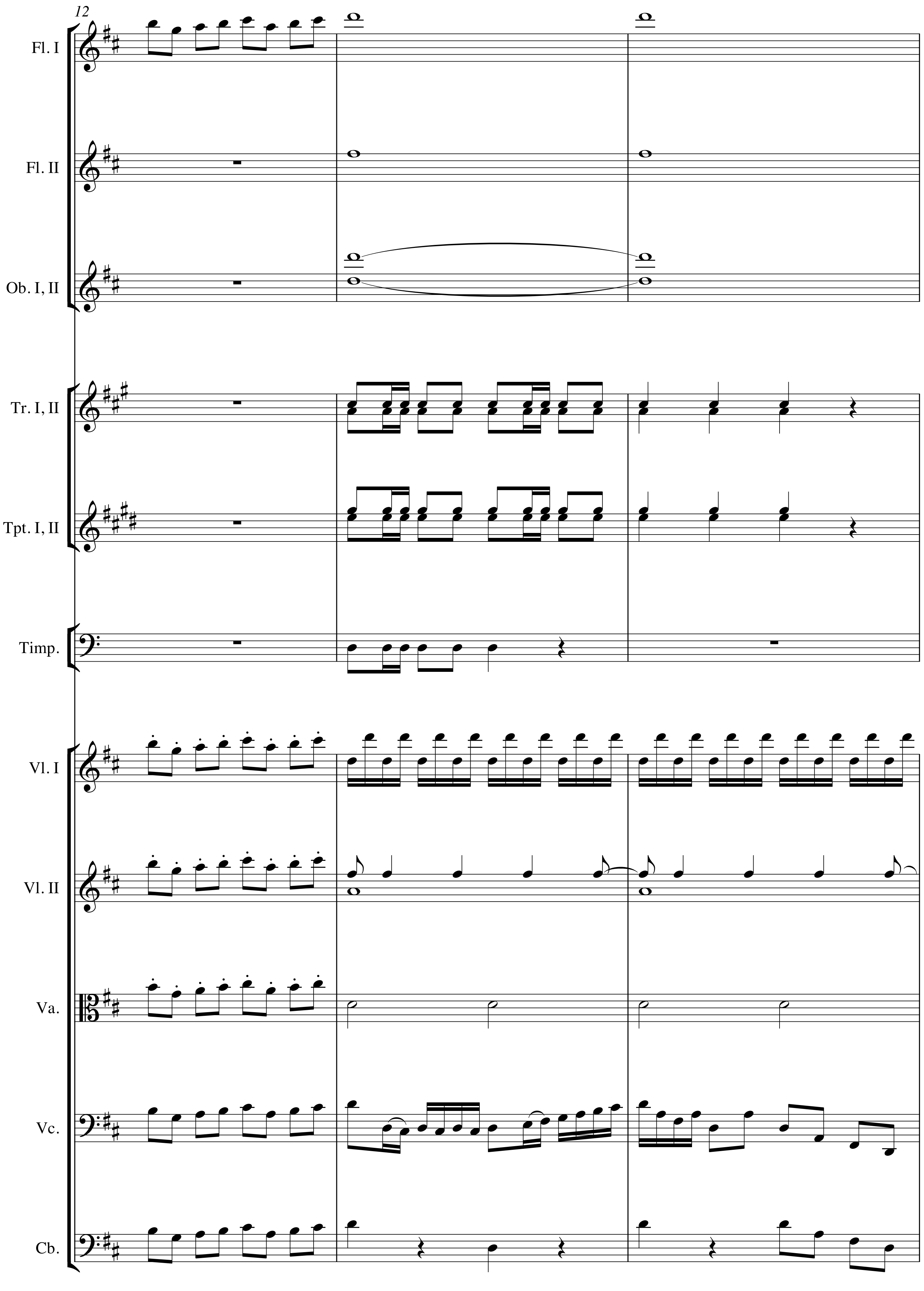
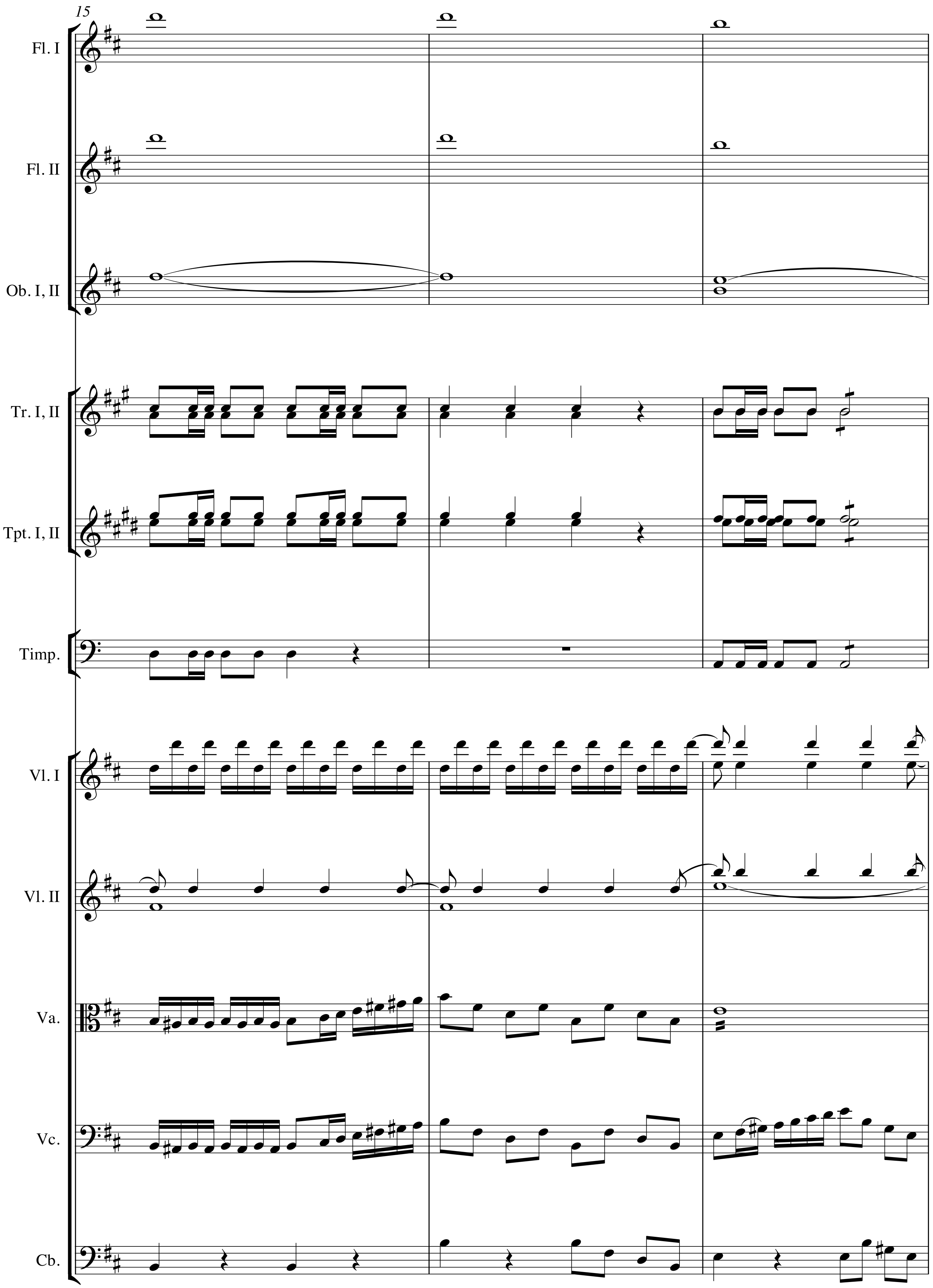
Tr. I, II
f
Tpt. I, II
Timp.
f
Vl. I
Vl. II
Va.
Vc.
Cb.
f


8
Fl. I
Fl. II
Ob. I, II
Tr. I, II
Tpt. I, II
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.

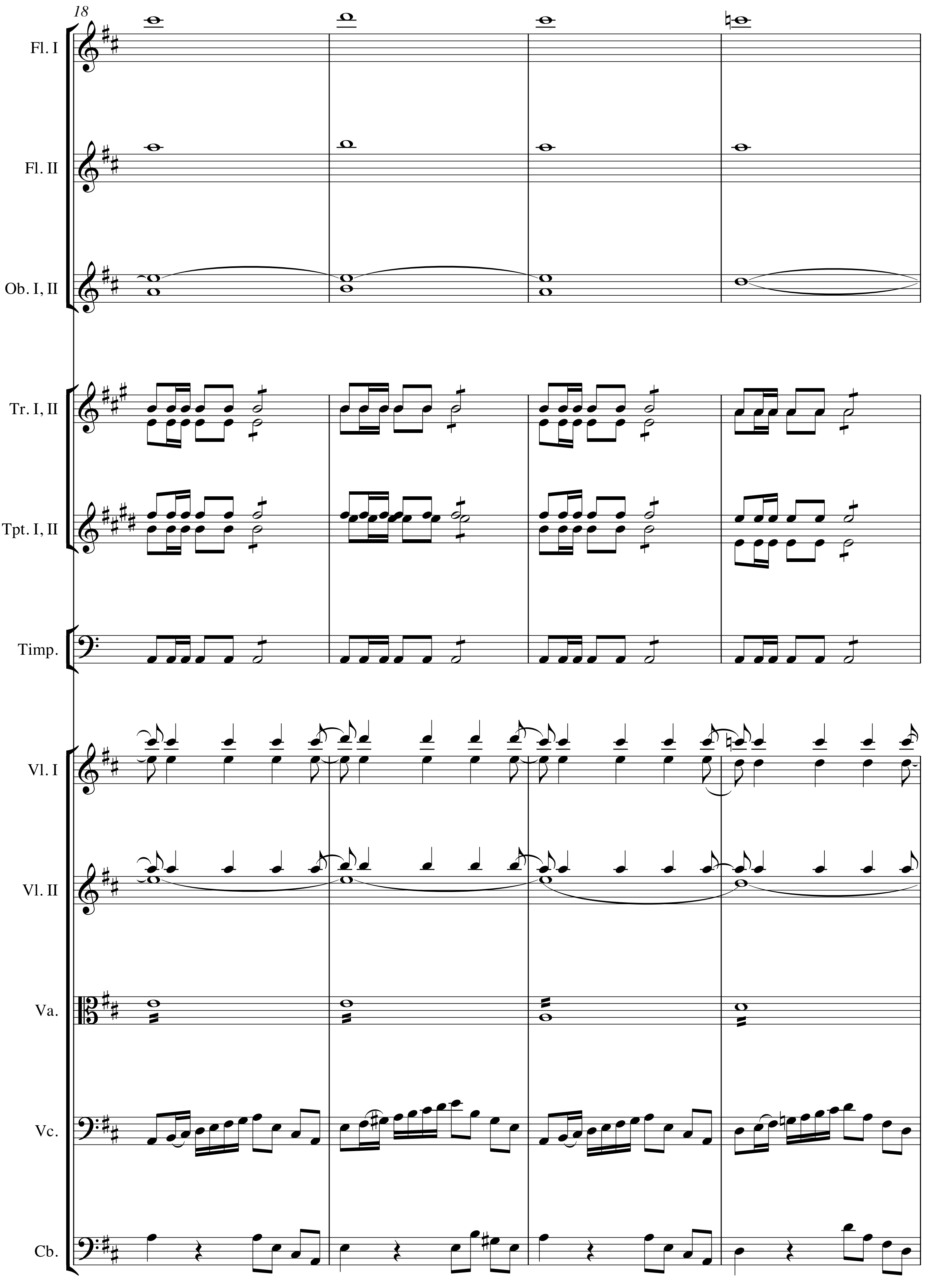
11 Abertura em ré - João de Deus Castro Lobo

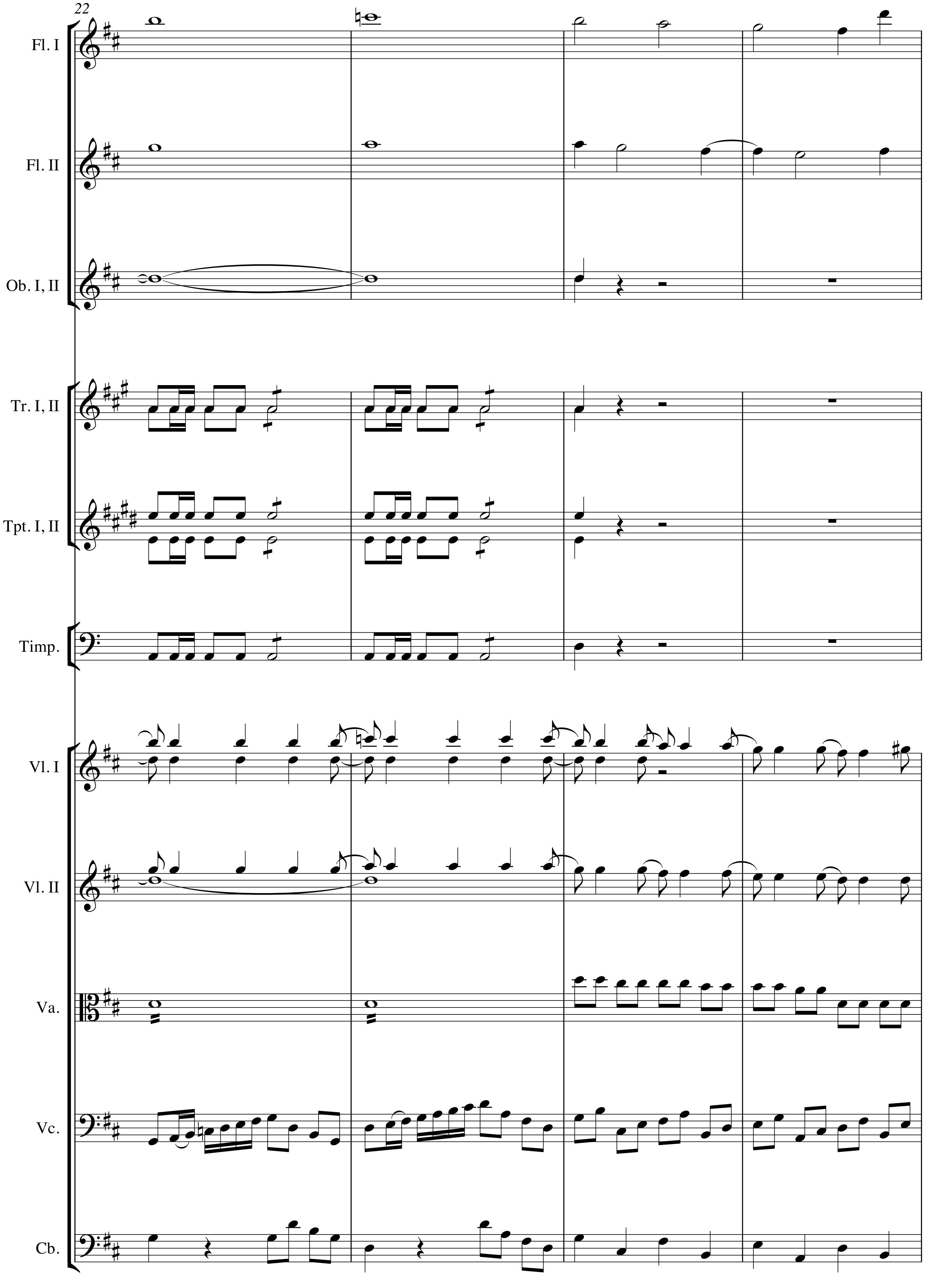



15
Fl. I
Fl. II
Ob. I, II
Tr. I, II
Tpt. I, II
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.

13

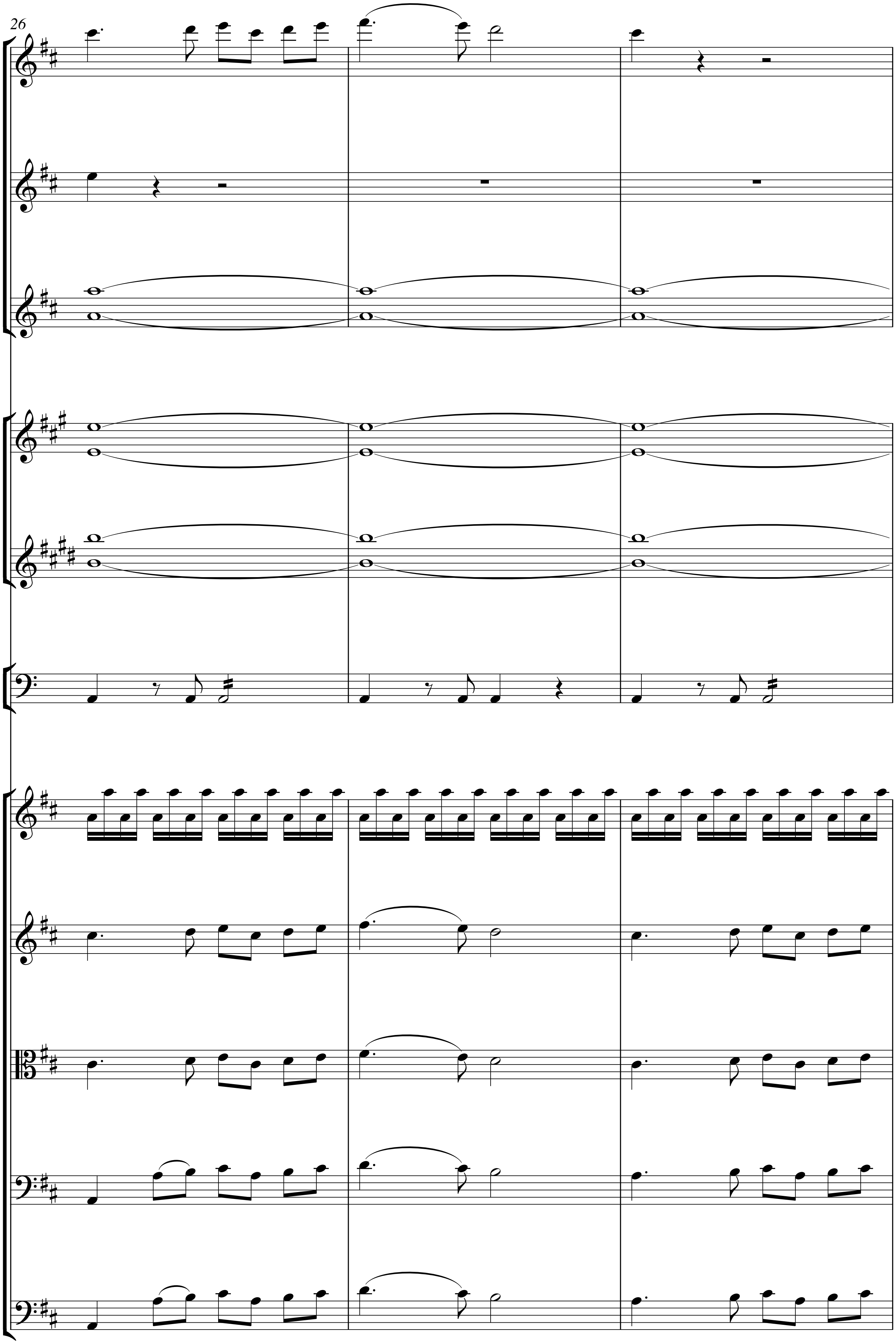
Abertura em ré - João de Deus Castro Lobo



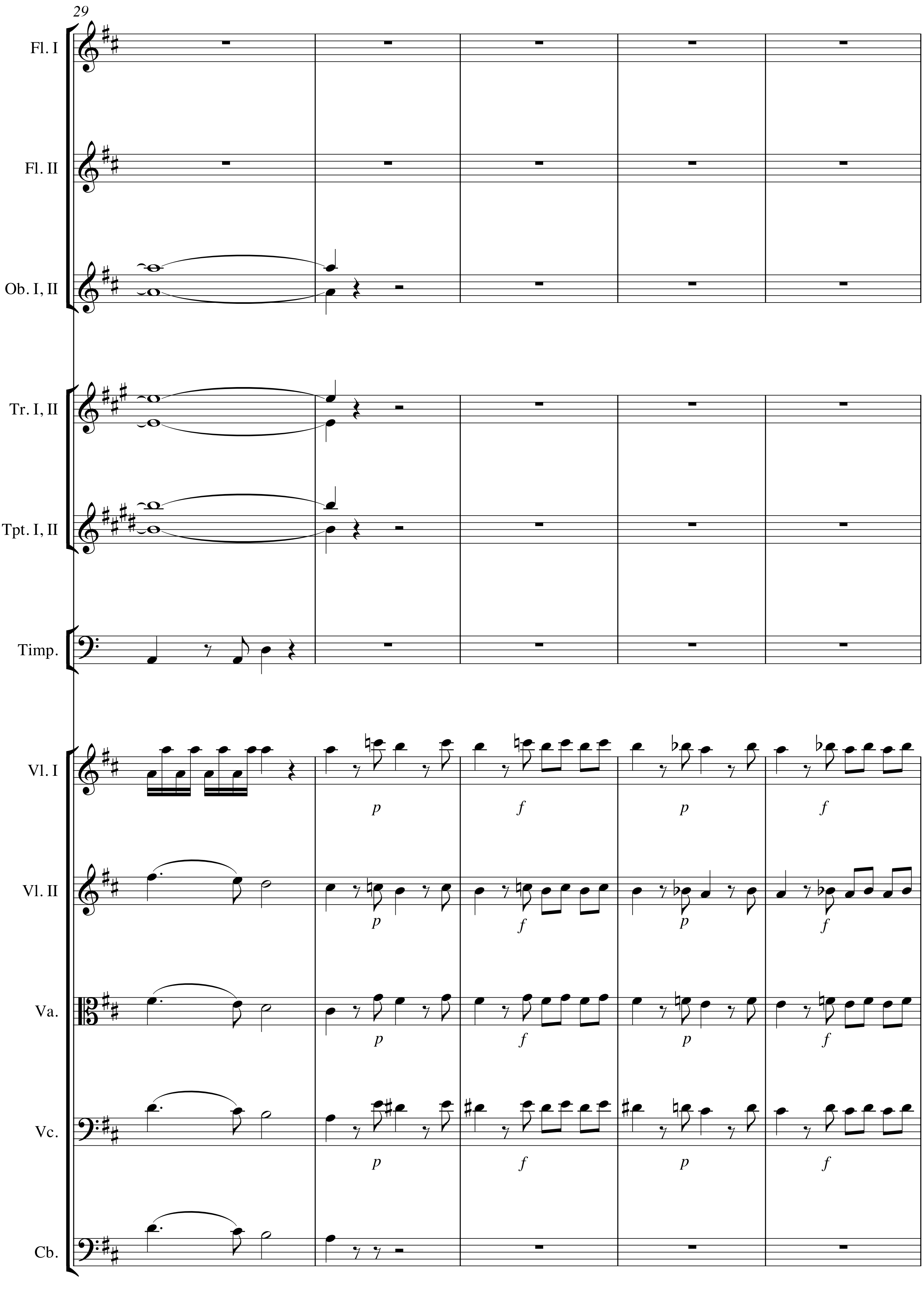

22
Fl. I
Fl. II
Ob. I, II
Tr. I, II
Tpt. I, II
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.

15

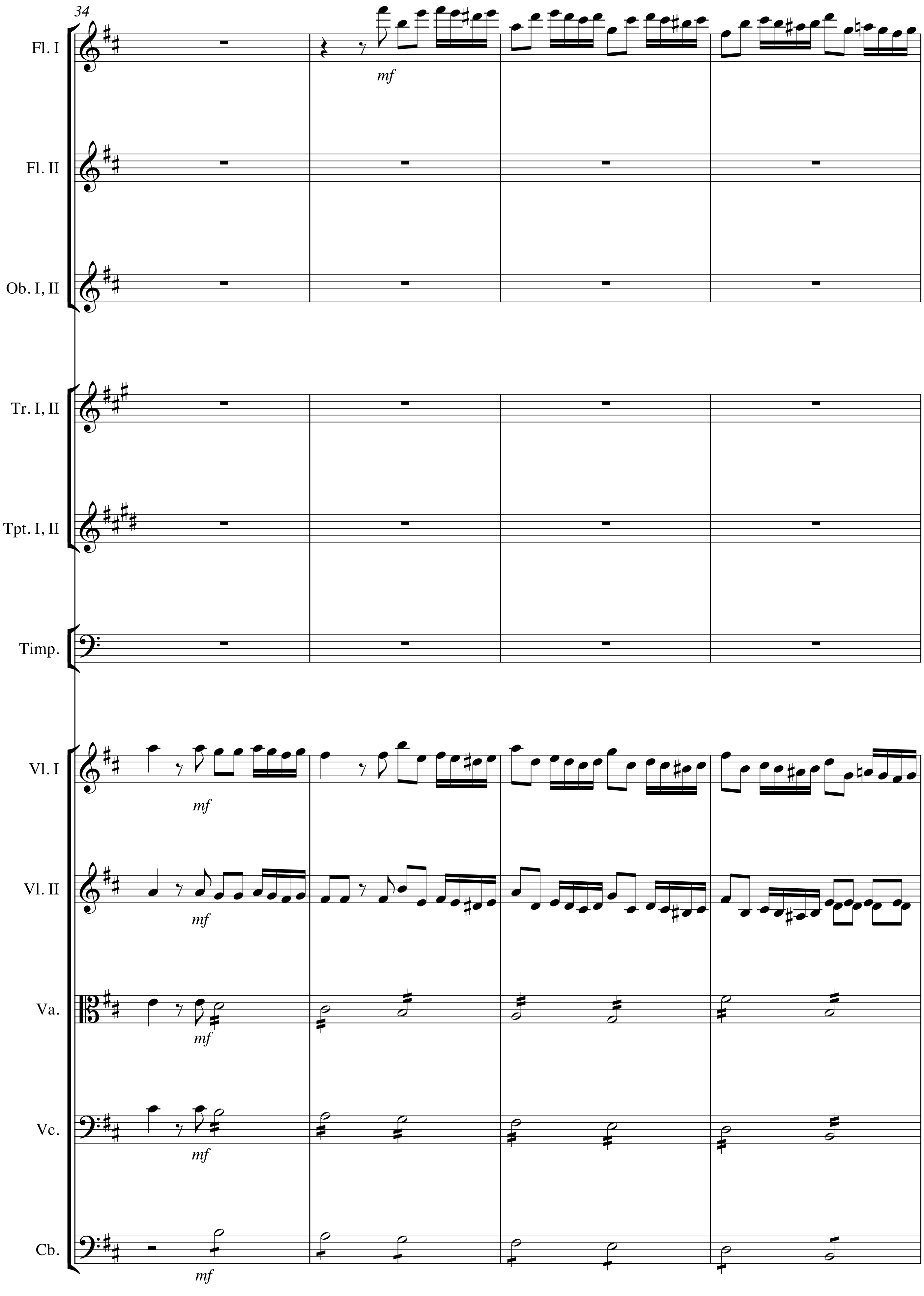
Abertura em ré - João de Deus Castro Lobo

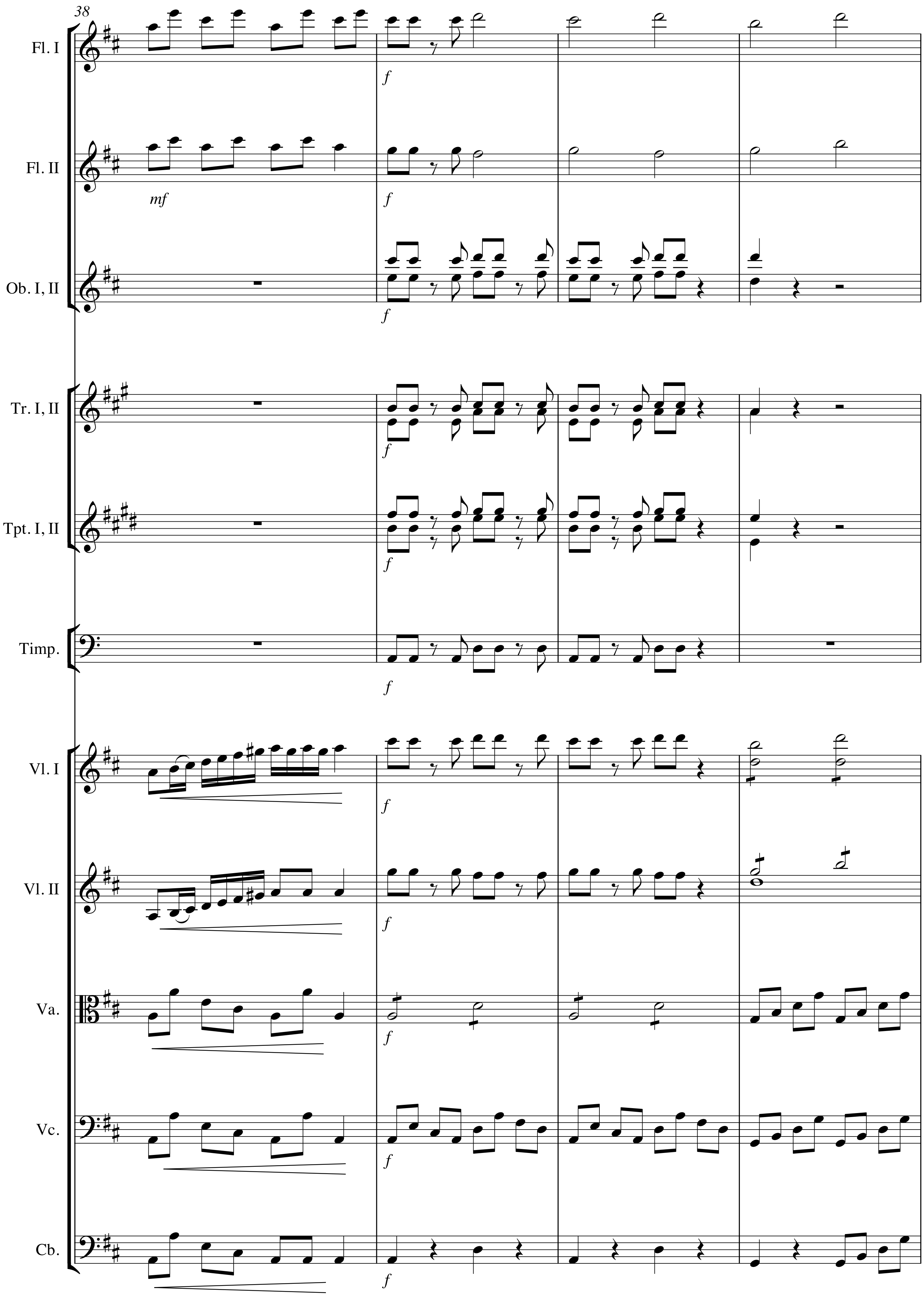


Abertura em ré - João de Deus Castro Lobo

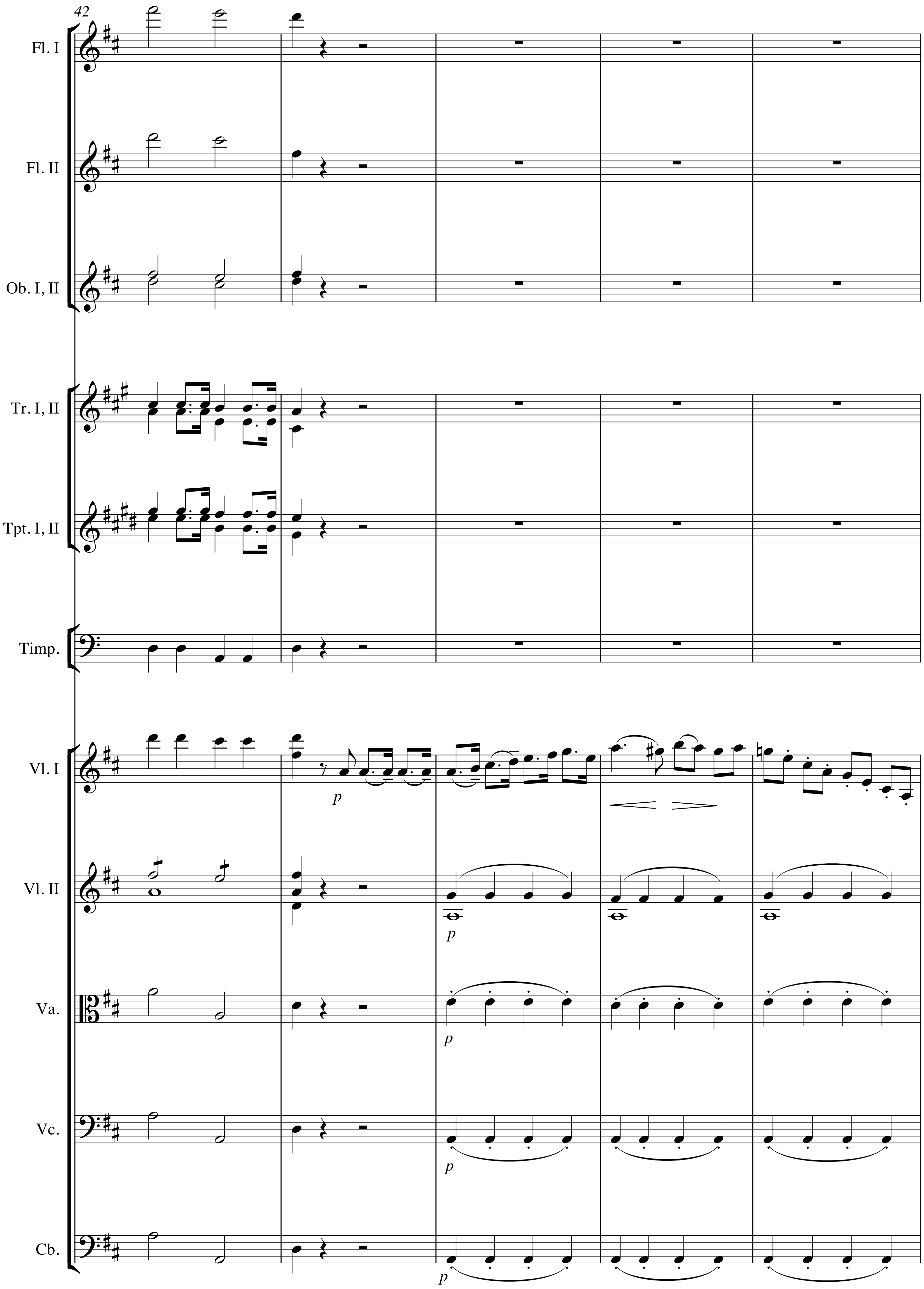


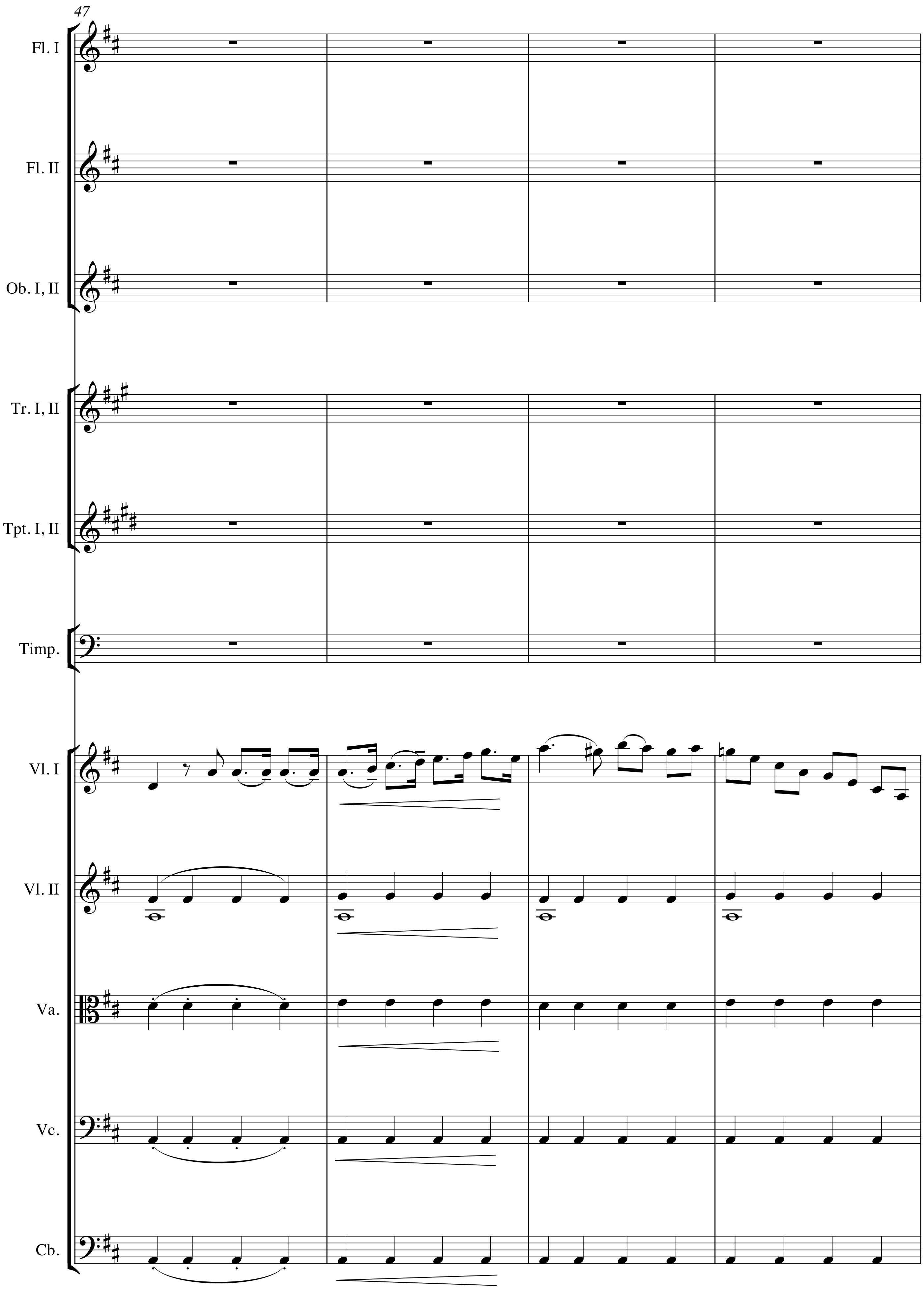
Abertura em ré - João de Deus Castro Lobo




38
Fl. I
Fl. II
Ob. I, II
Tr. I, II
Tpt. I, II
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.
mf
f

Abertura em ré - João de Deus Castro Lobo

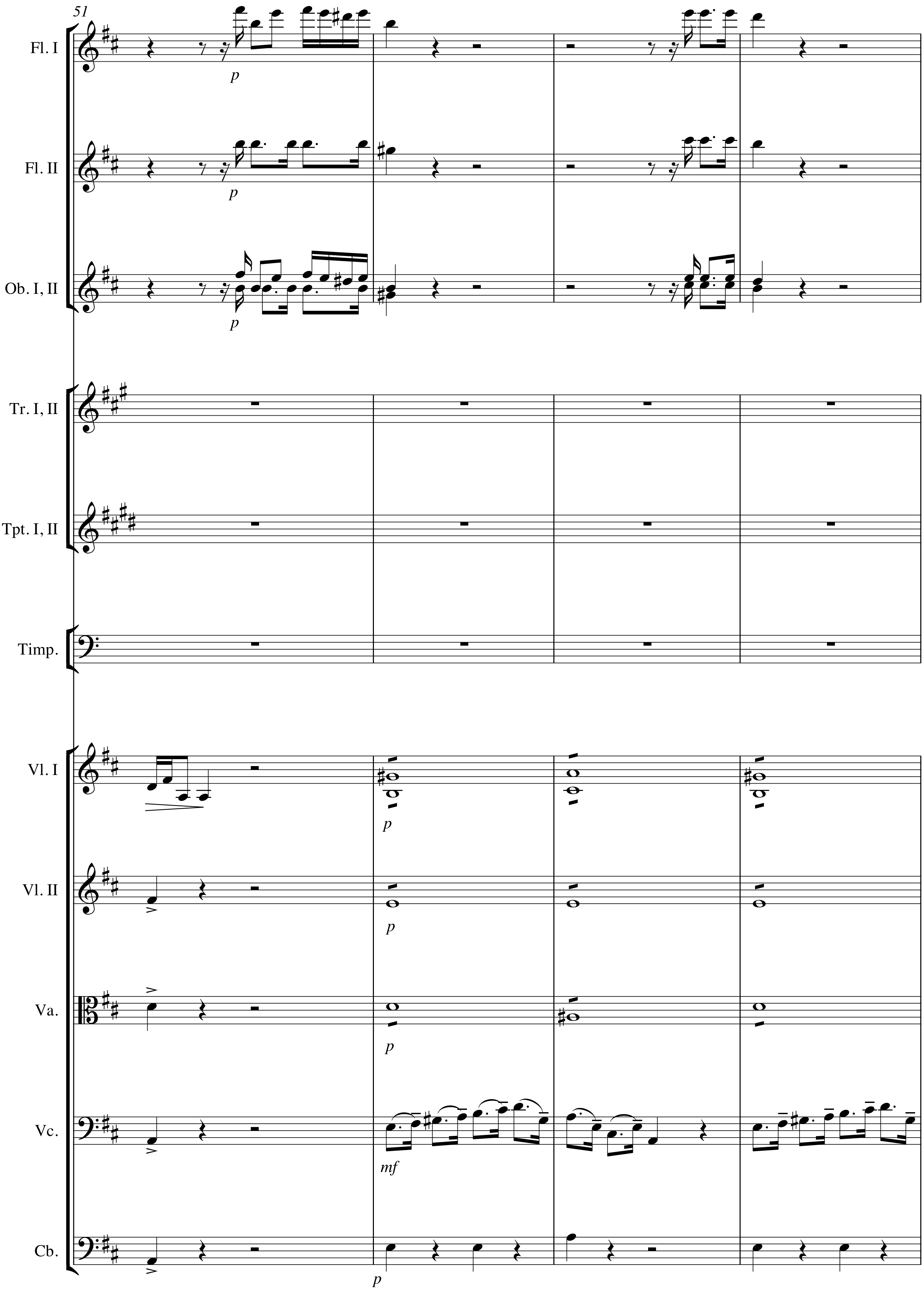




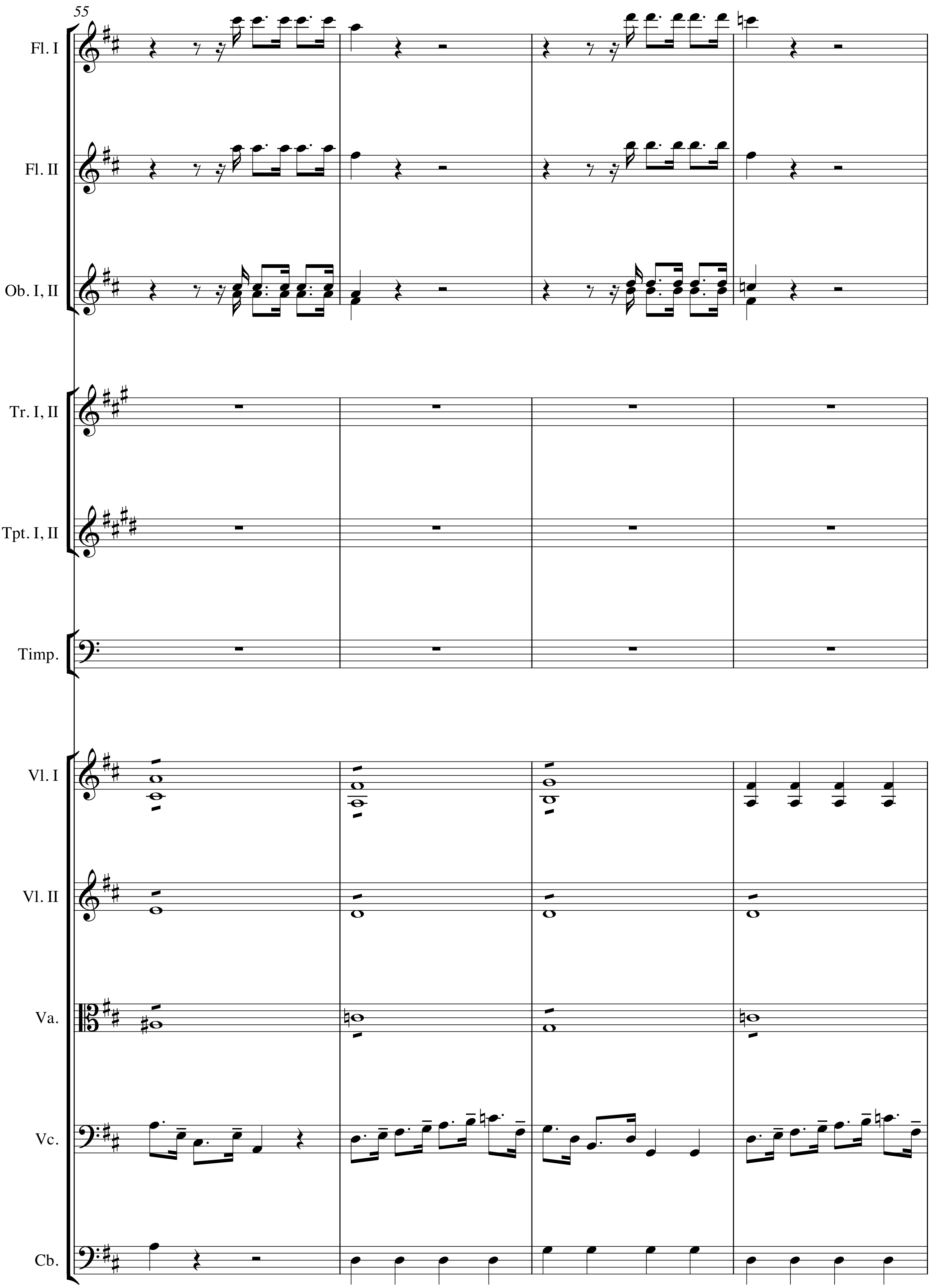
47
Fl. I
Fl. II
Ob. I, II
Tr. I, II
Tpt. I, II
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.

21

Abertura em ré - João de Deus Castro Lobo

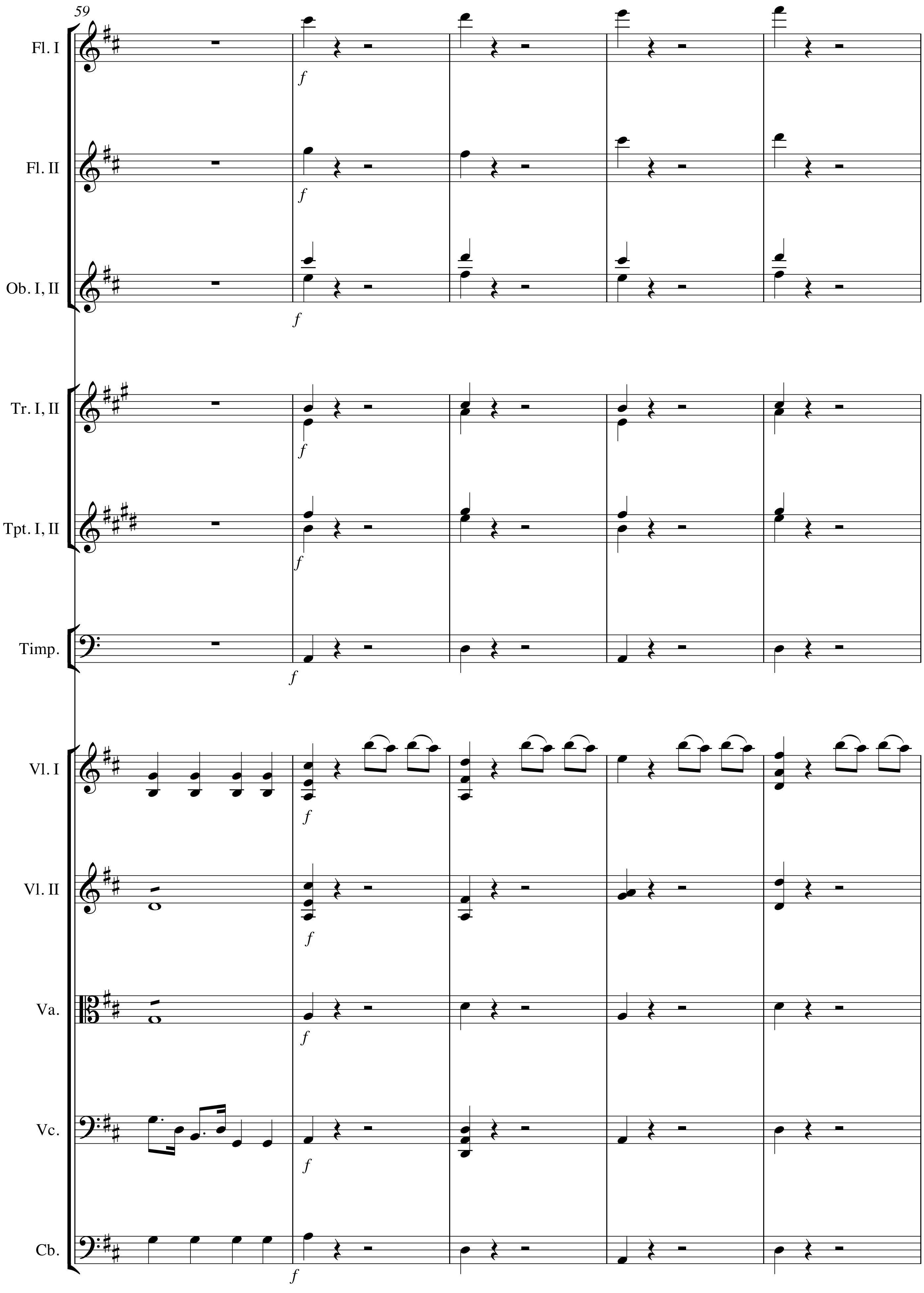


Abertura em ré - João de Deus Castro Lobo

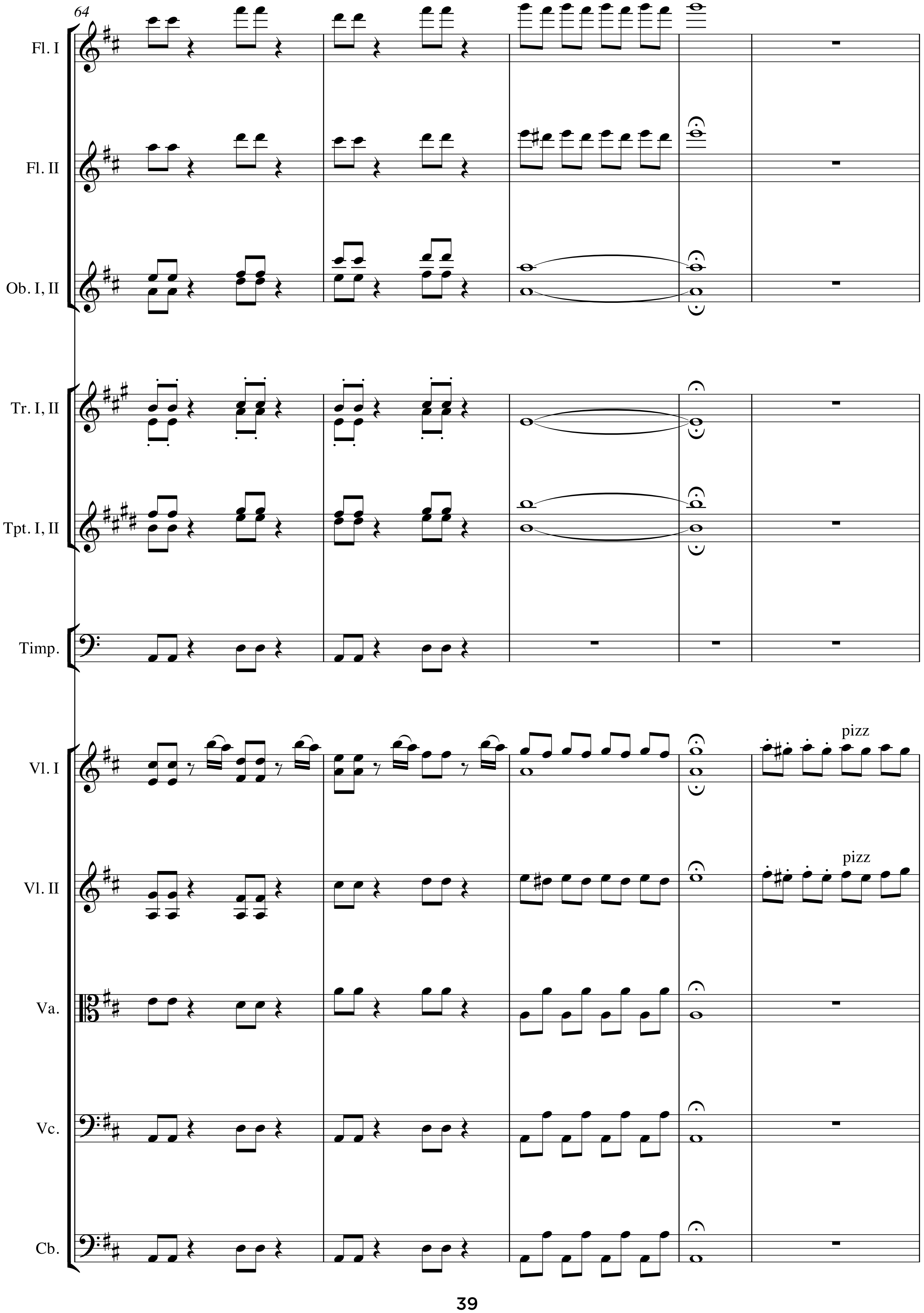


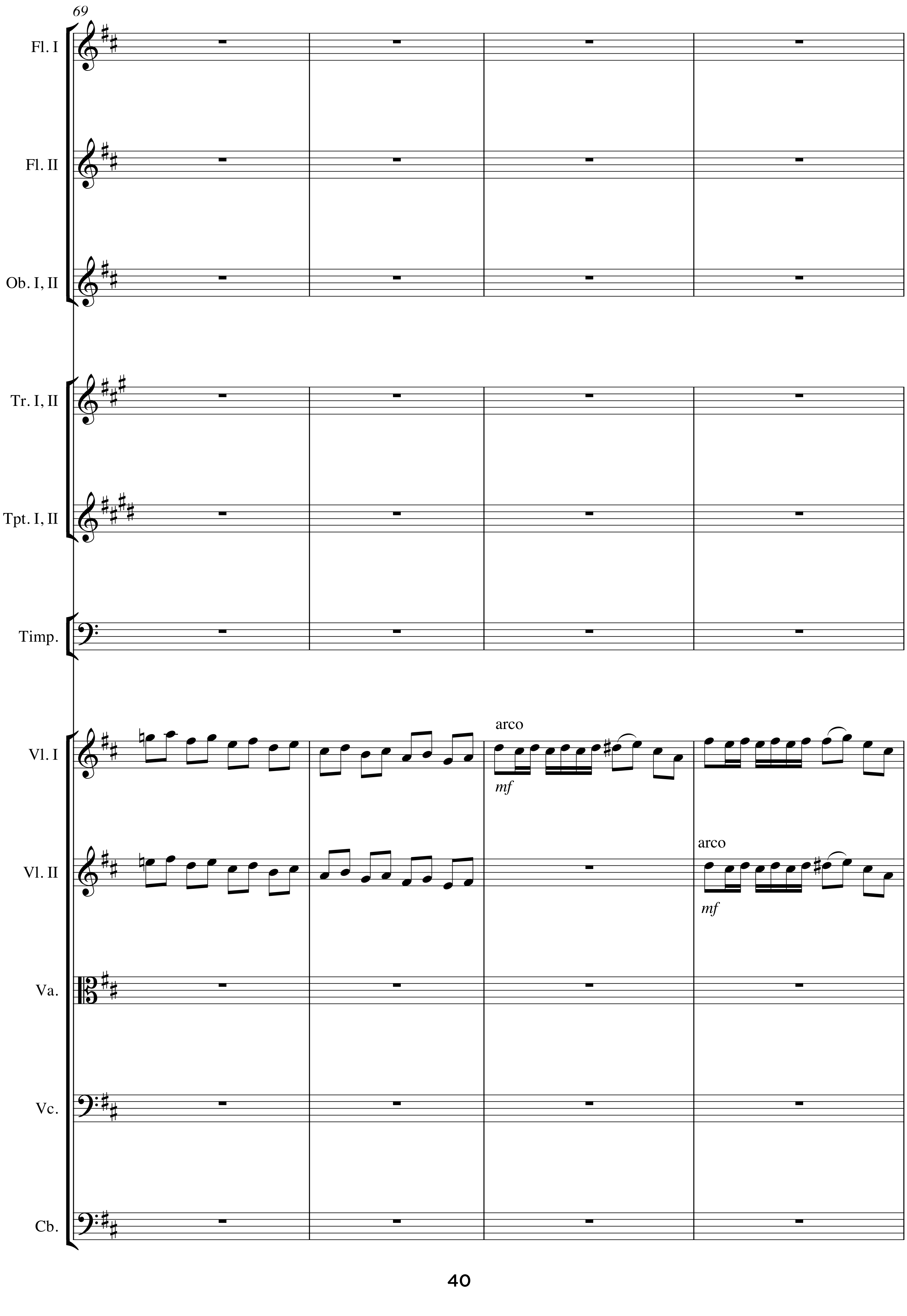
23

Abertura em ré - João de Deus Castro Lobo



Abertura em ré - João de Deus Castro Lobo





69
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Vl. I
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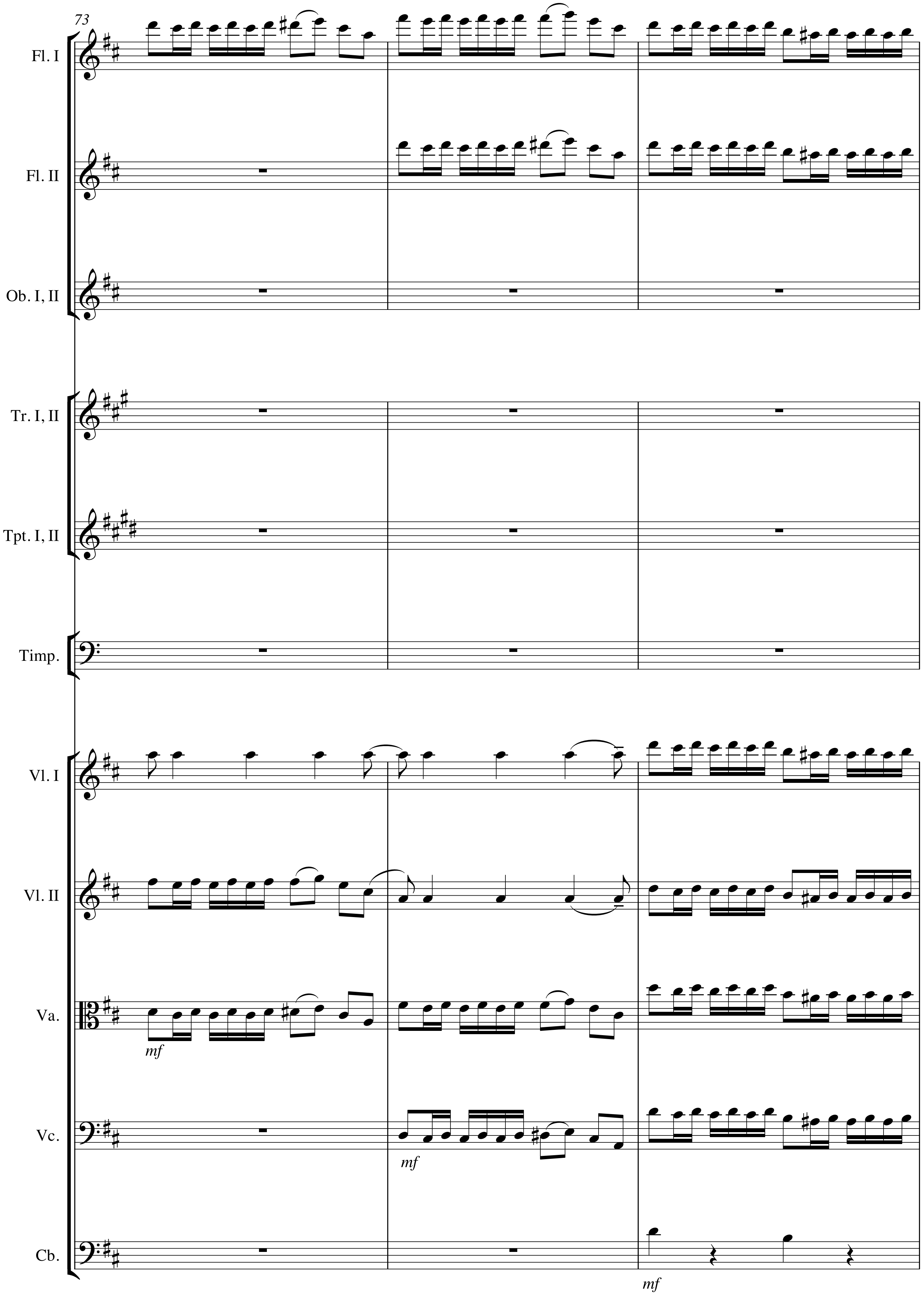
Vc.
Cb.
arco
mf
arco
mf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Fl. II
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Va.
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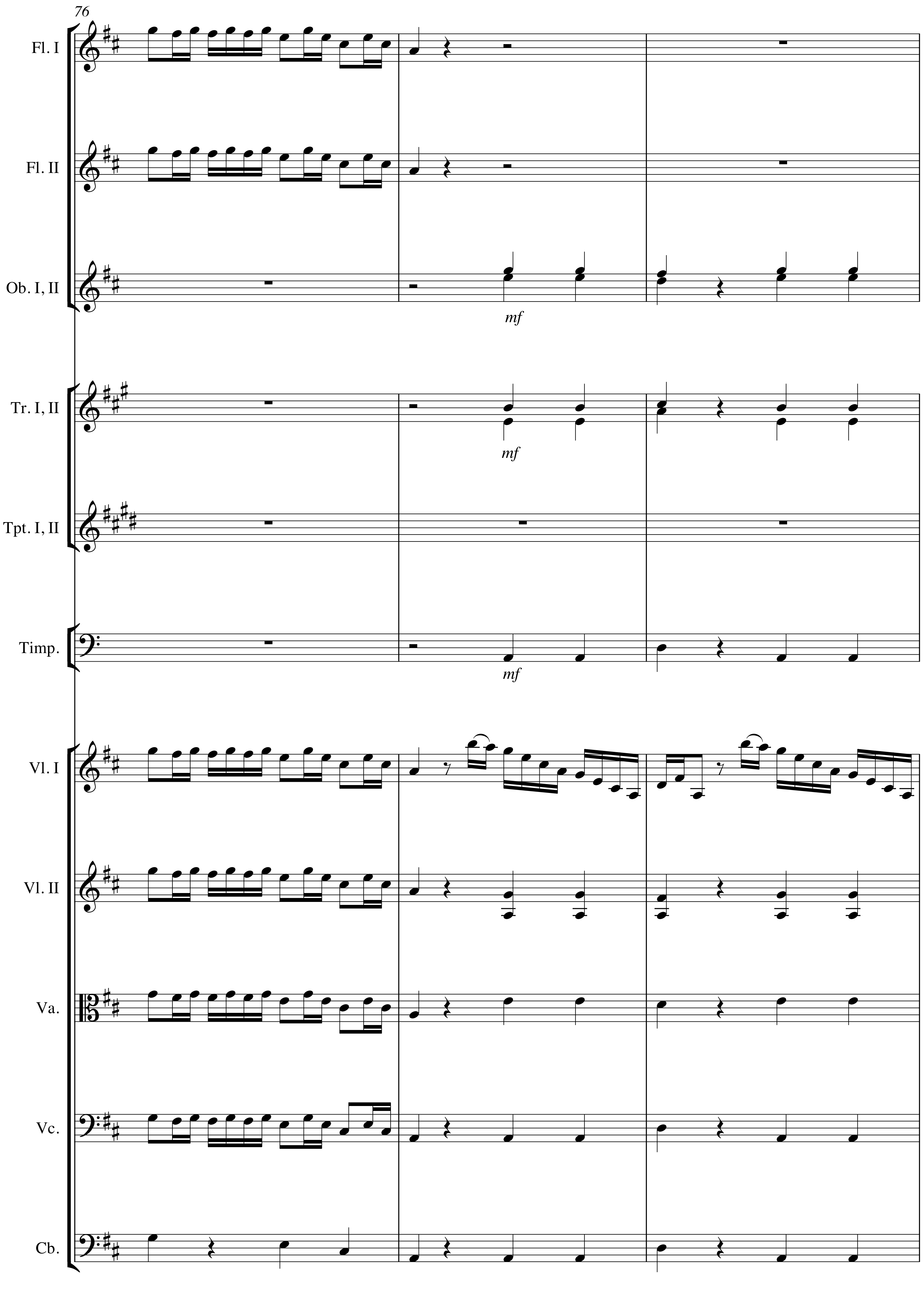
mf
Cb.
mf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Vl. II
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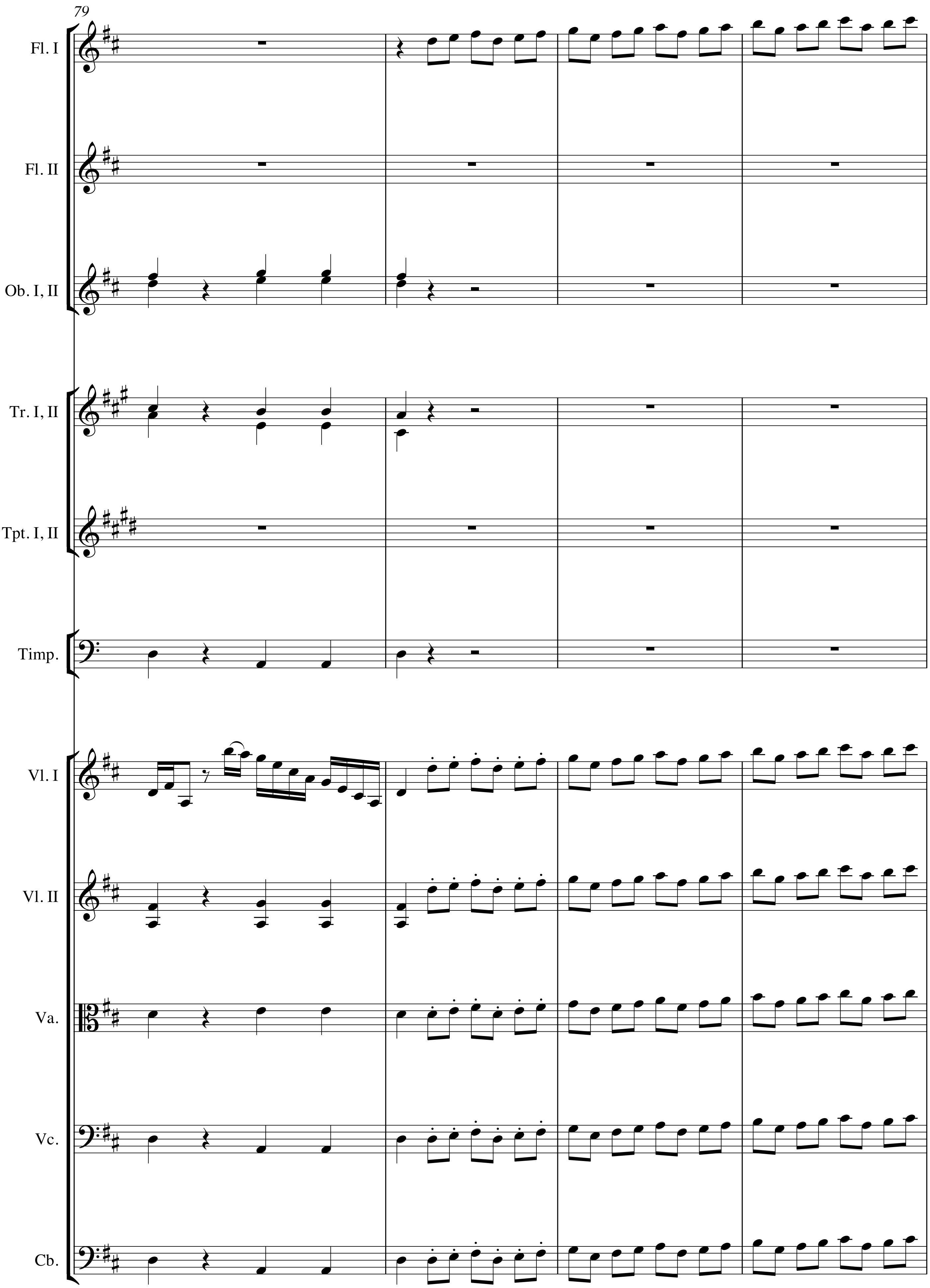
Vc.
Cb.


79
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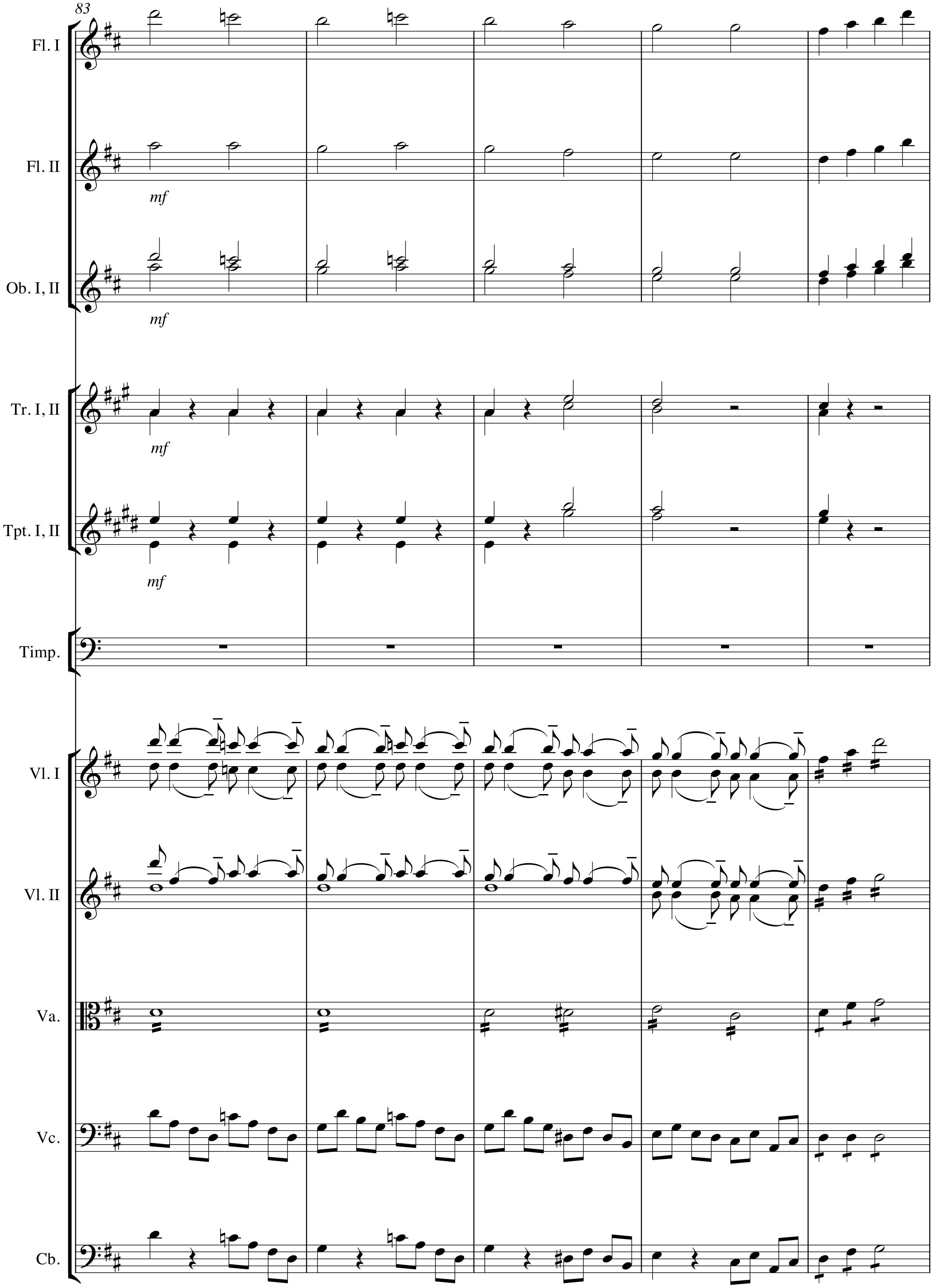
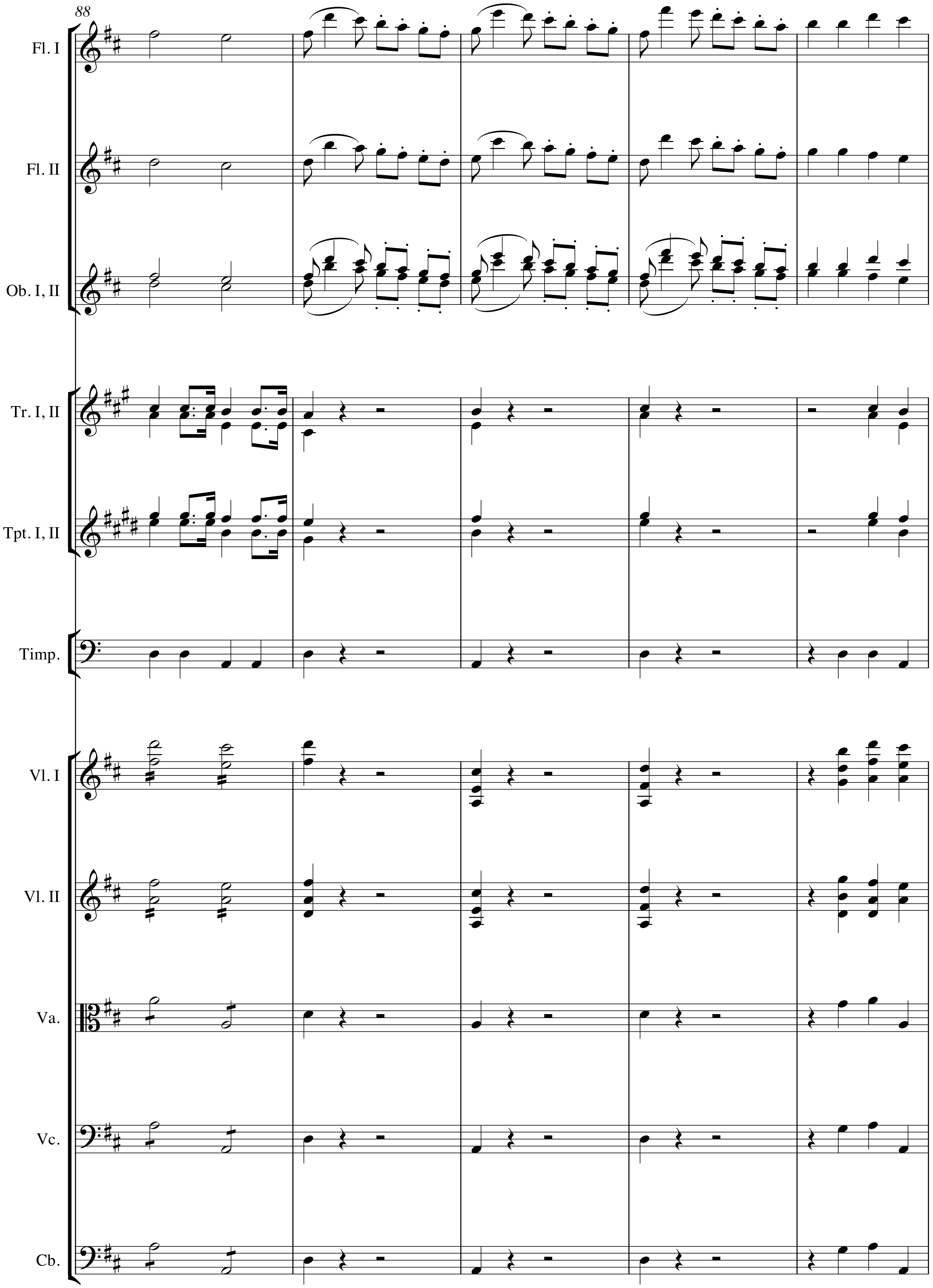
Vl. II
Va.
Vc.
Cb.

Abertura em ré - João de Deus Castro Lobo



Abertura em ré - João de Deus Castro Lobo



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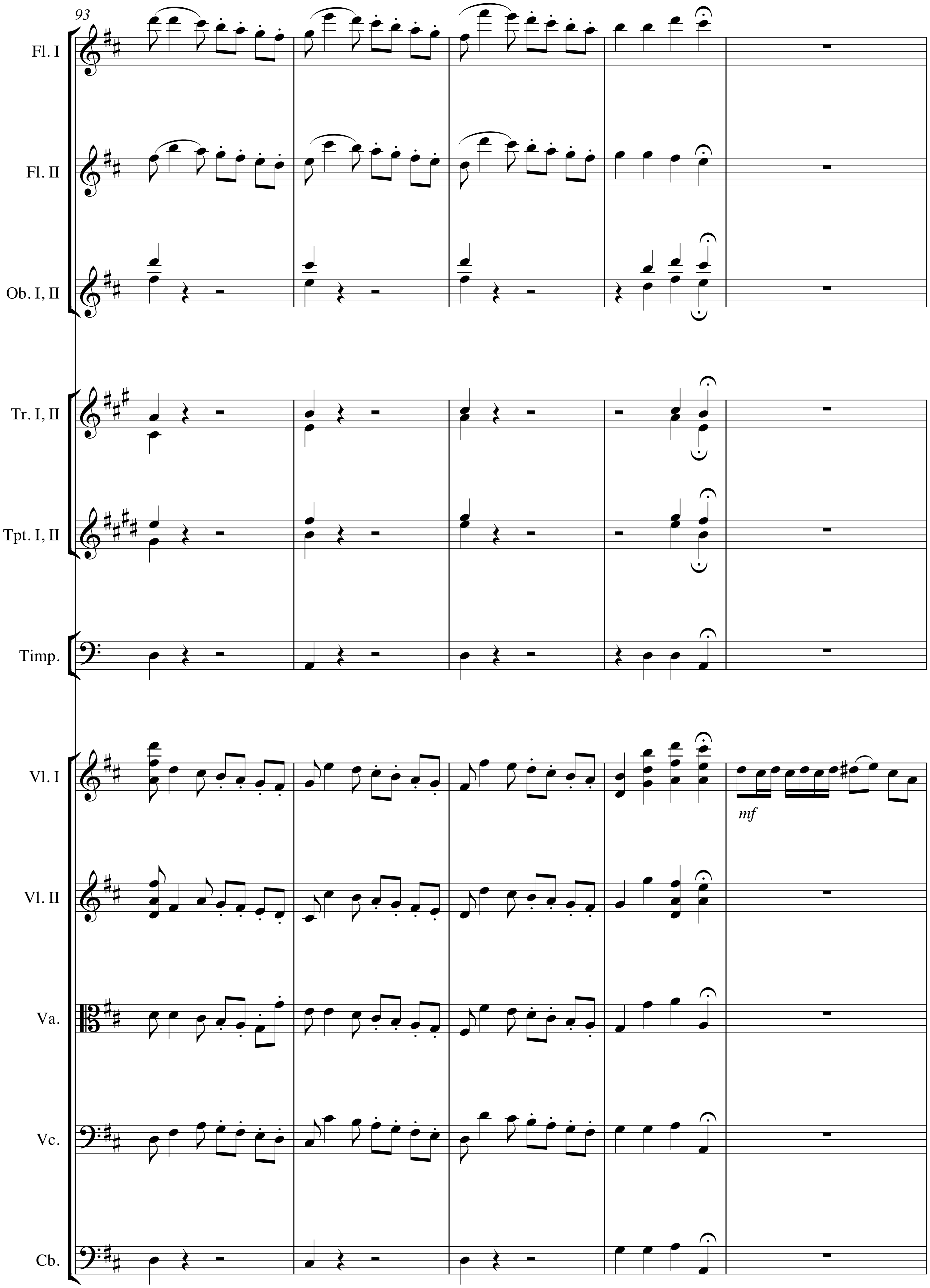

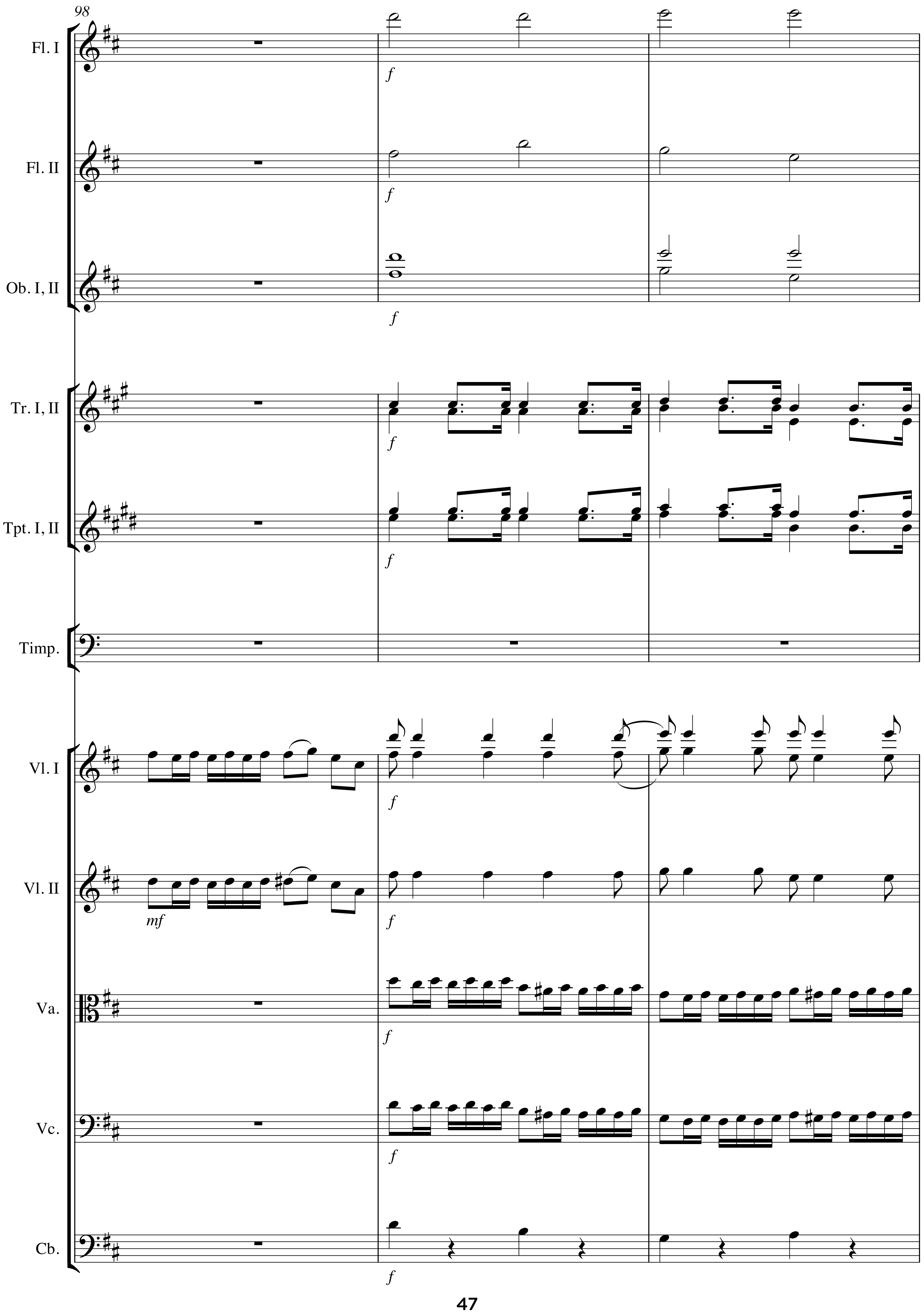
98
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Ob. I, II
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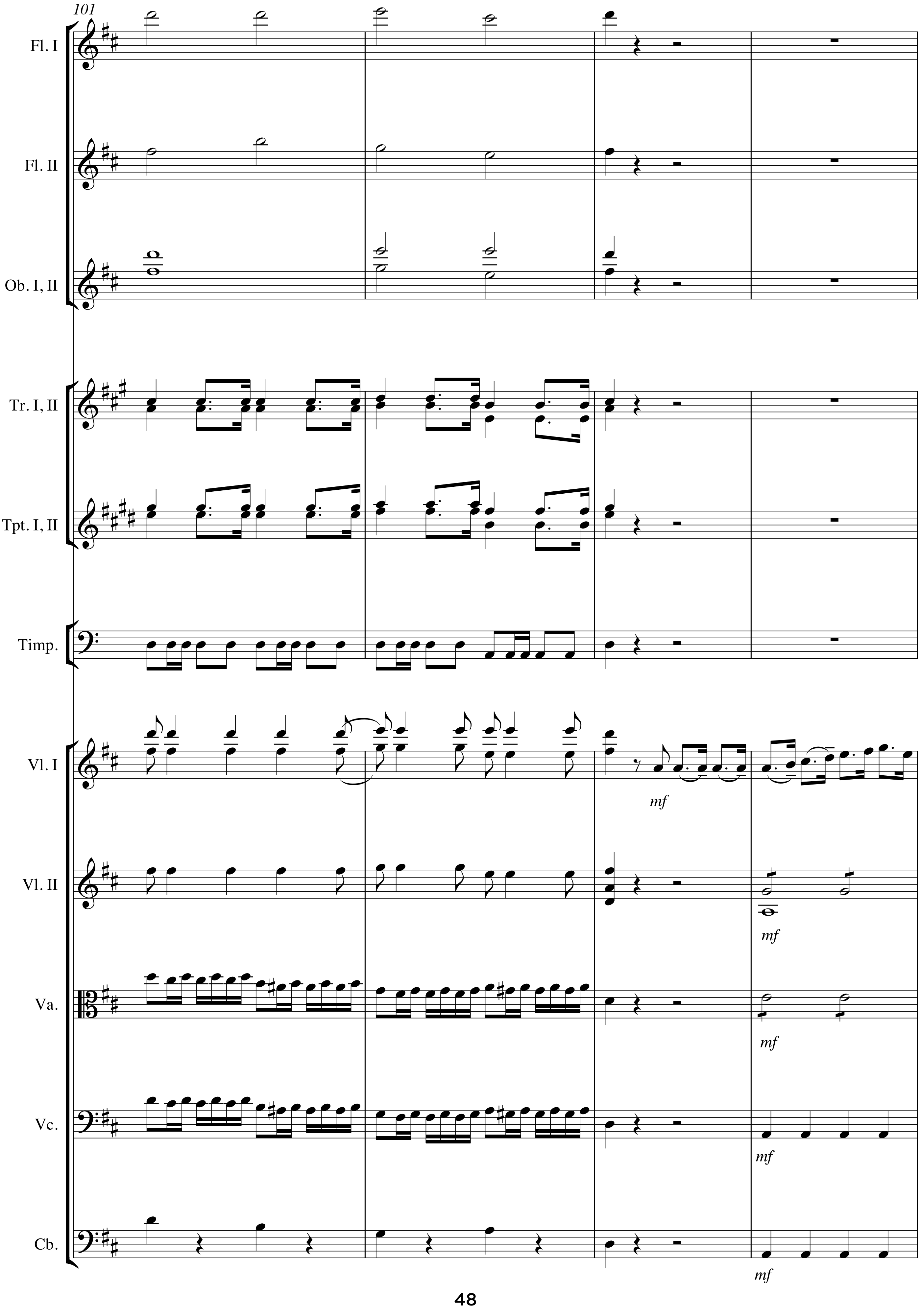
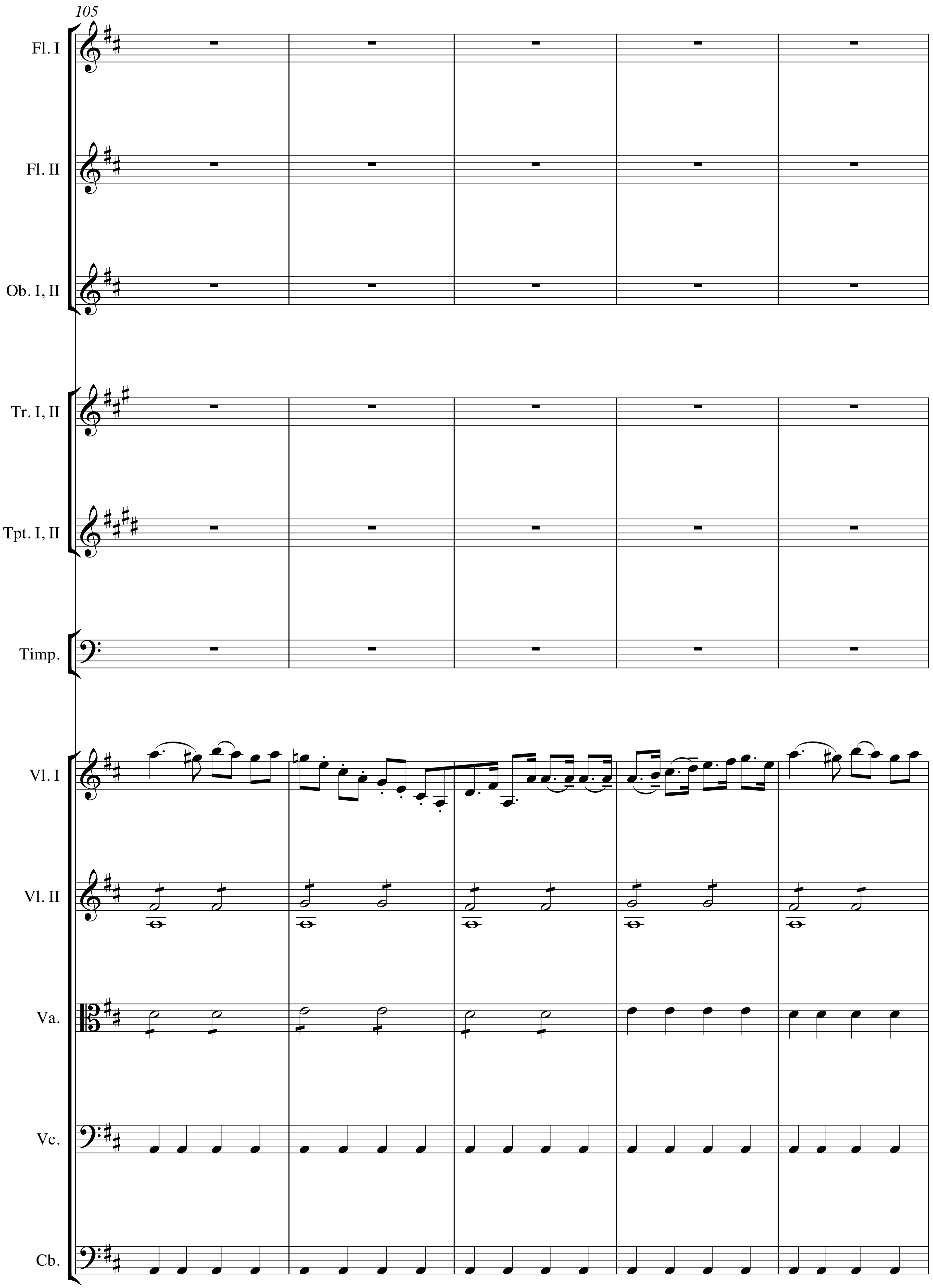
Vl. I
Vl. II
Va.
Vc.
Cb.
f
mf

Abertura em ré - João de Deus Castro Lobo





105
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Fl. II
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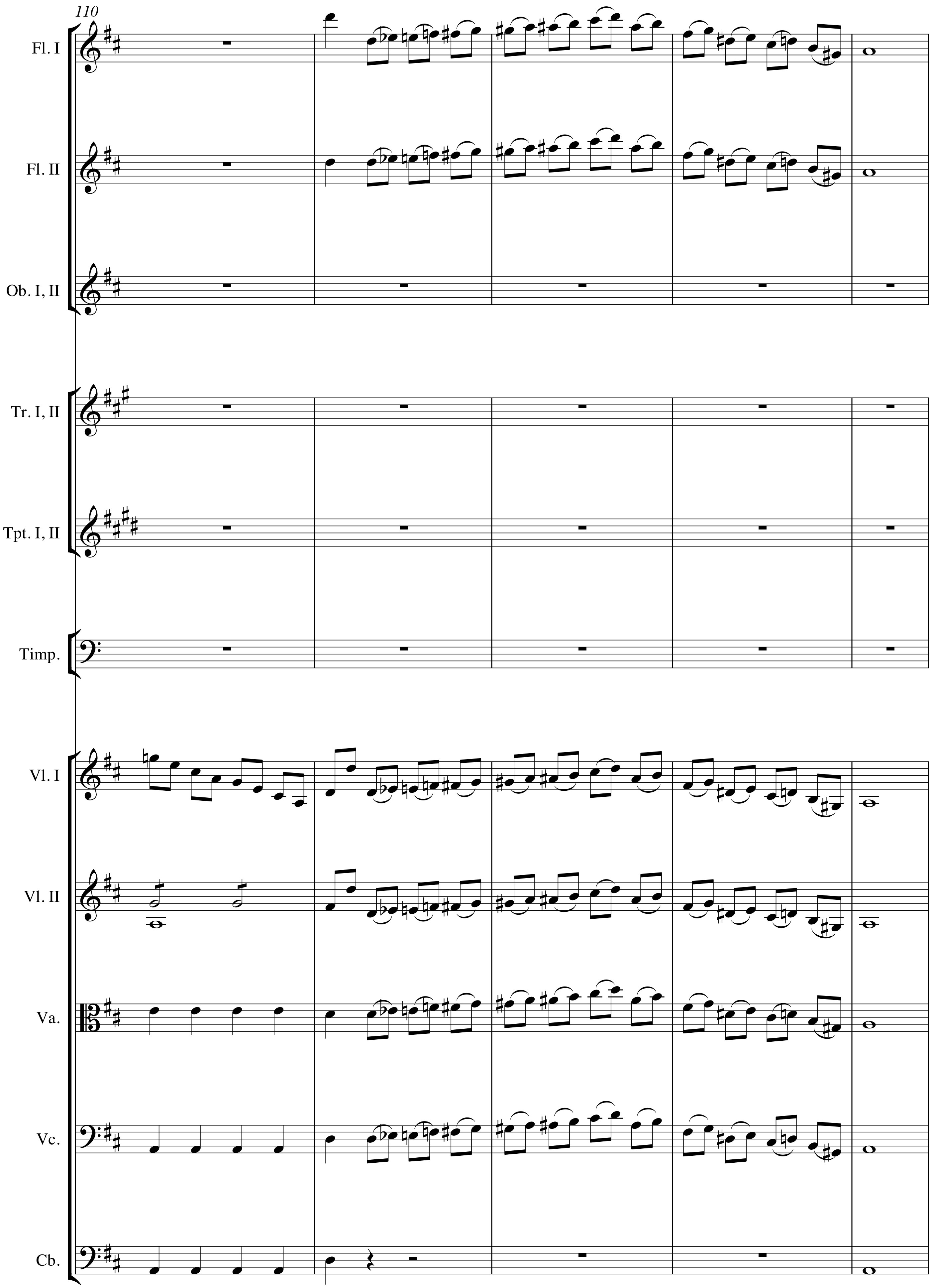
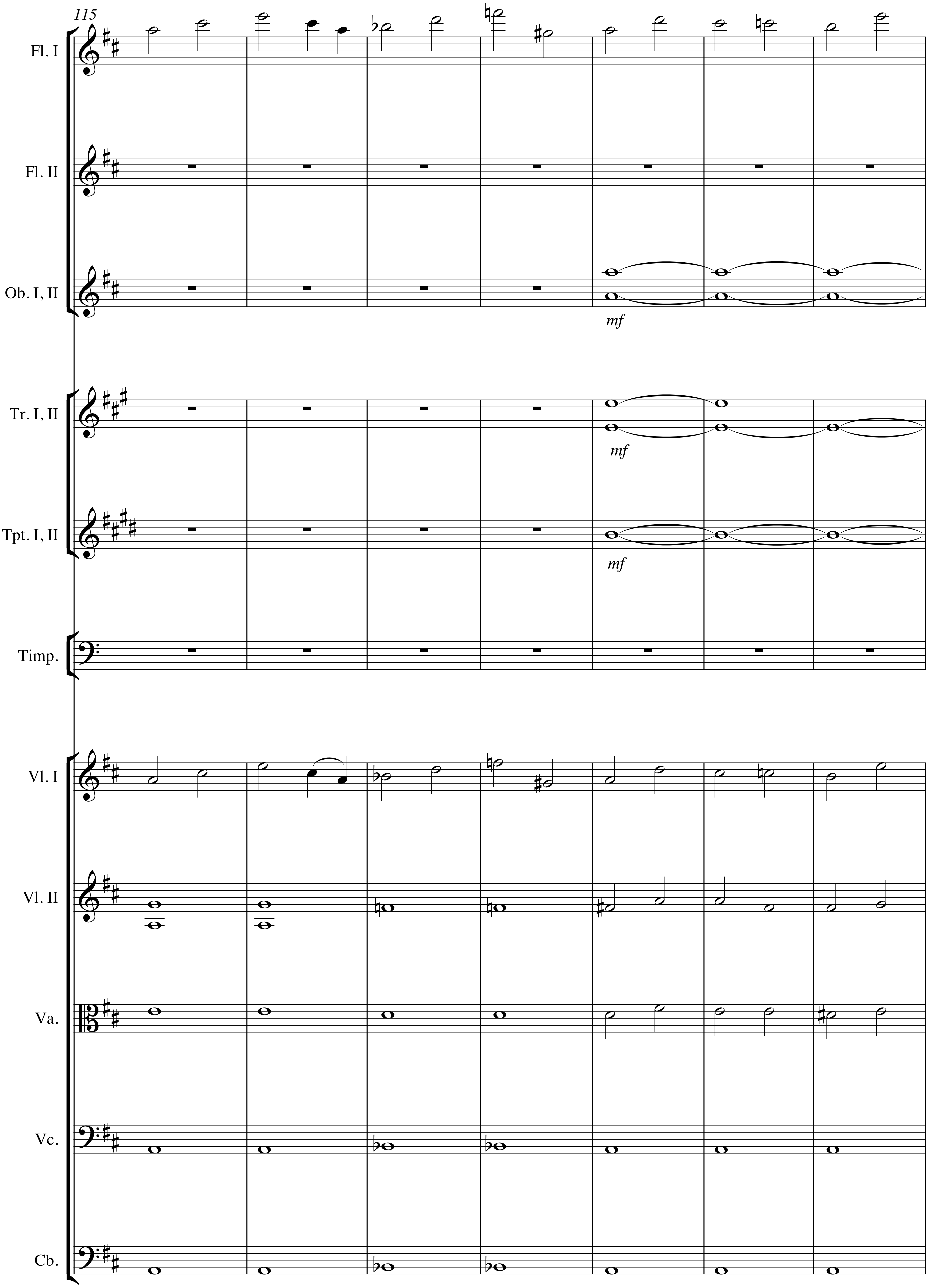
Tpt. I, II
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.

Abertura em ré - João de Deus Castro Lobo

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mf
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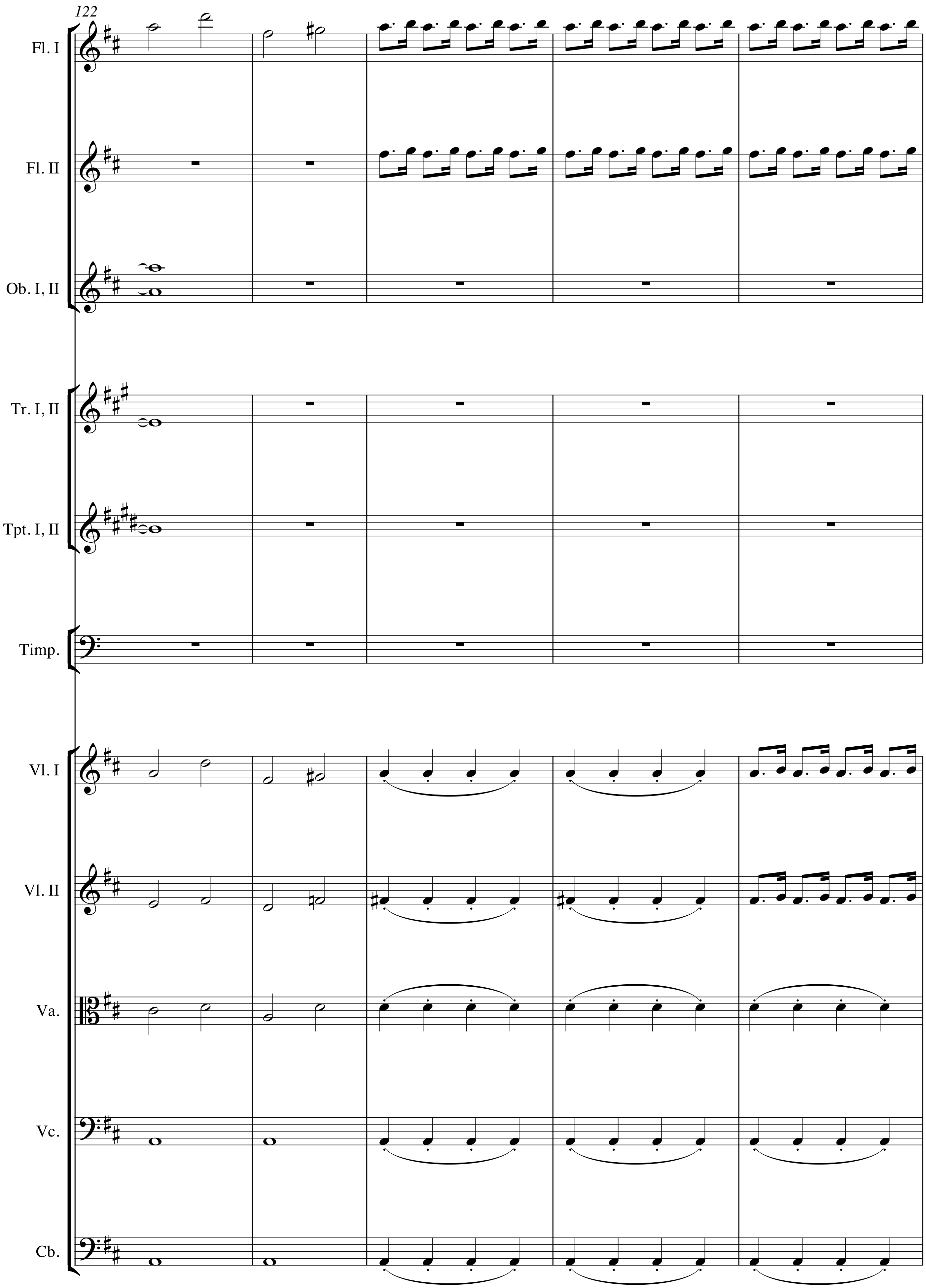
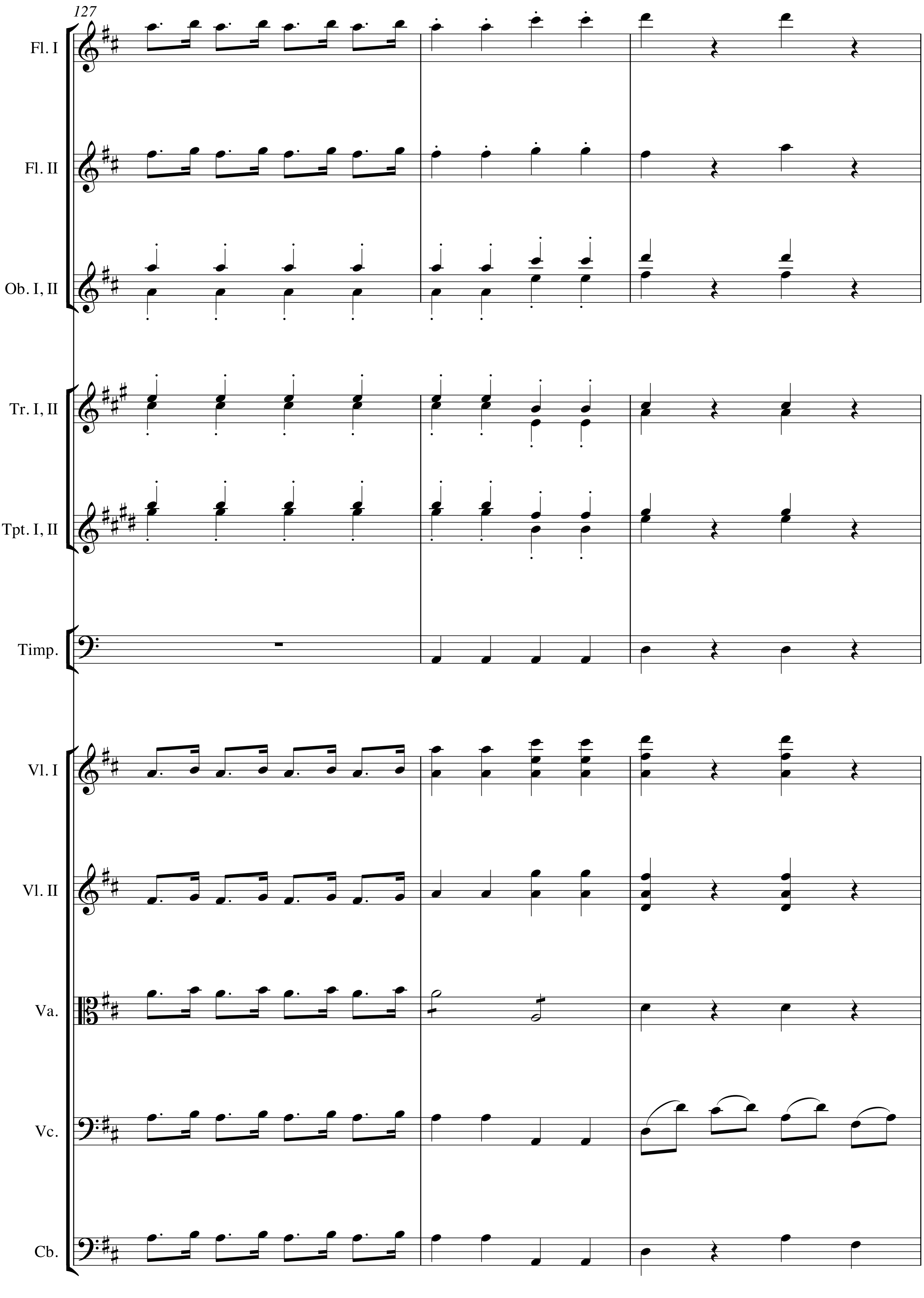
mf
Timp.
Vl. I
Vl. II
Va.
Vc.
Cb.

Abertura em ré - João de Deus Castro Lobo




127
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Timp.
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Vl. II
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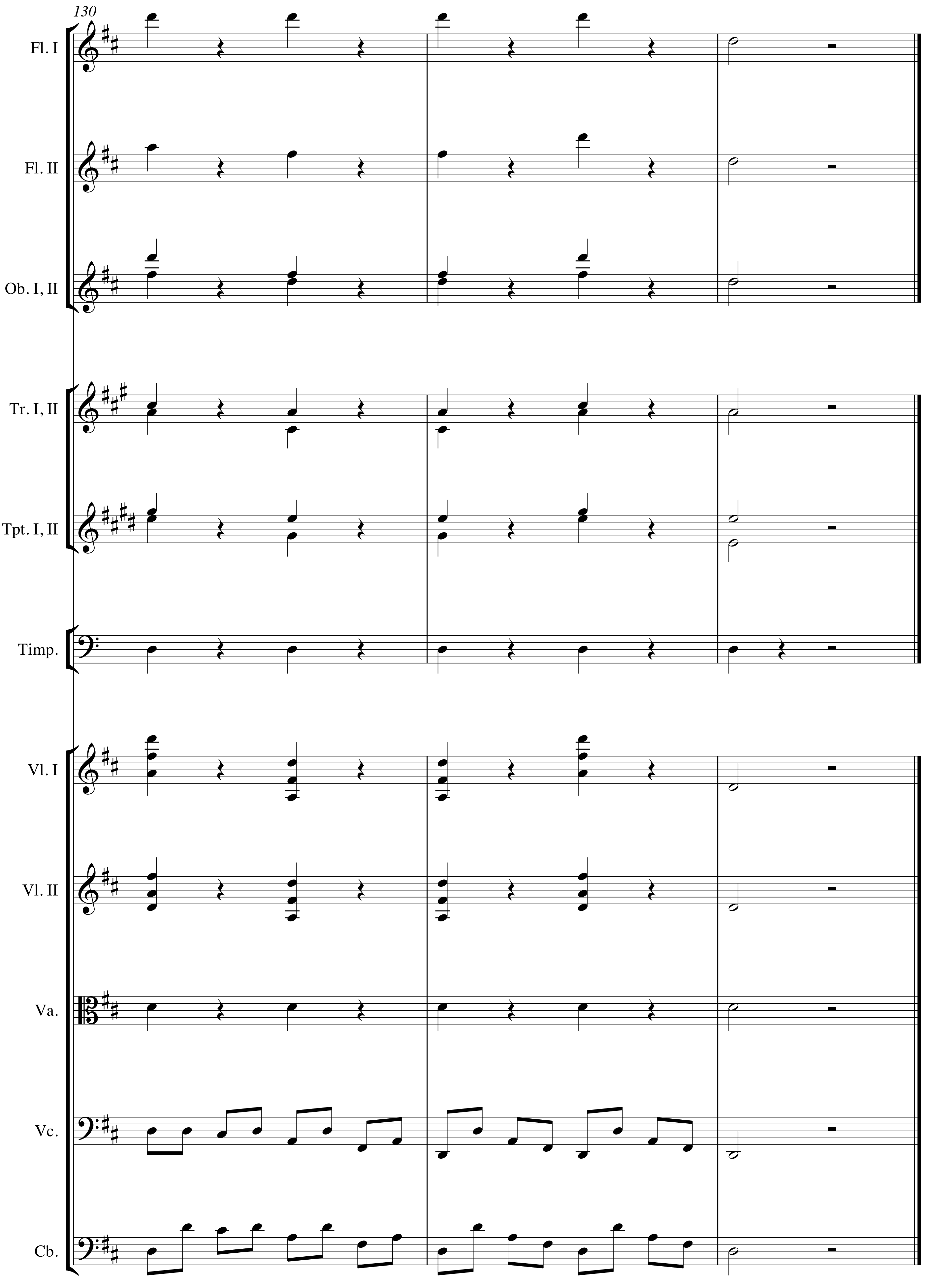
Vc.
Cb.

Abertura em ré - João de Deus Castro Lobo



João de Deus de Castro Lobo (1794-1832)

Abertura em ré

Editoração: Antonio Campos

orquestra
(orchestra)

Partes:

- Flauta 1
- Flauta 2
- Oboés 1, 2
- Trompas 1, 2
- Trompetes 1, 2
- Tímpanos
- Violinos I
- Violinos II
- Violas
- Violoncelos
- Contrabaixos

31 p.

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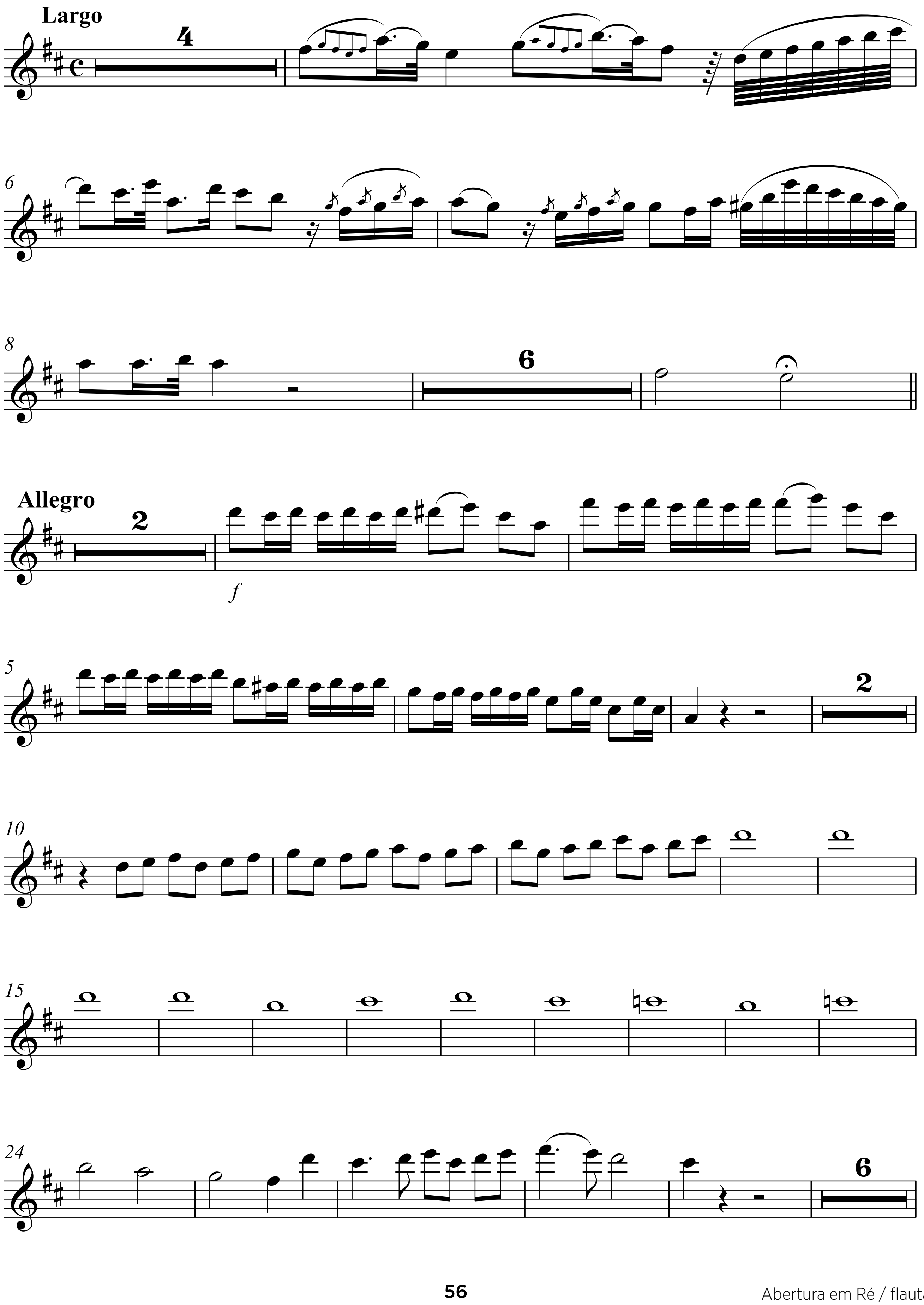
Rio de Janeiro, 2017

MUSICA BRASILIS

Abertura em Ré

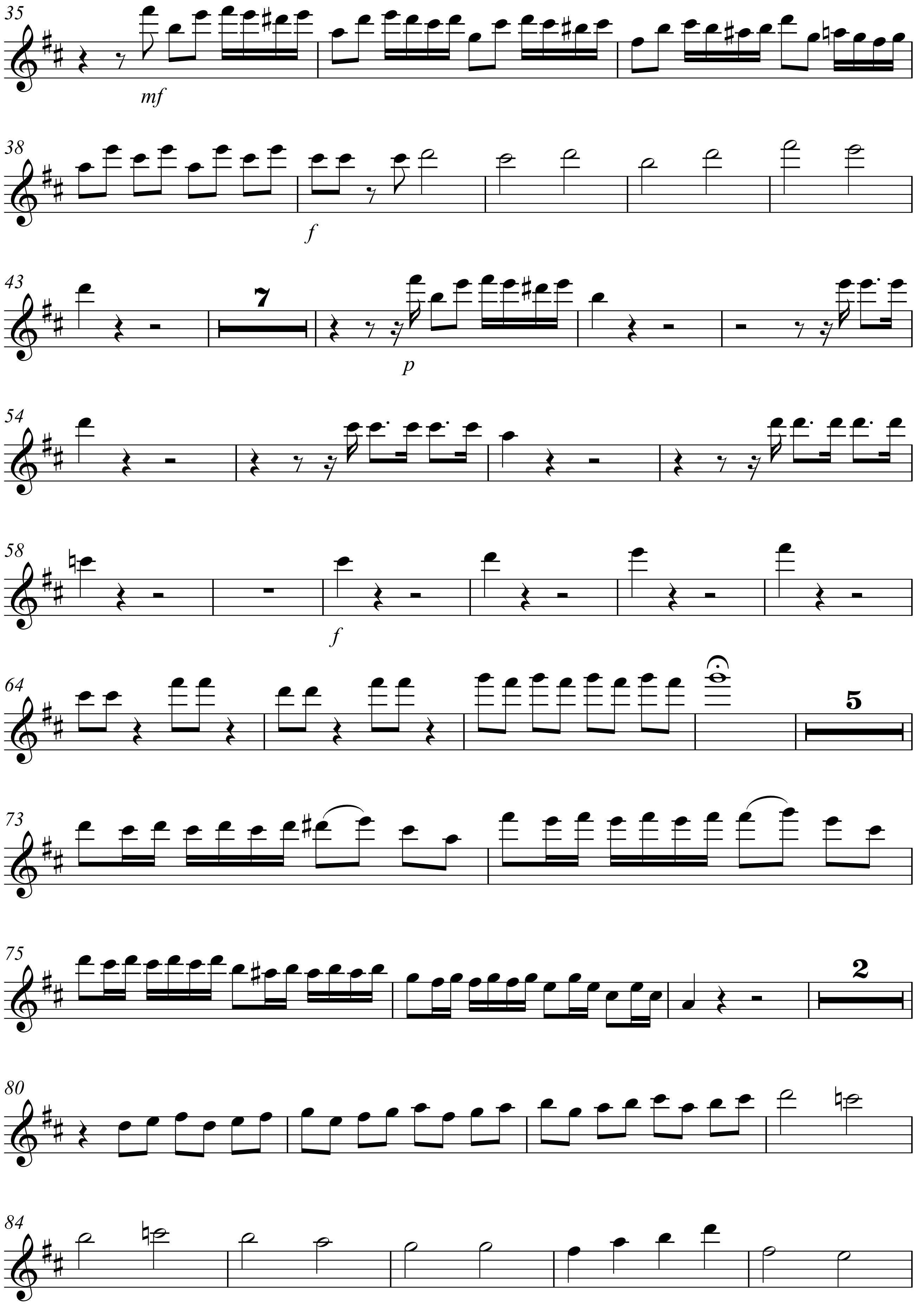
Flauta 1

João de Deus Castro Lobo



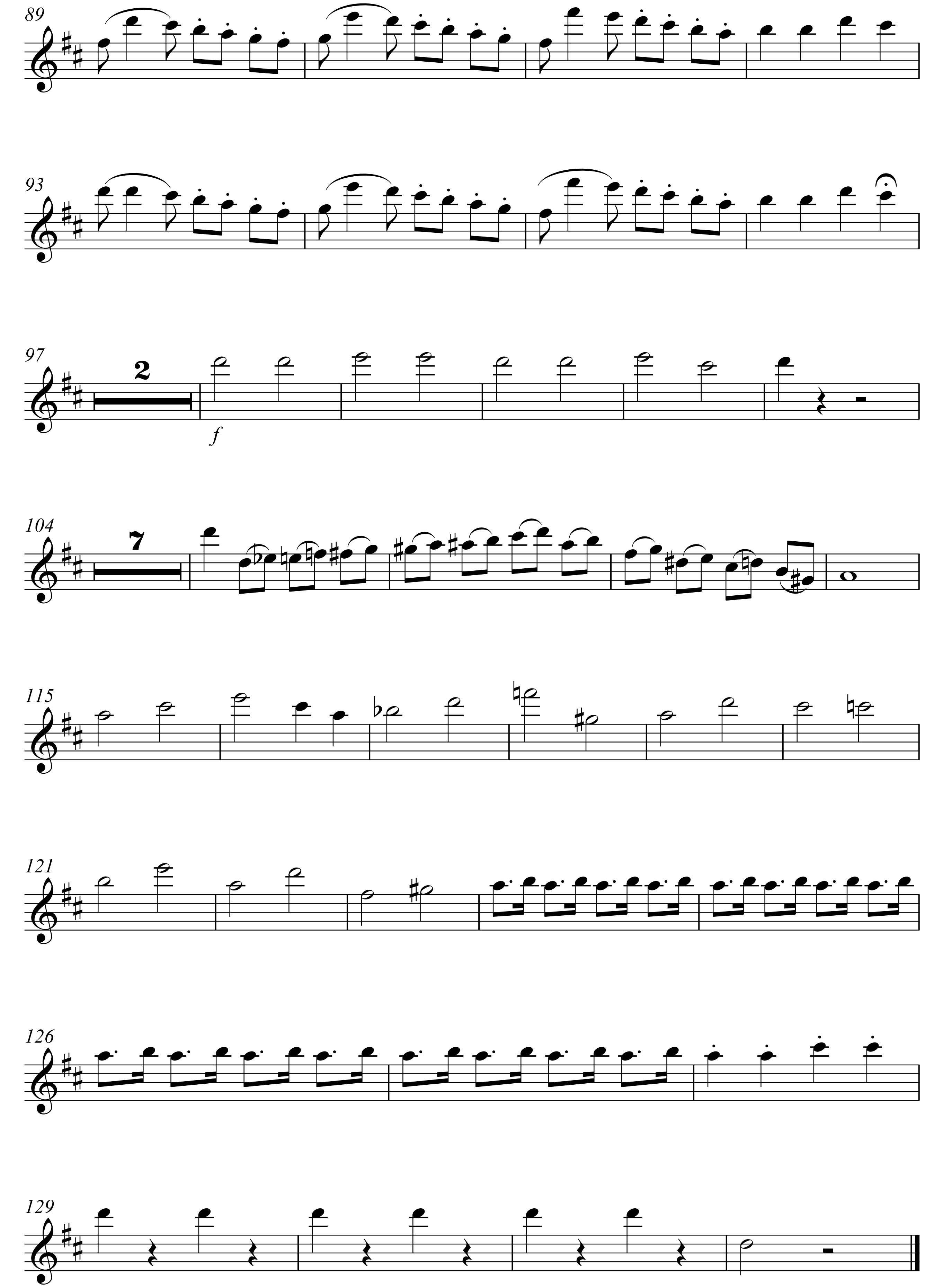
Abertura em ré - João de Deus Castro Lobo - Flauta 1

2



Abertura em ré - João de Deus Castro Lobo - Flauta 1

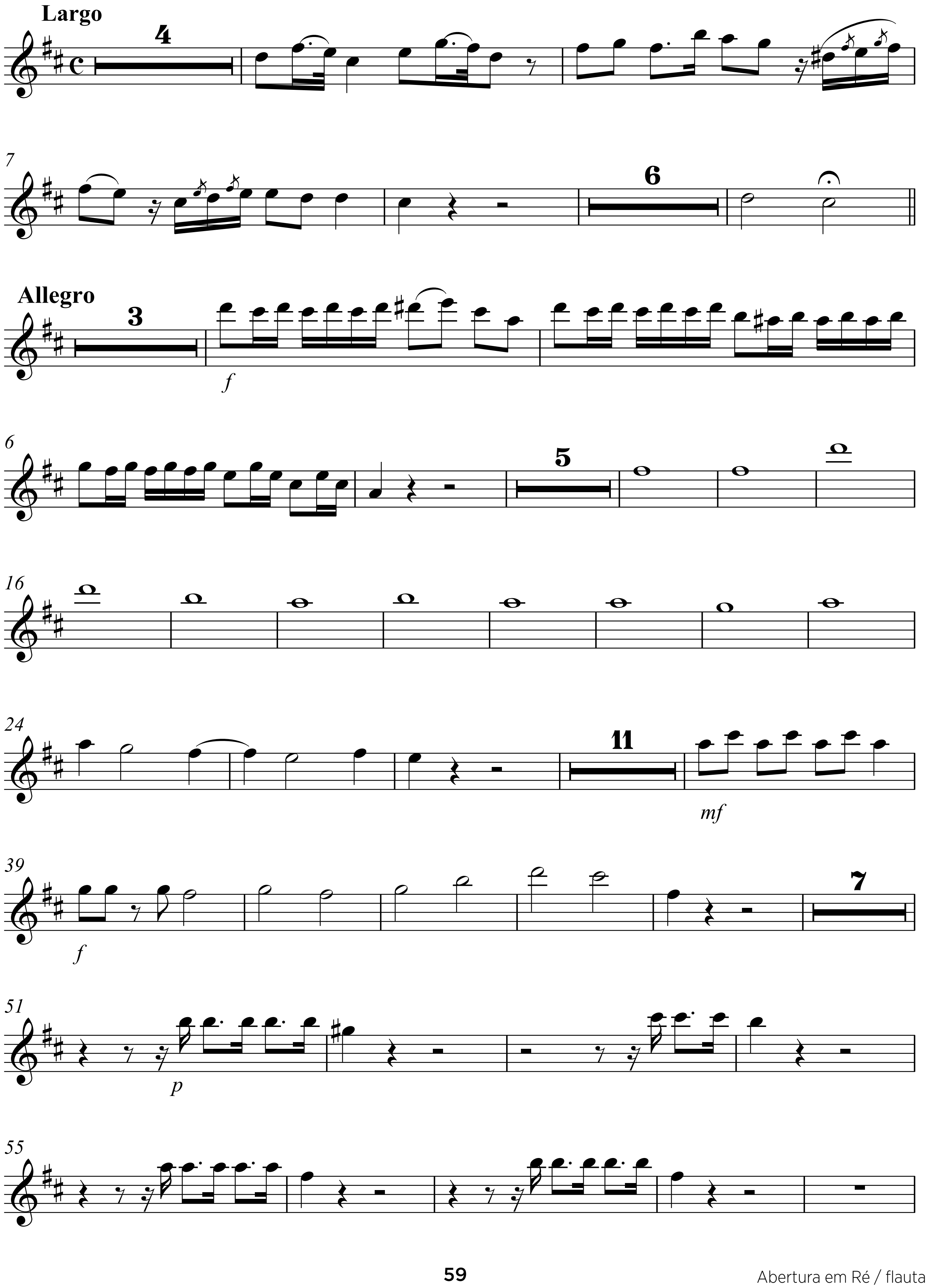
3



Abertura em Ré

Flauta 2

João de Deus Castro Lobo



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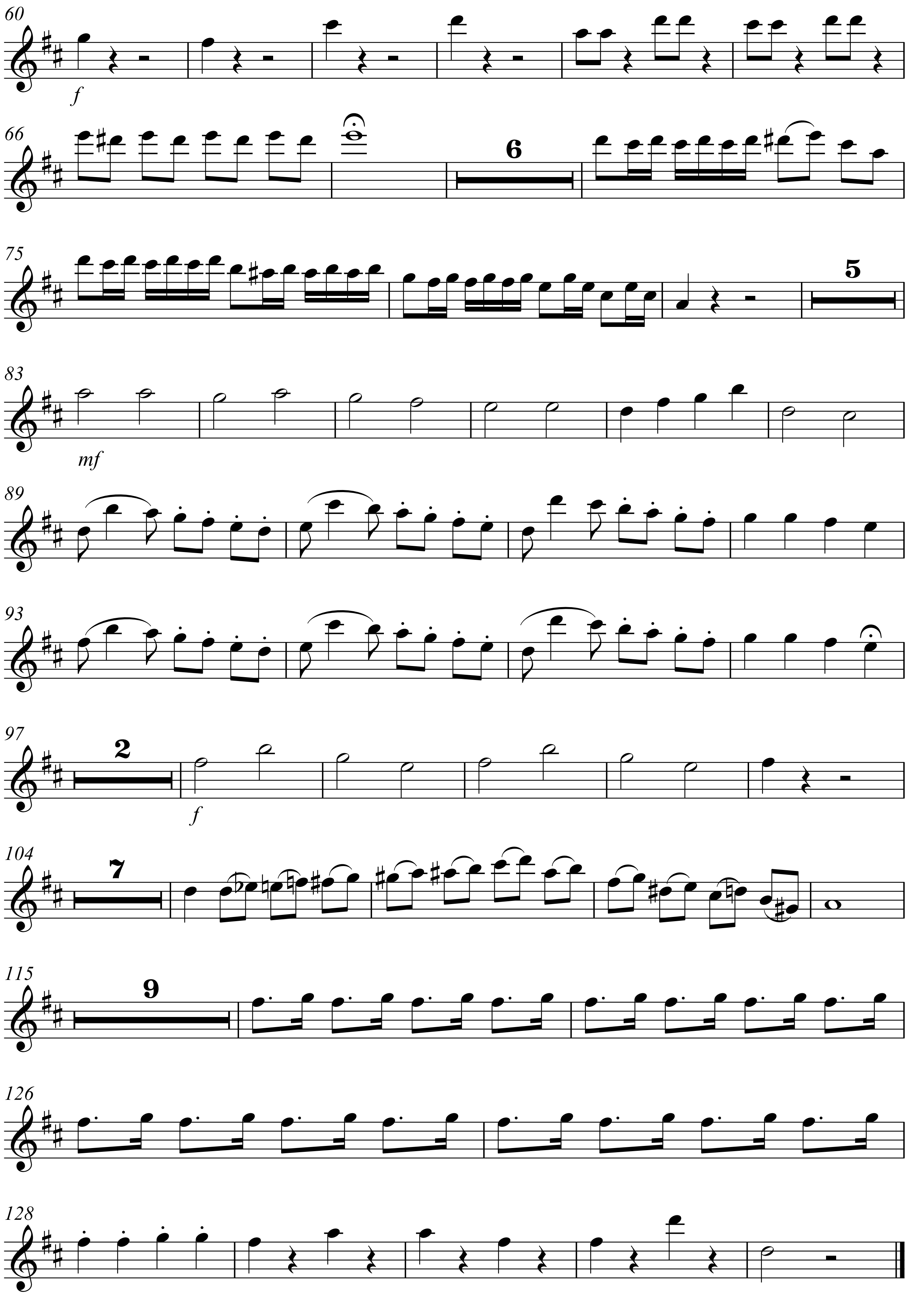
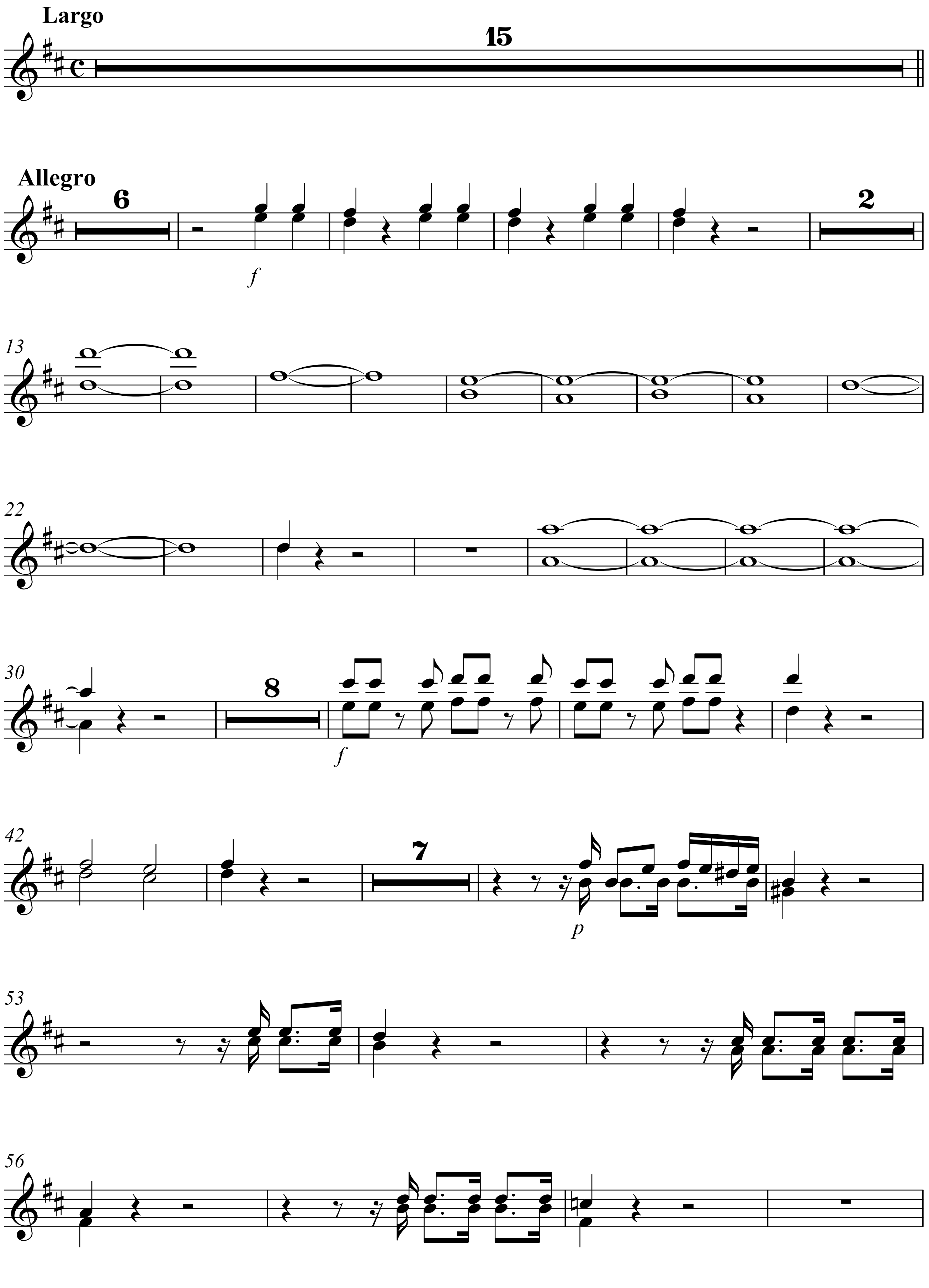


Abertura em Ré

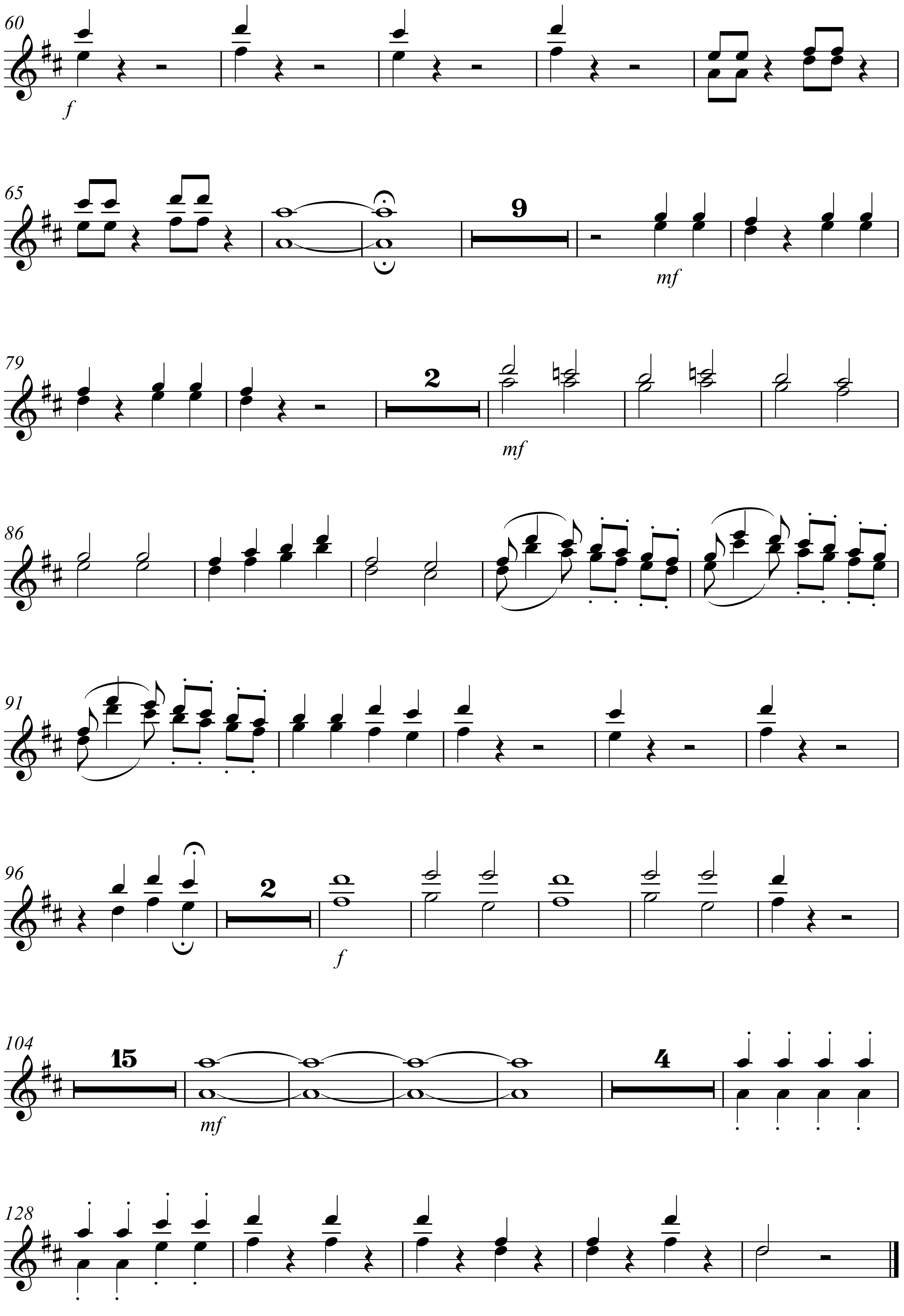
Oboés 1, 2

João de Deus Castro Lobo



Abertura em ré - João de Deus Castro Lobo - Oboés 1, 2

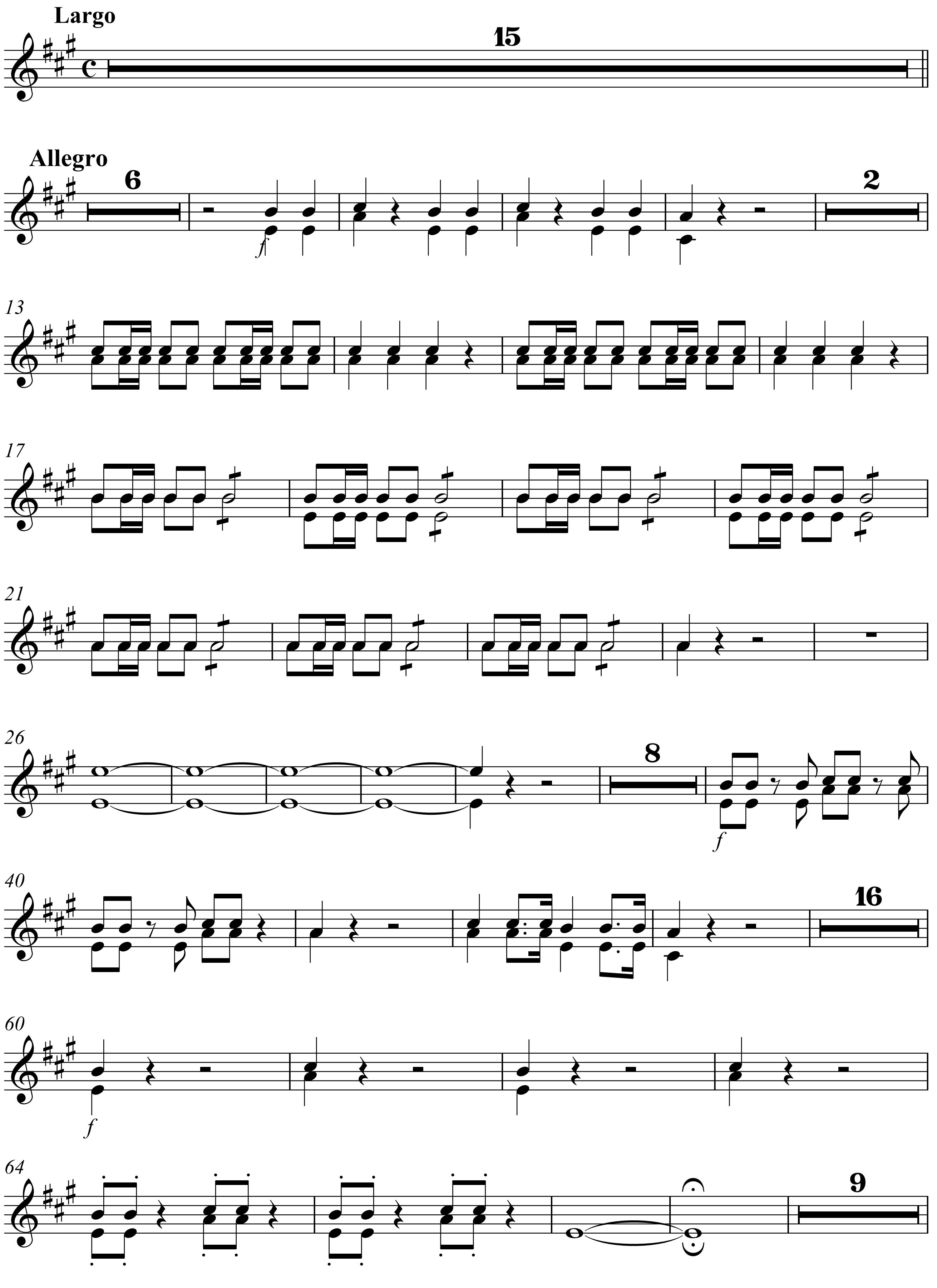
2



Abertura em Ré

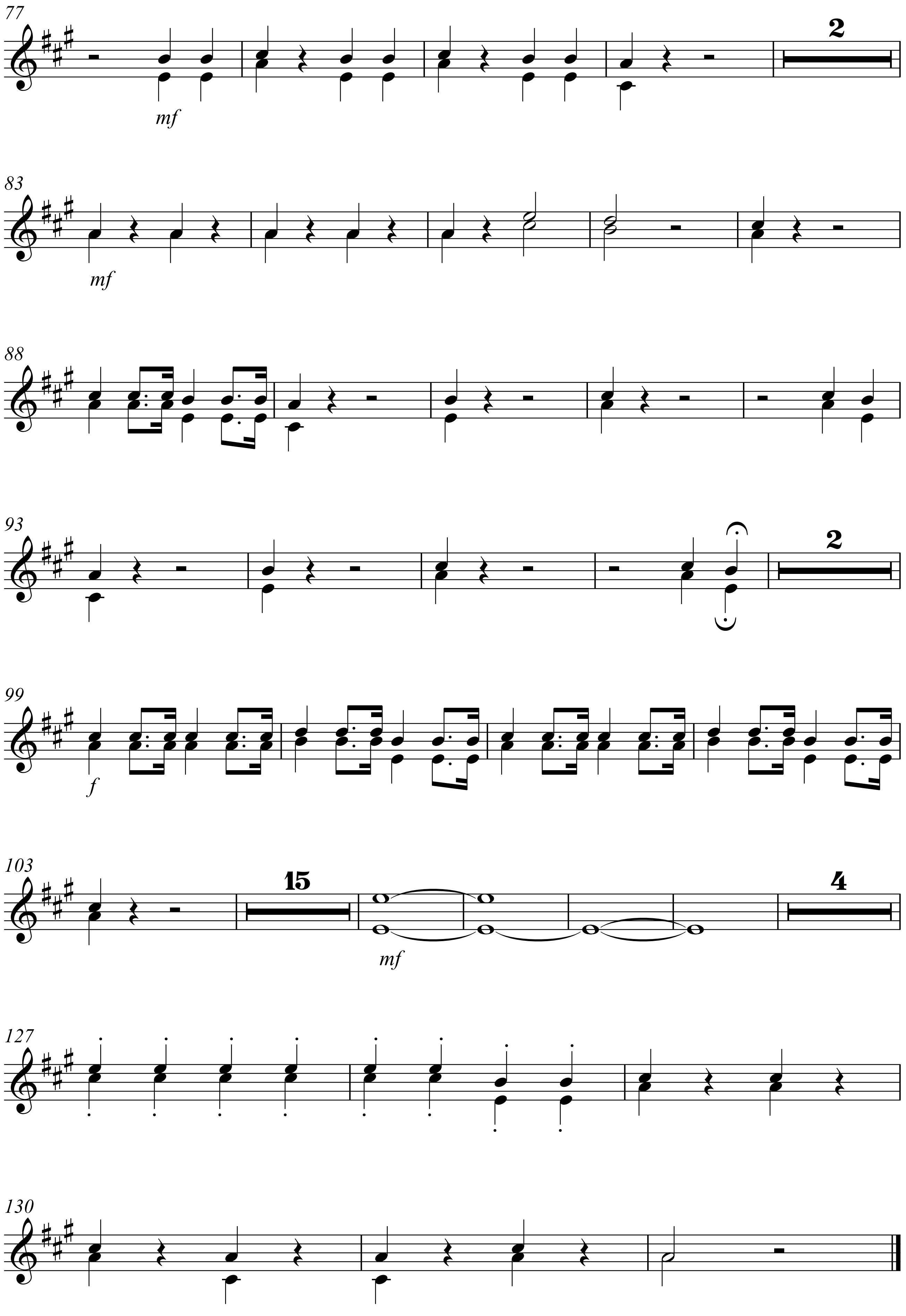
Trompas em Fá 1, 2

João de Deus Castro Lobo



Abertura em ré - João de Deus Castro Lobo - Trompas em Fá 1, 2

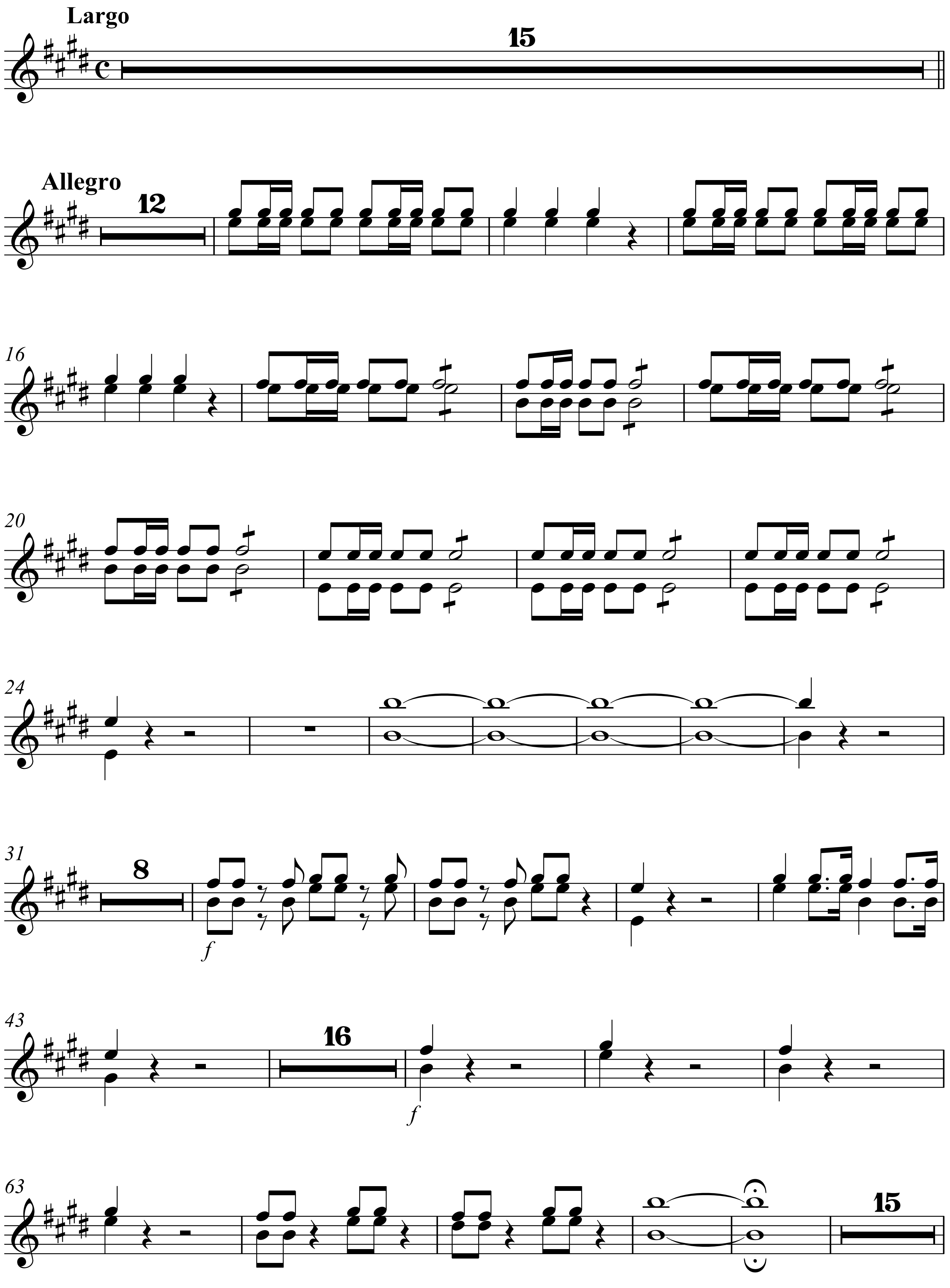
2



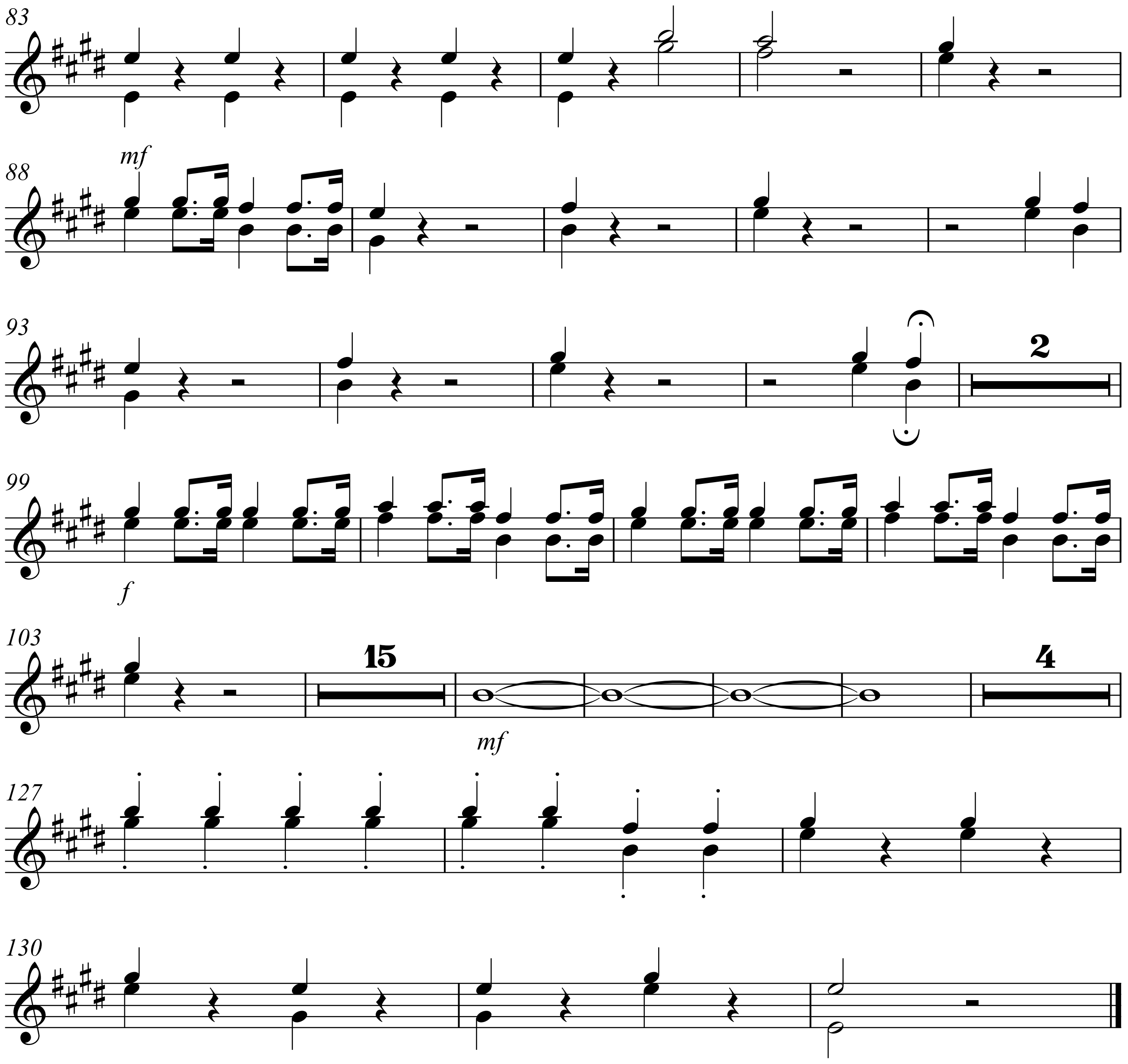
Abertura em Ré

Trompetes em Si♭ 1, 2

João de Deus Castro Lobo



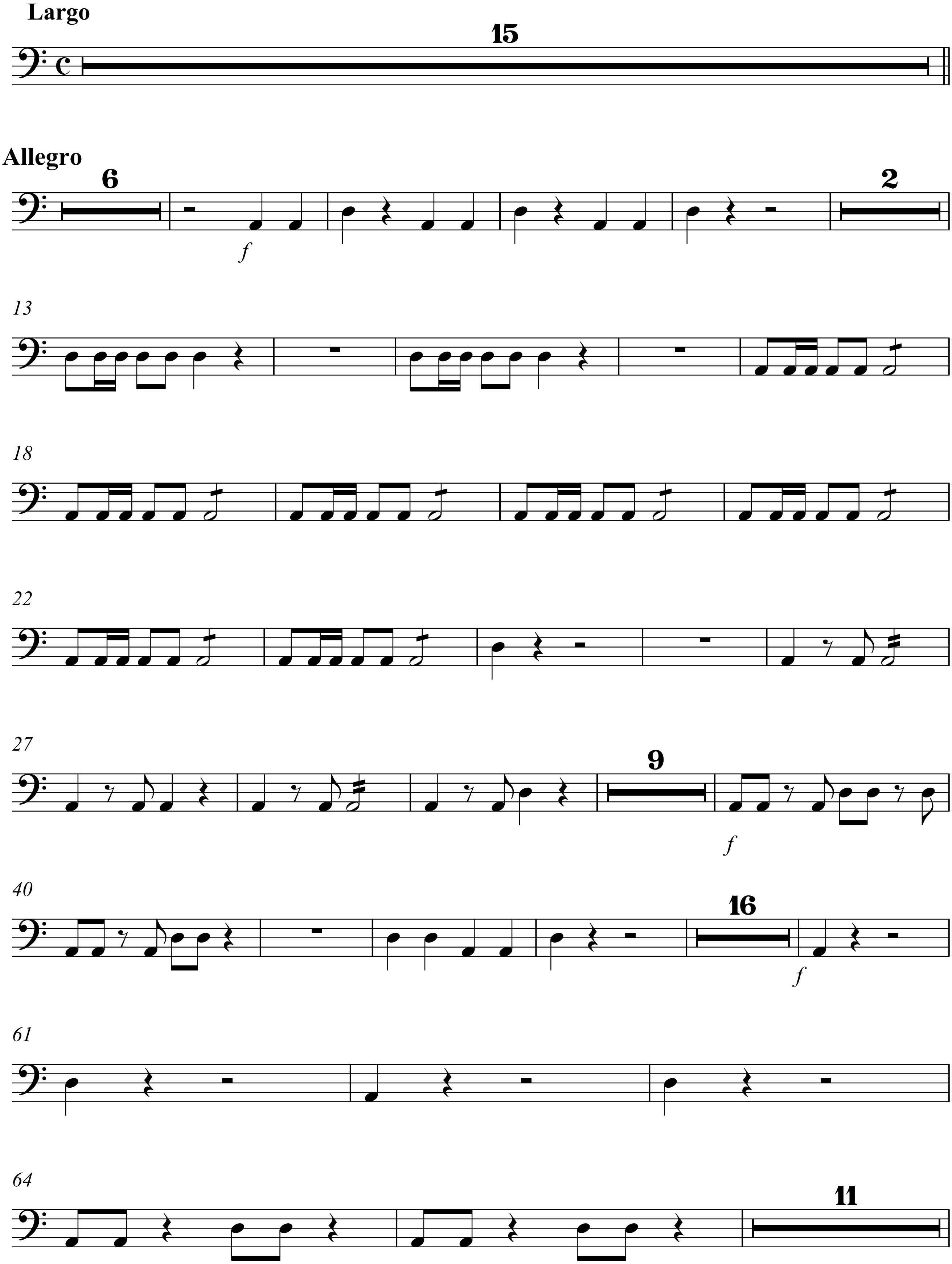
Abertura em ré - João de Deus Castro Lobo - Trompetes em Si♭ 1, 2



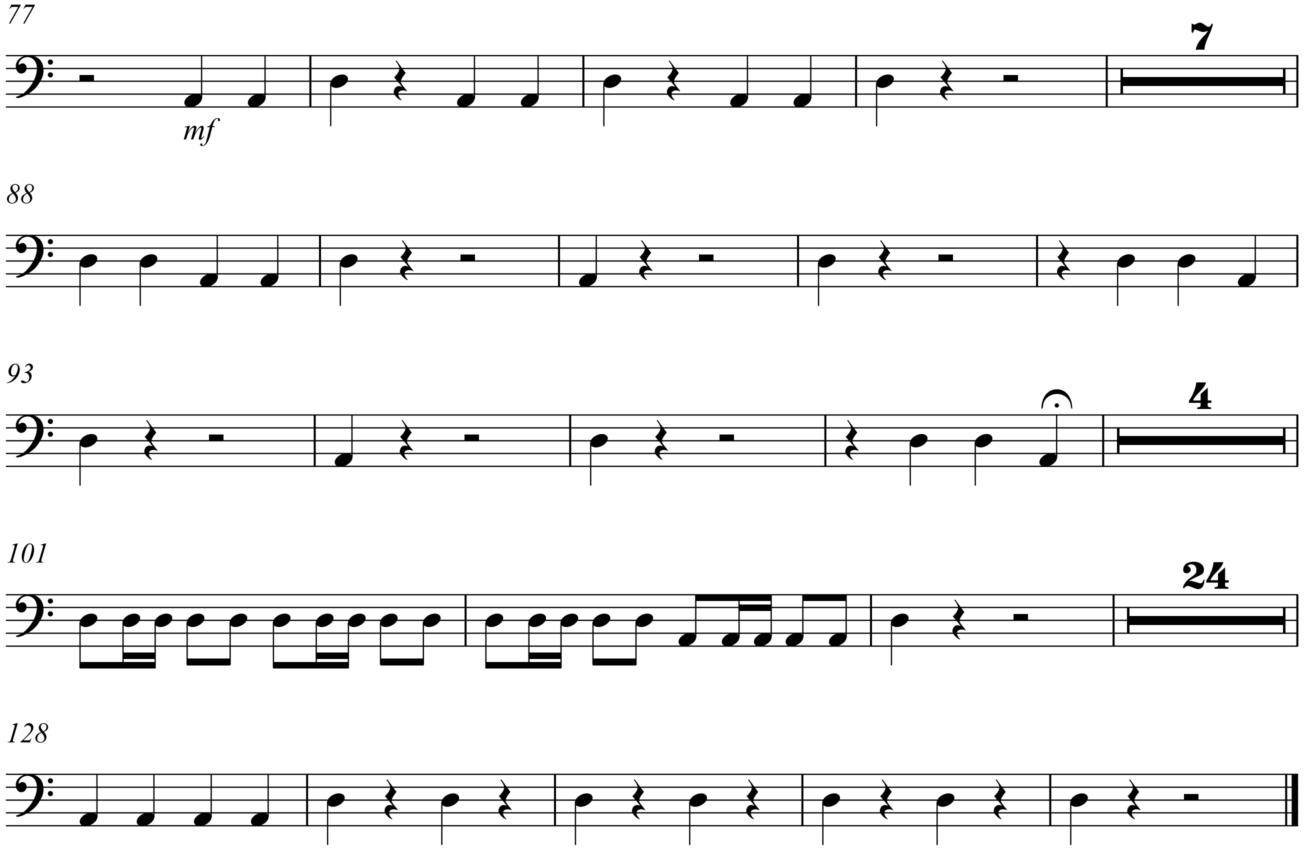
Abertura em Ré

Tímpanos

João de Deus Castro Lobo



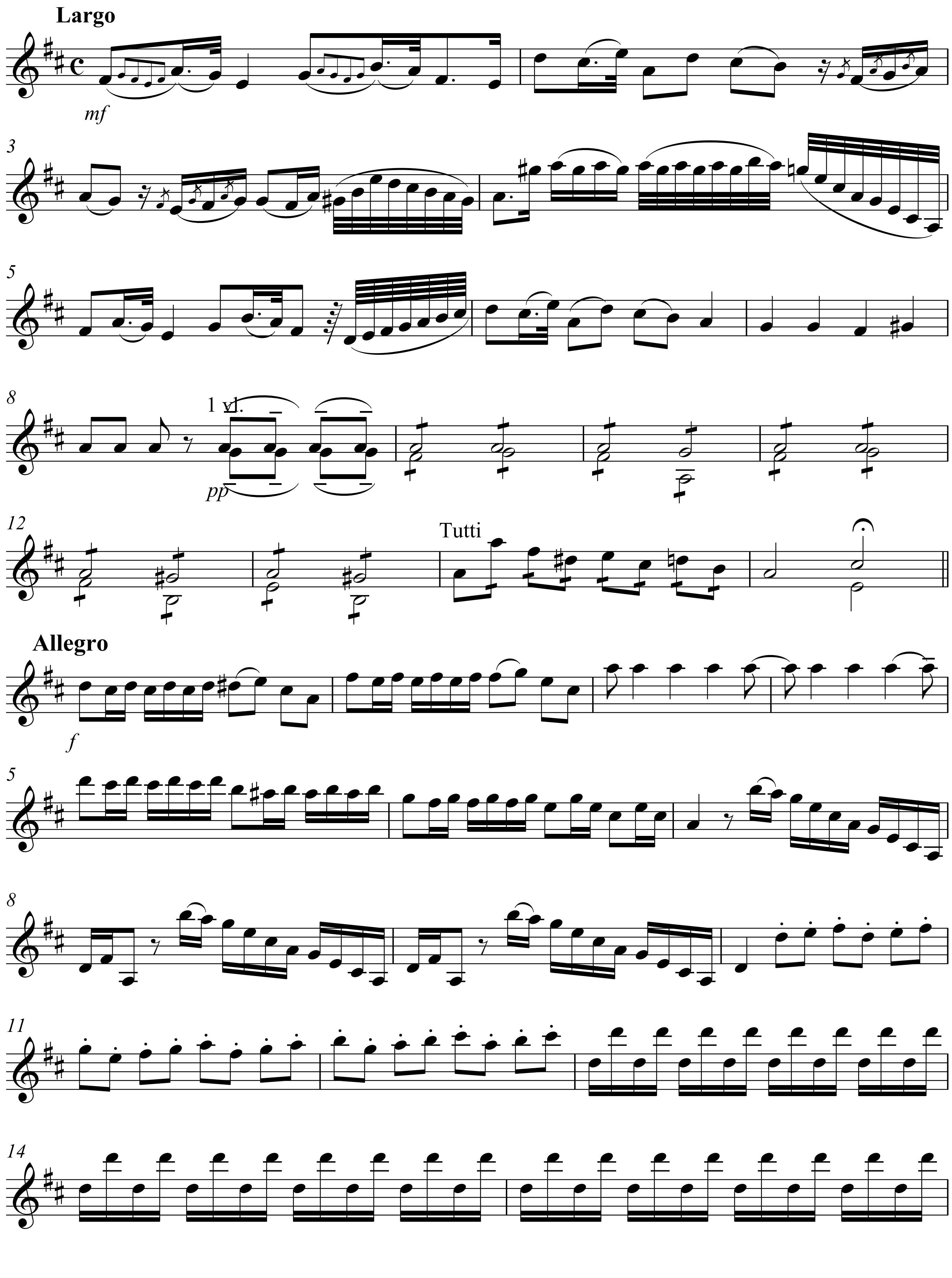
Abertura em ré - João de Deus Castro Lobo - Tímpanos



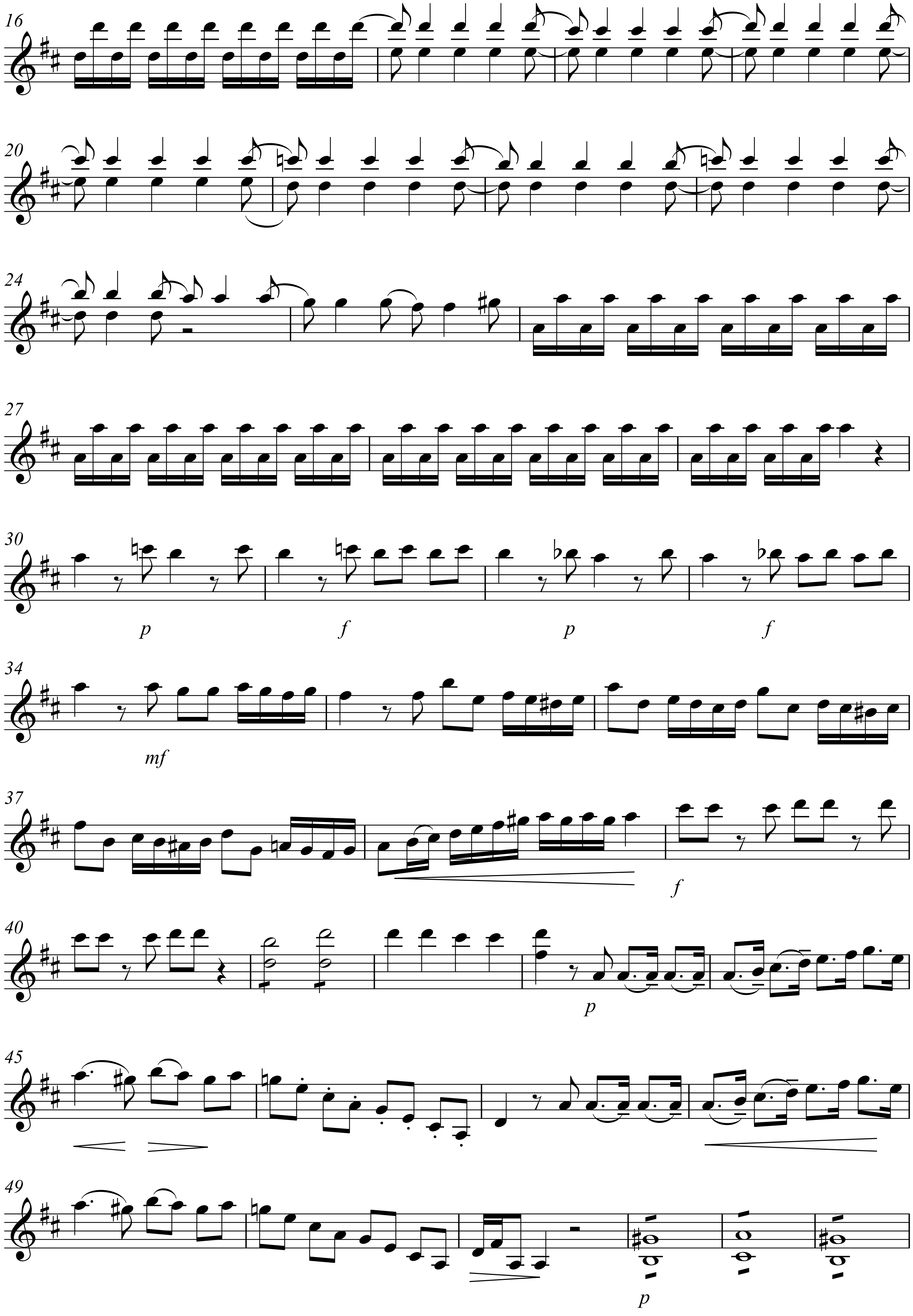
Abertura em Ré

Violinos I

João de Deus Castro Lobo

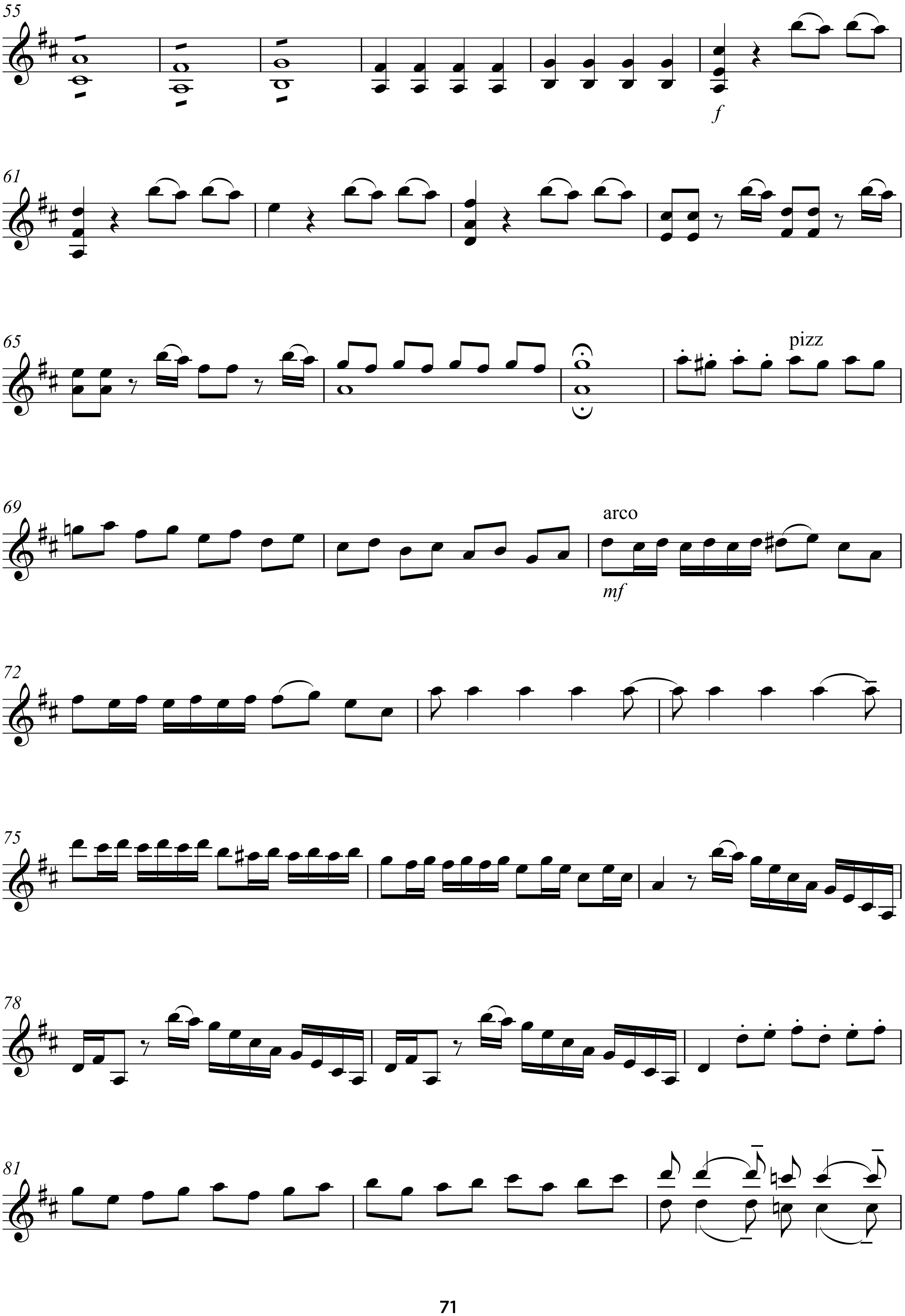


Abertura em ré - João de Deus Castro Lobo - Violinos I



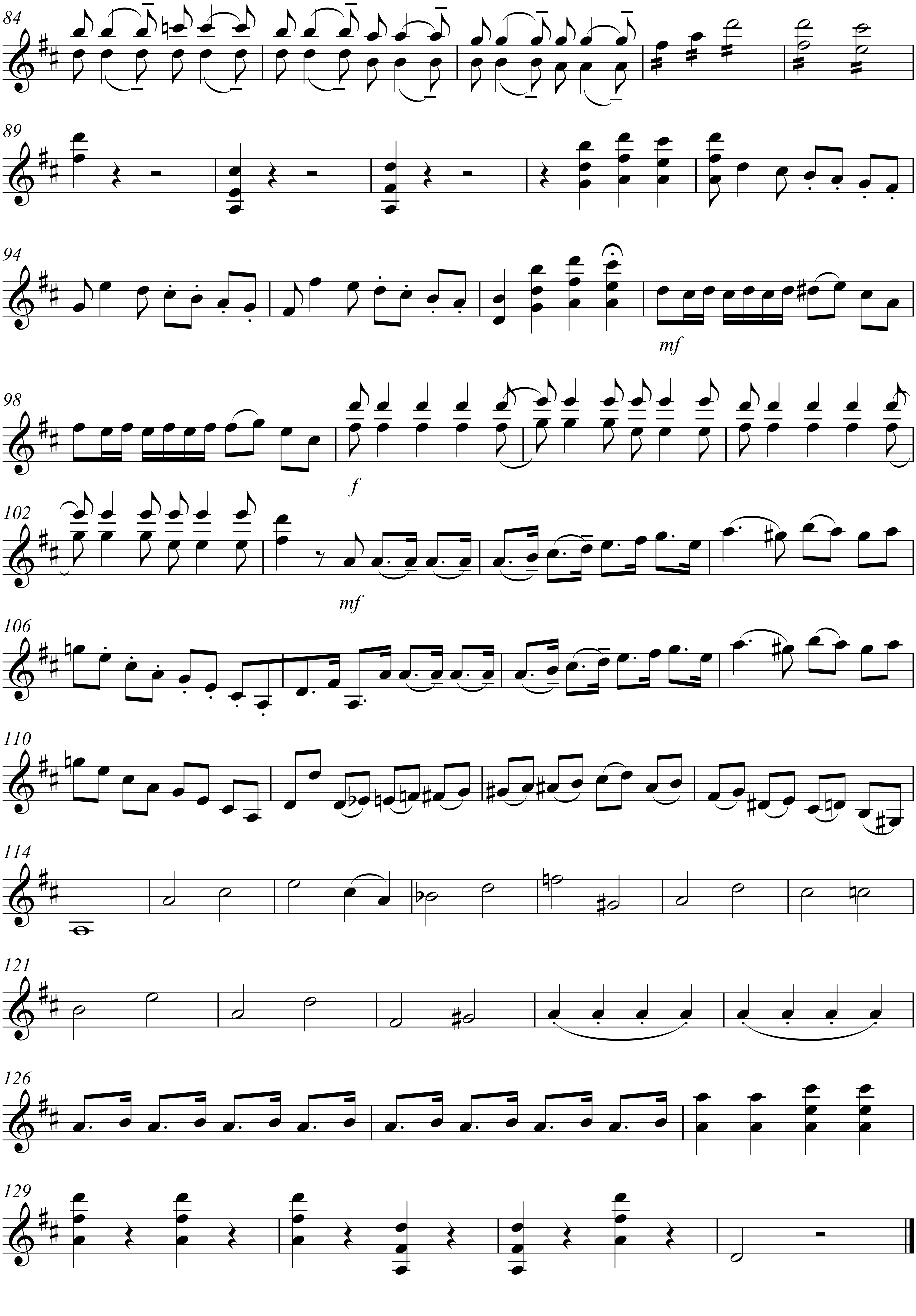
3

Abertura em ré - João de Deus Castro Lobo - Violinos I



Abertura em ré - João de Deus Castro Lobo - Violinos I

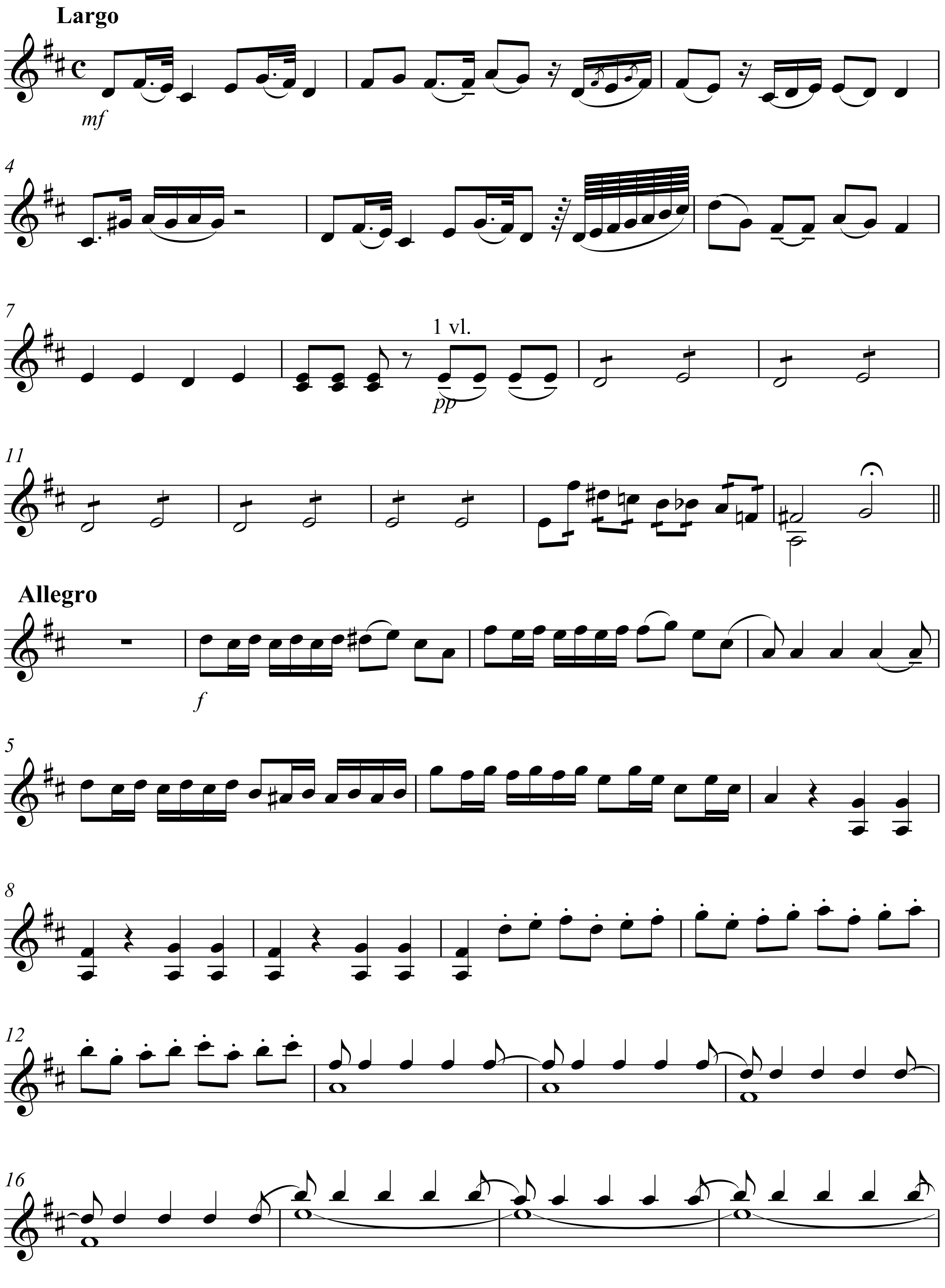
4



Abertura em Ré

Violinos II

João de Deus Castro Lob



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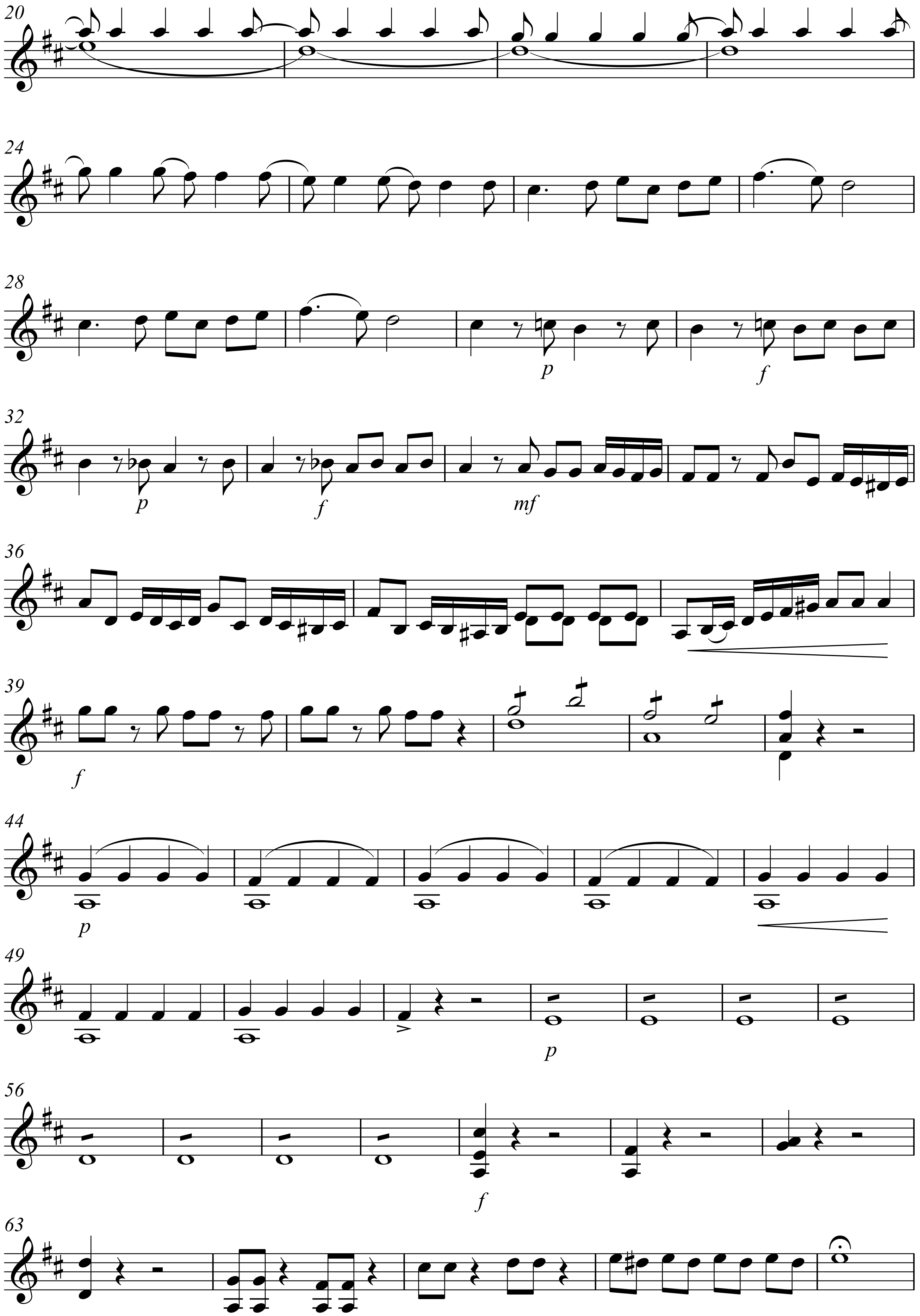

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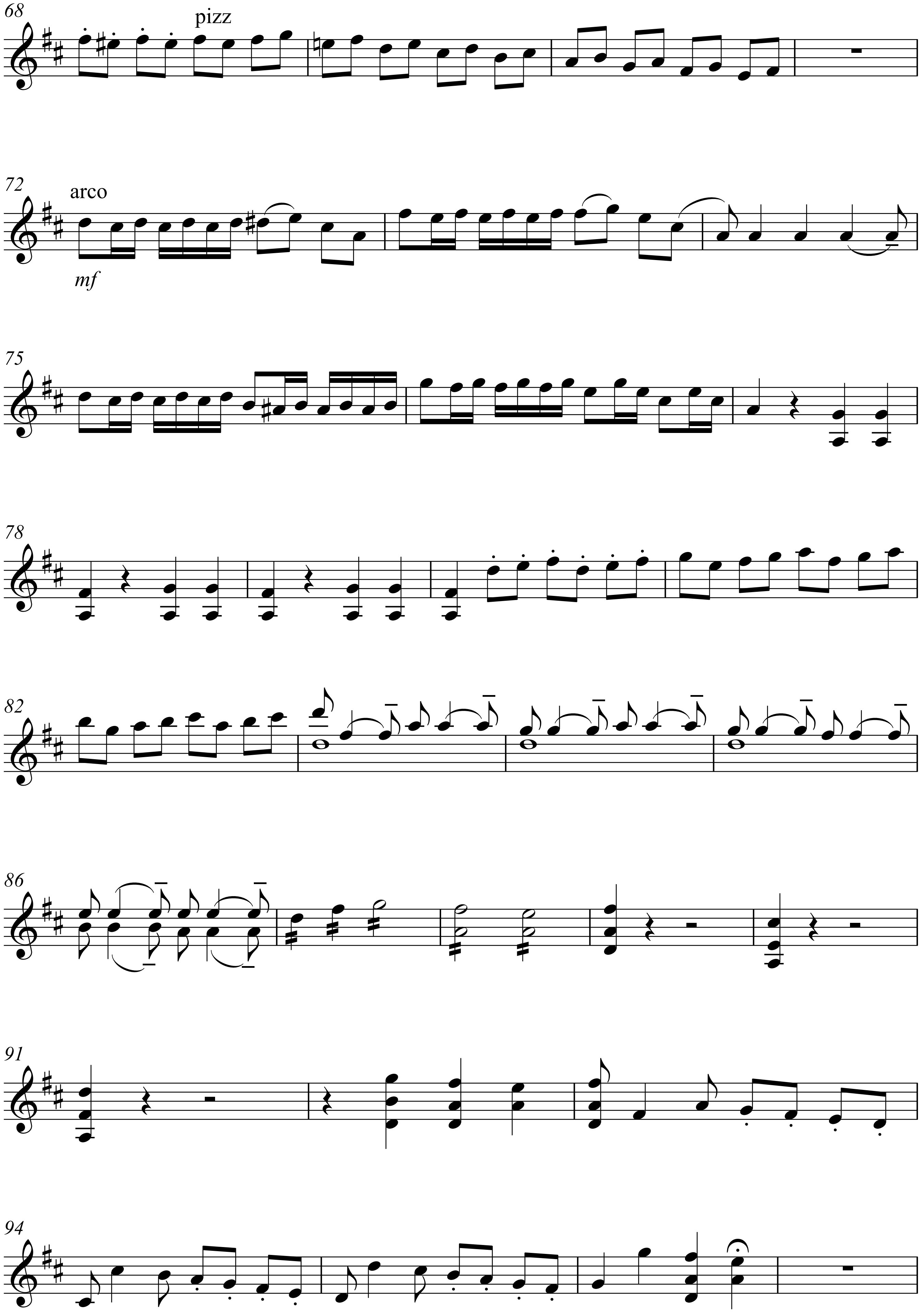

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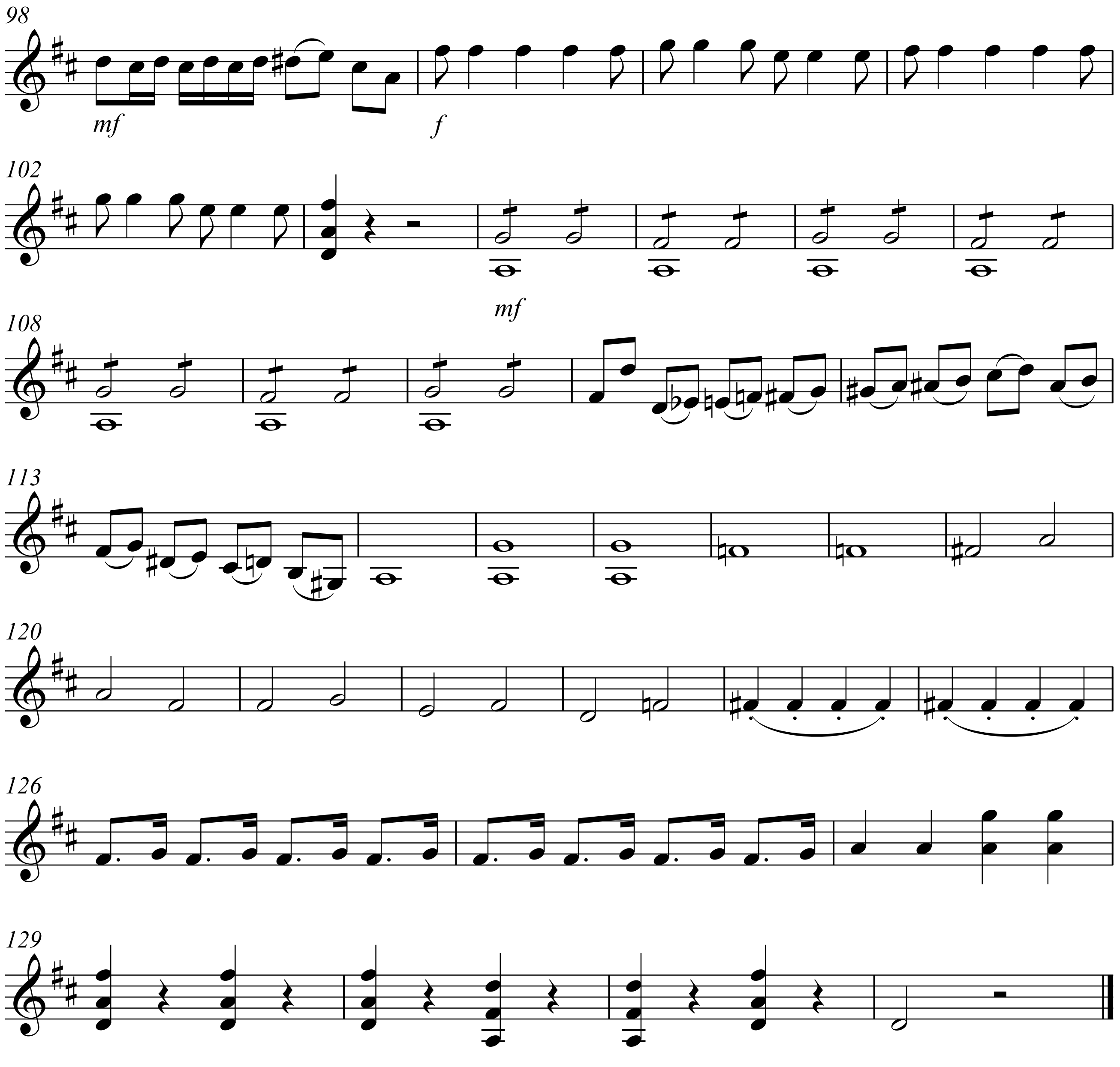
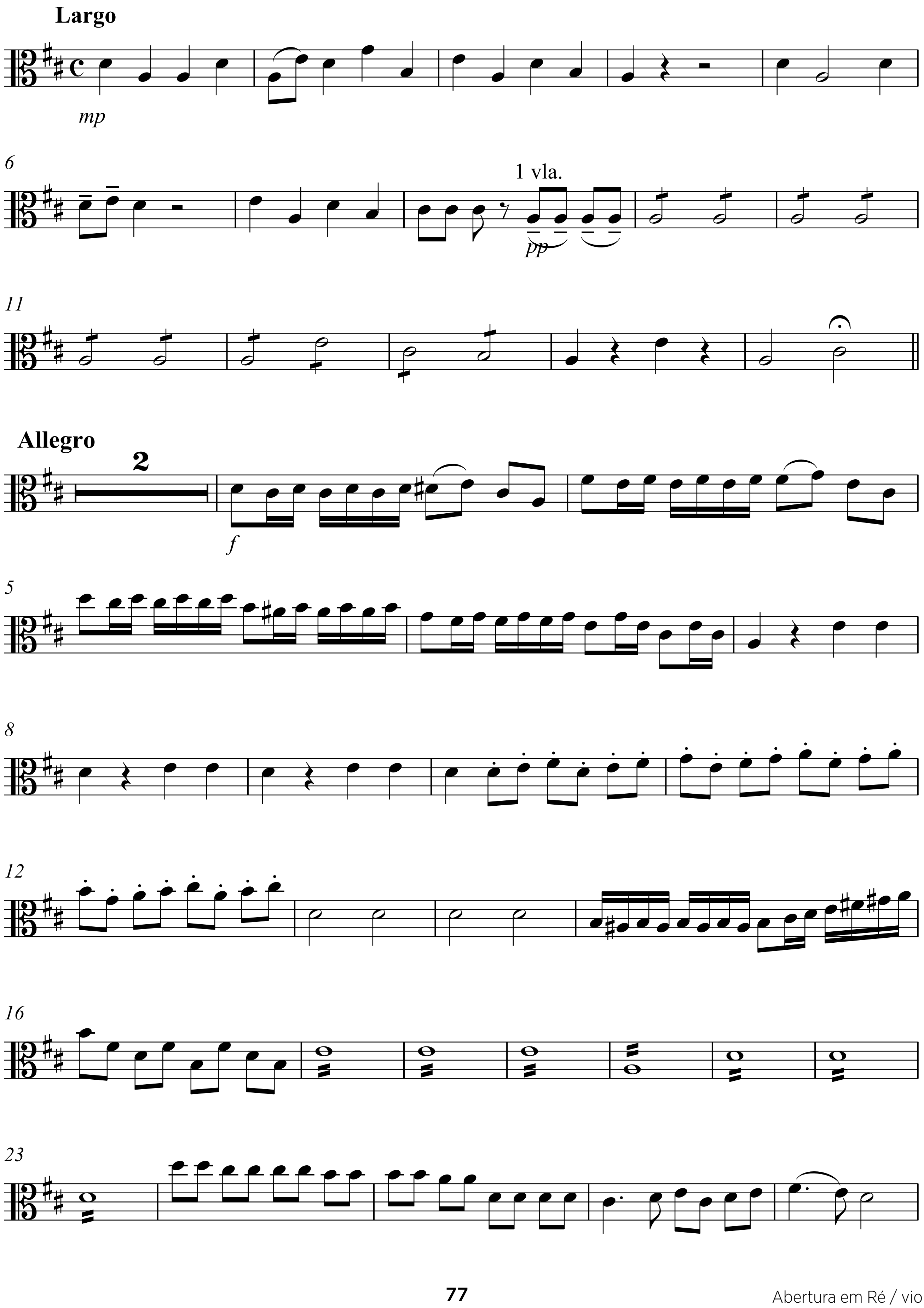


Abertura em Ré

Violas

João de Deus Castro Lob



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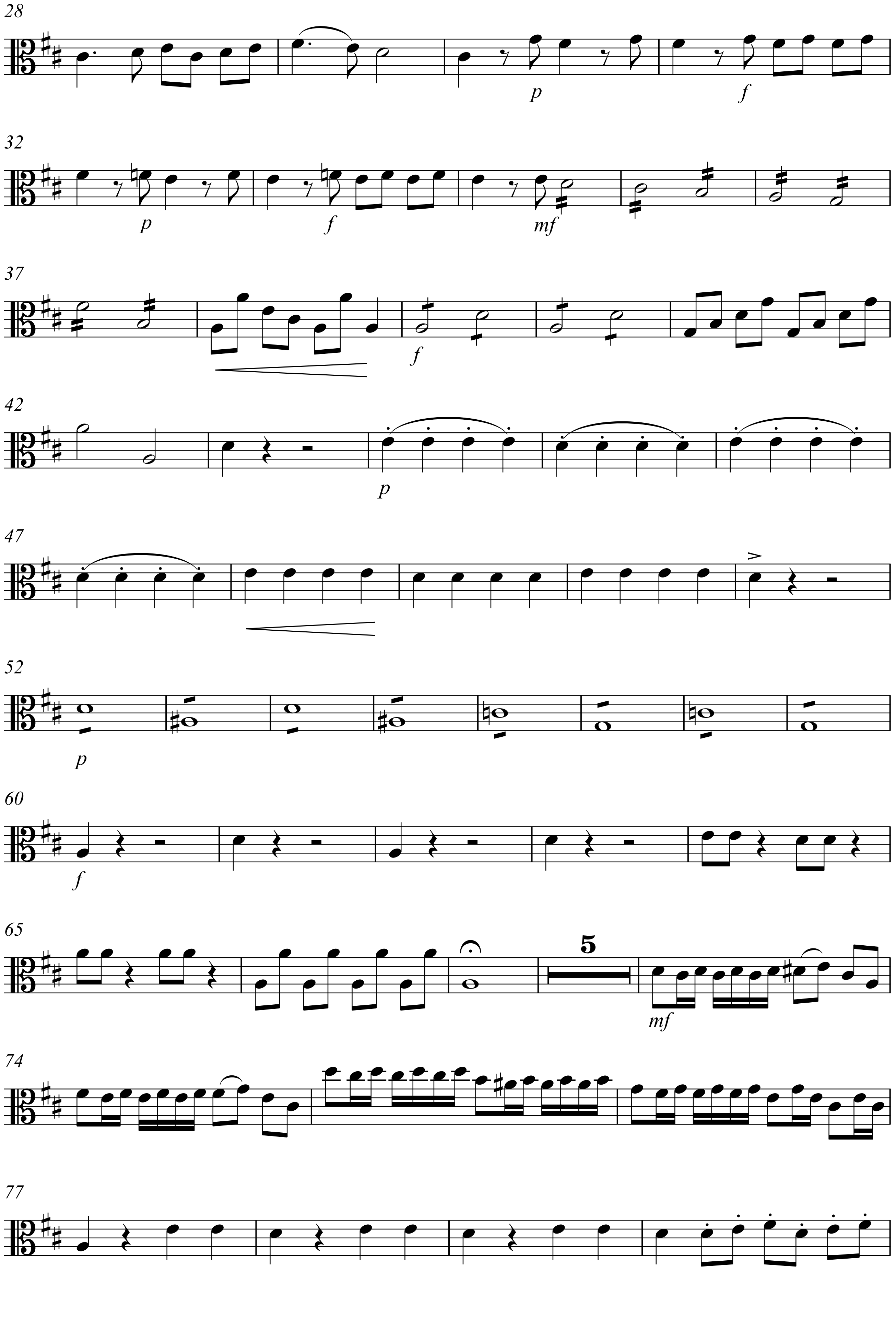

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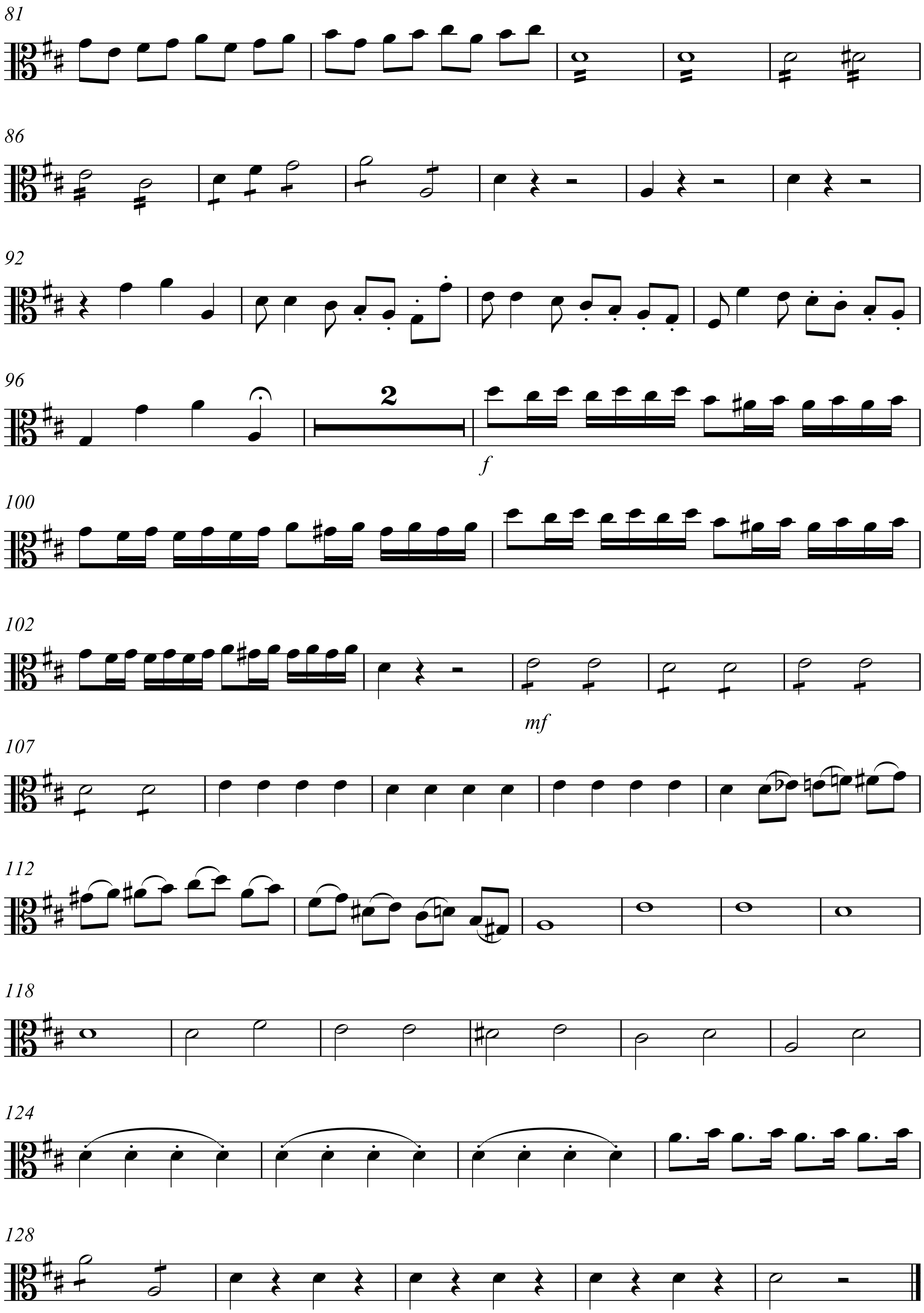
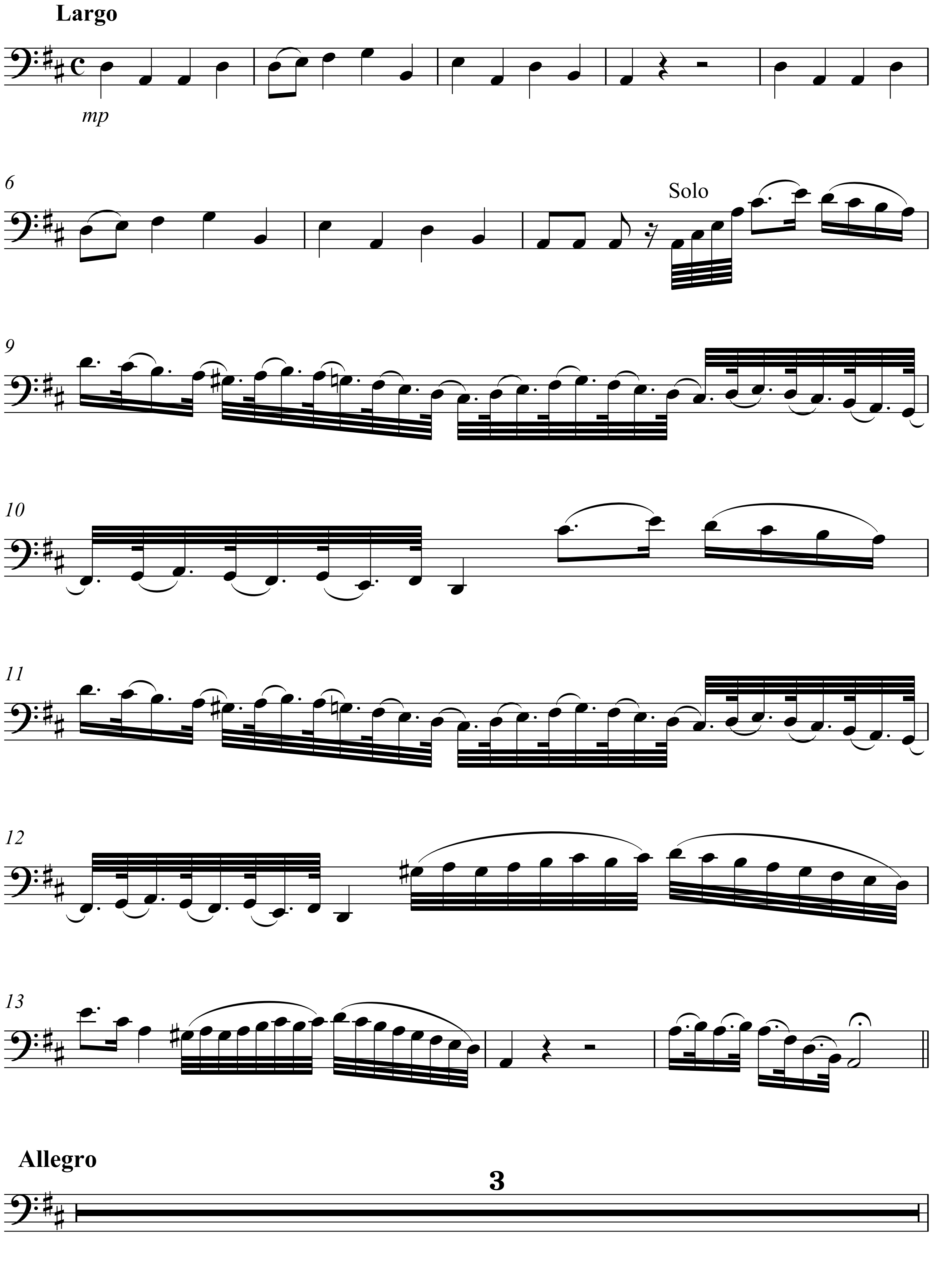


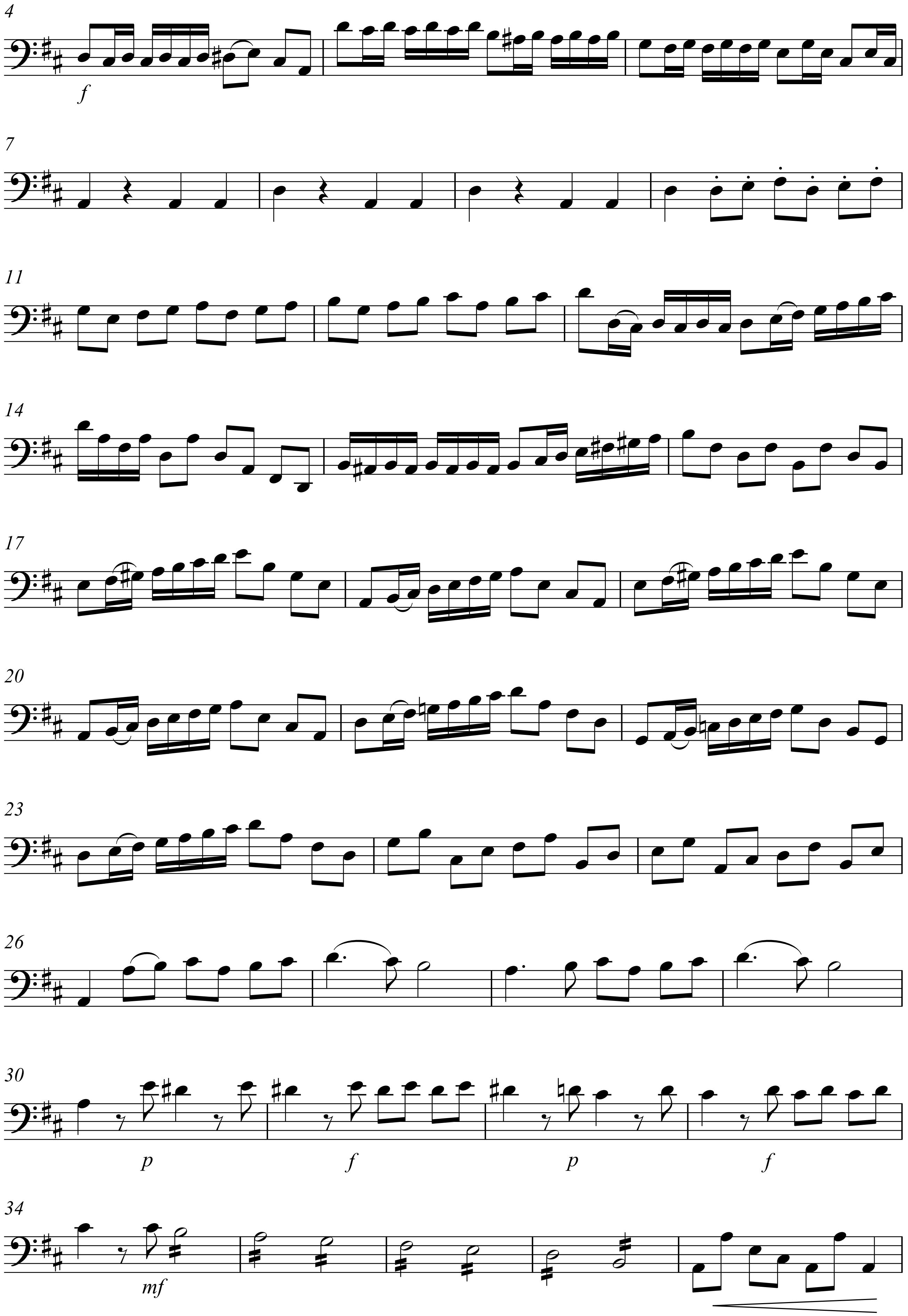
Abertura em Ré

Violoncelos

João de Deus Castro Lobo

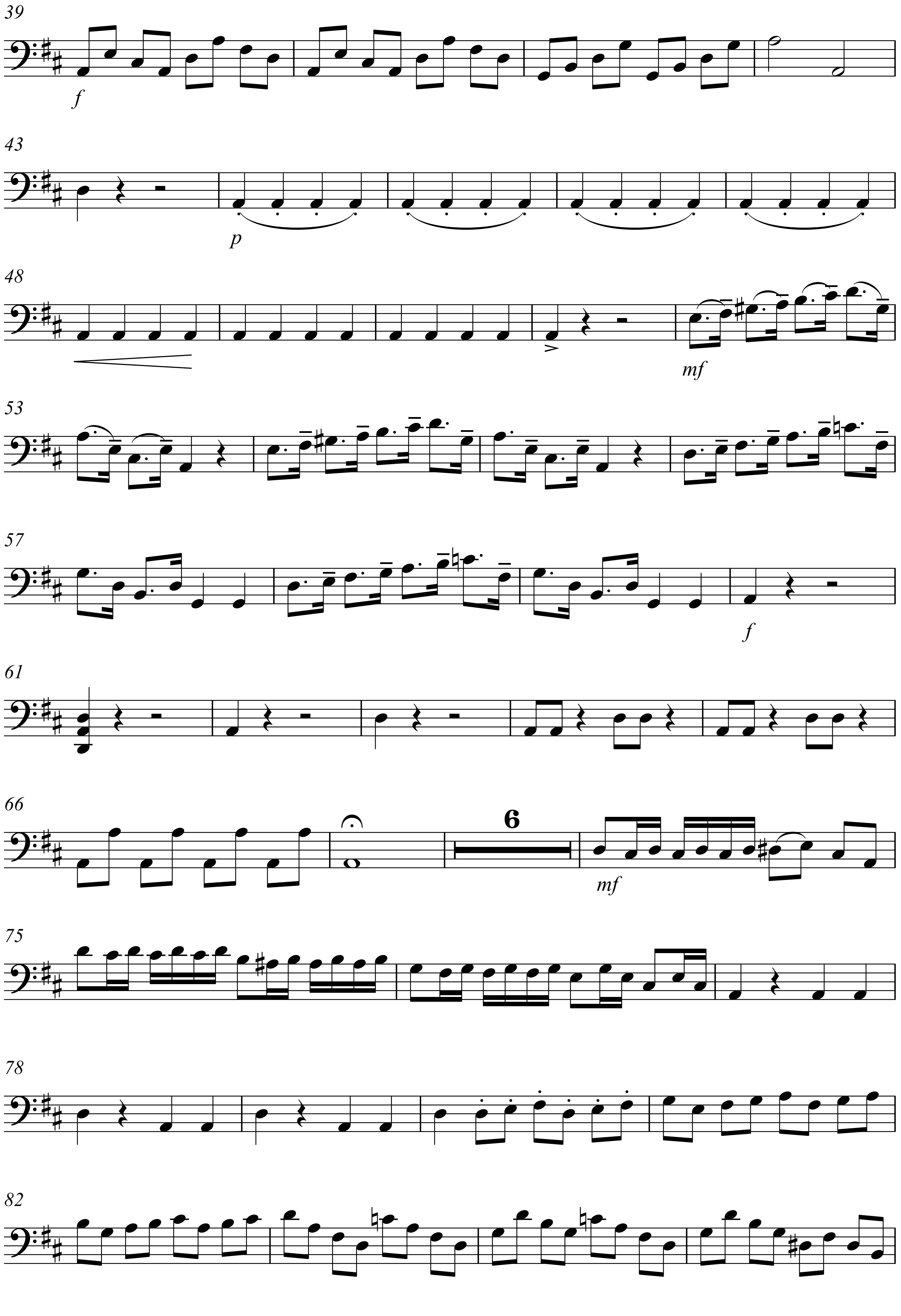


Abertura em ré - João de Deus Castro Lobo - Violoncelos

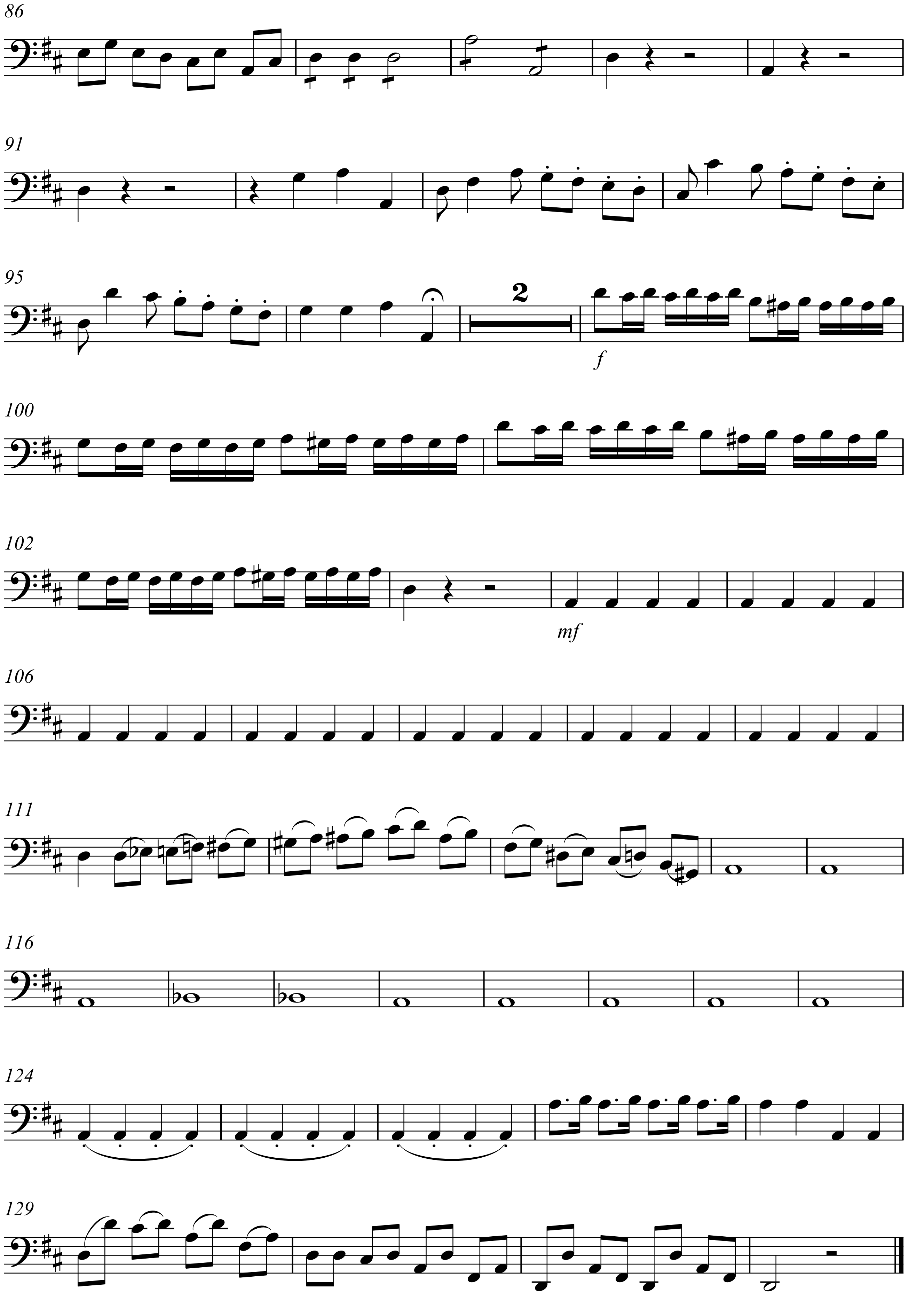


Abertura em ré - João de Deus Castro Lobo - Violoncelos

3



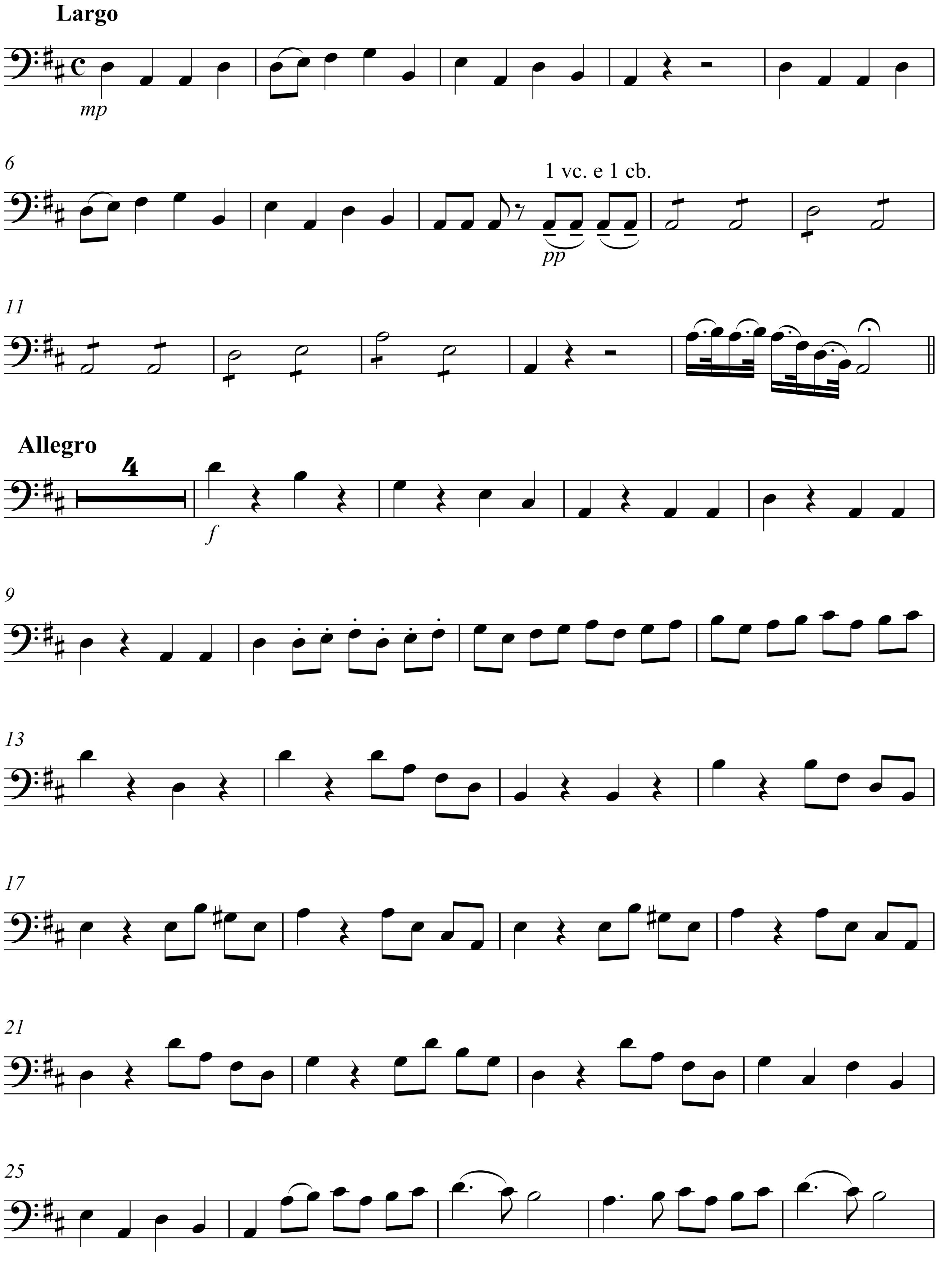
Abertura em ré - João de Deus Castro Lobo - Violoncelos



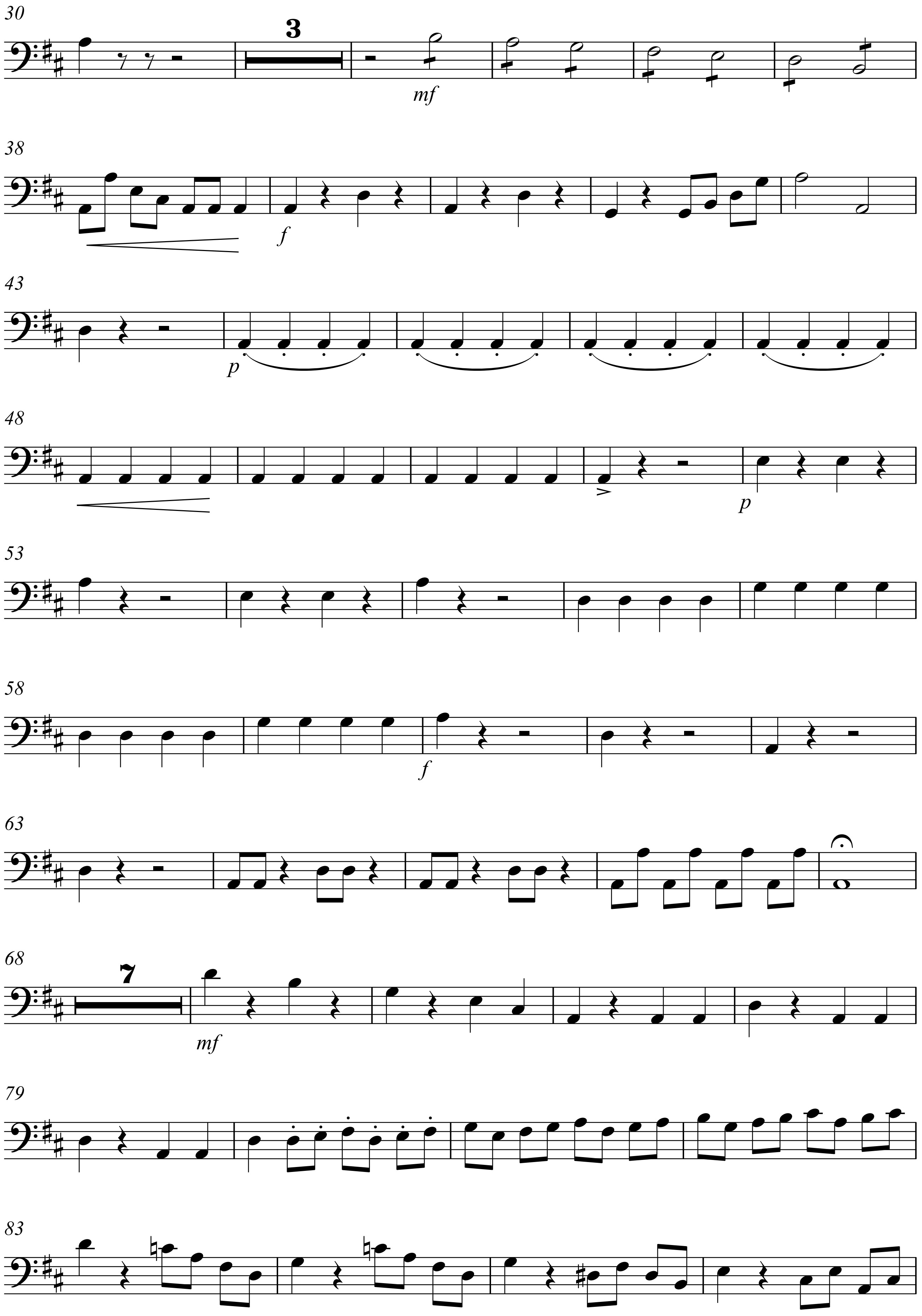
Abertura em Ré

Contrabaixos

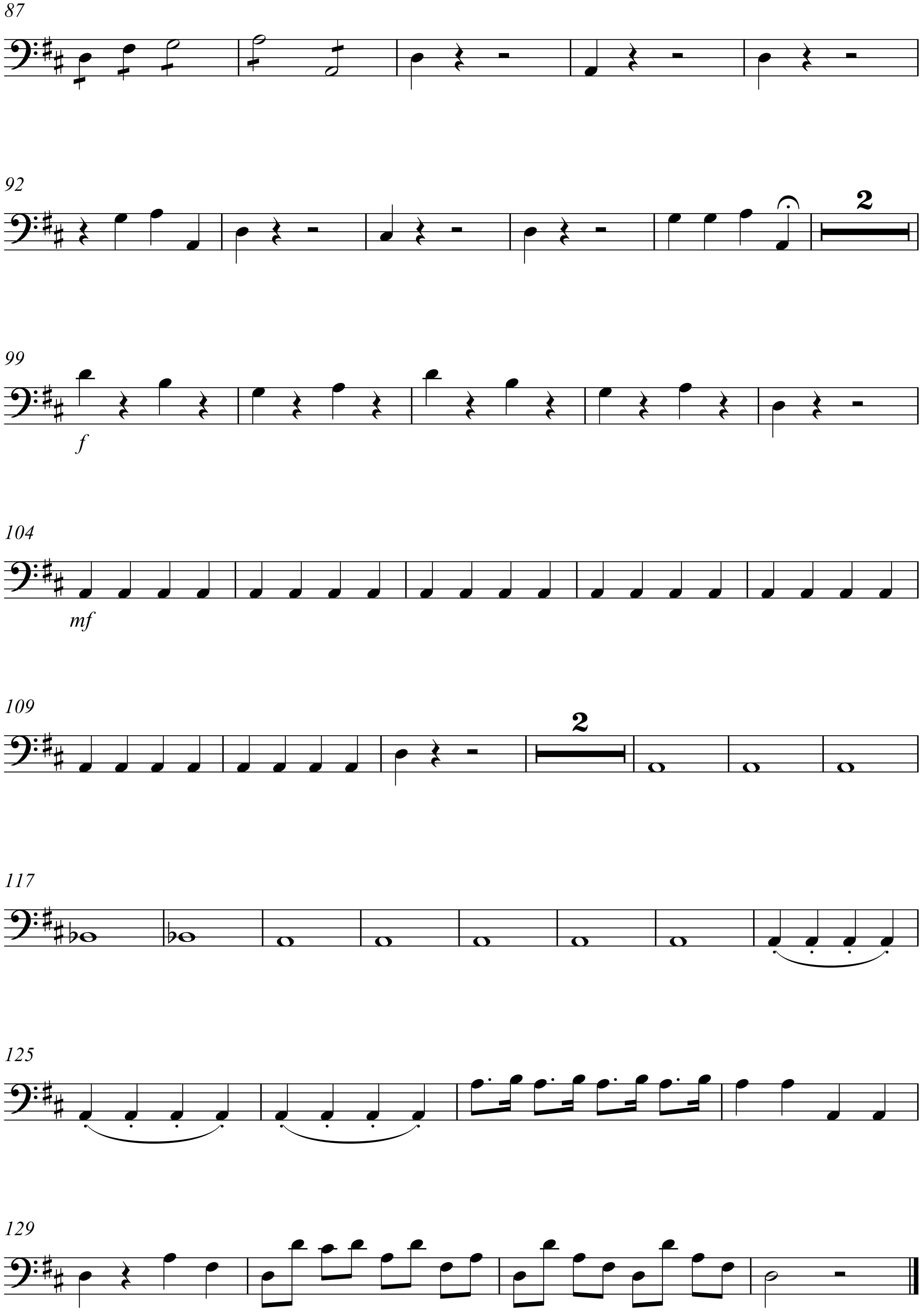
João de Deus Castro Lob



Abertura em ré - João de Deus Castro Lobo - Contrabaixos



Abertura em ré - João de Deus Castro Lobo - Contrabaixos



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José Joaquim Emerico Lobo de Mesquita

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José Joaquim Emerico Lobo de Mesquita (1746-1805)

Antífona de Nossa Senhora – Salve Regina

Edição: Rubens Russomano Ricciardi
Fonte: Manuscritos autógrafos do Museu da Inconfidência de Ouro Preto.

coro, violino, contrabaixo, contínuo
(choir, violin, double bass, continuous)

Partes:
- Coro
- Violino I
- Violino II
- Contrabaixo
- Contínuo

30 p.

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Patrocínio Realização

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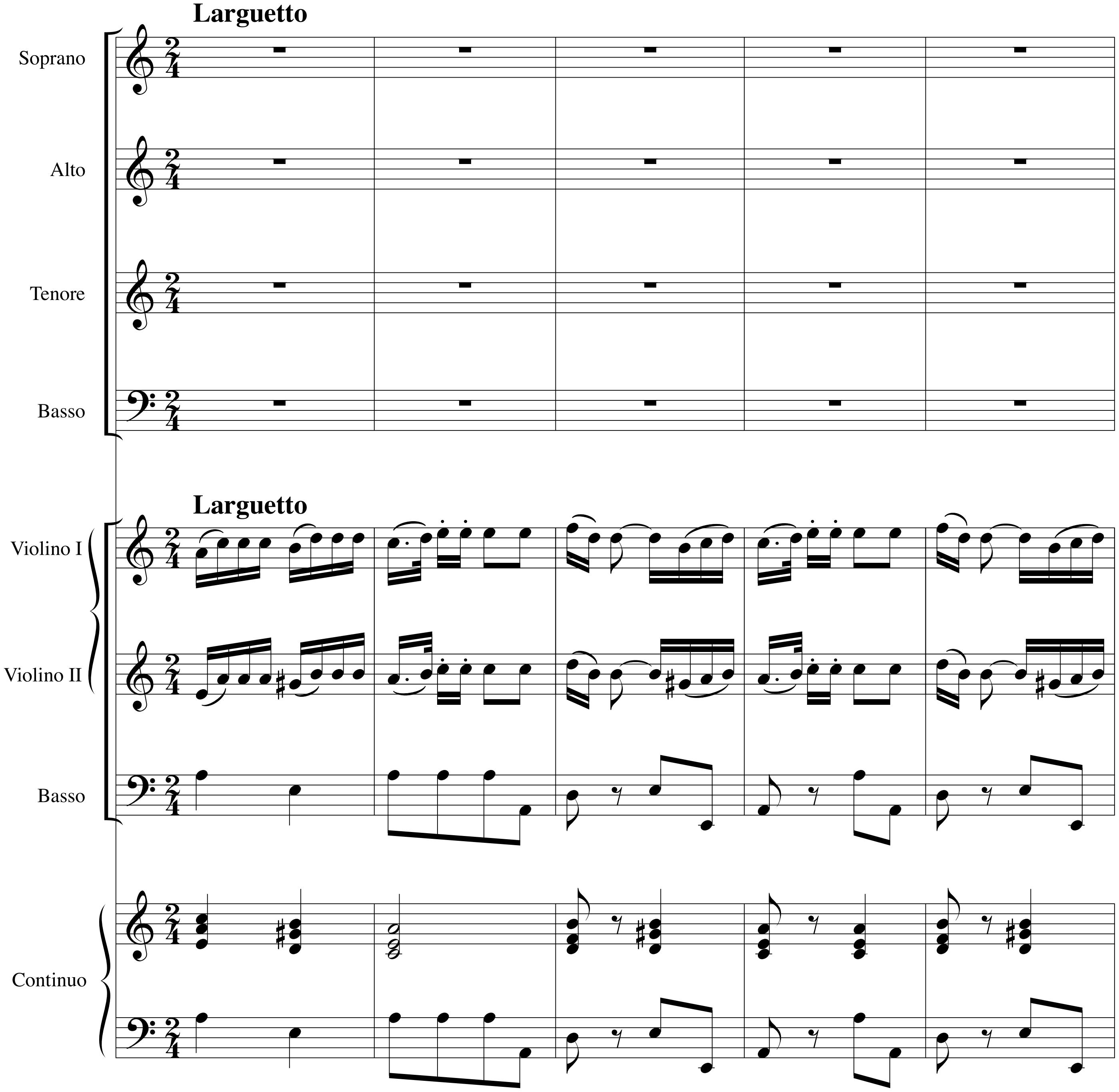
ANTÍFONA DE NOSSA SENHORA - SALVE REGINA

Arraial do Tejuco, 1787

Edição crítica de Rubens Russomanno Ricciardi,
de acordo com os manuscritos autógrafos
do Museu da Inconfidência de Ouro Preto.

José Joaquim Emerico Lobo de Mesquita

(Arraial do Tejuco, Vila Rica e Rio de Janeiro, 17??-1805)



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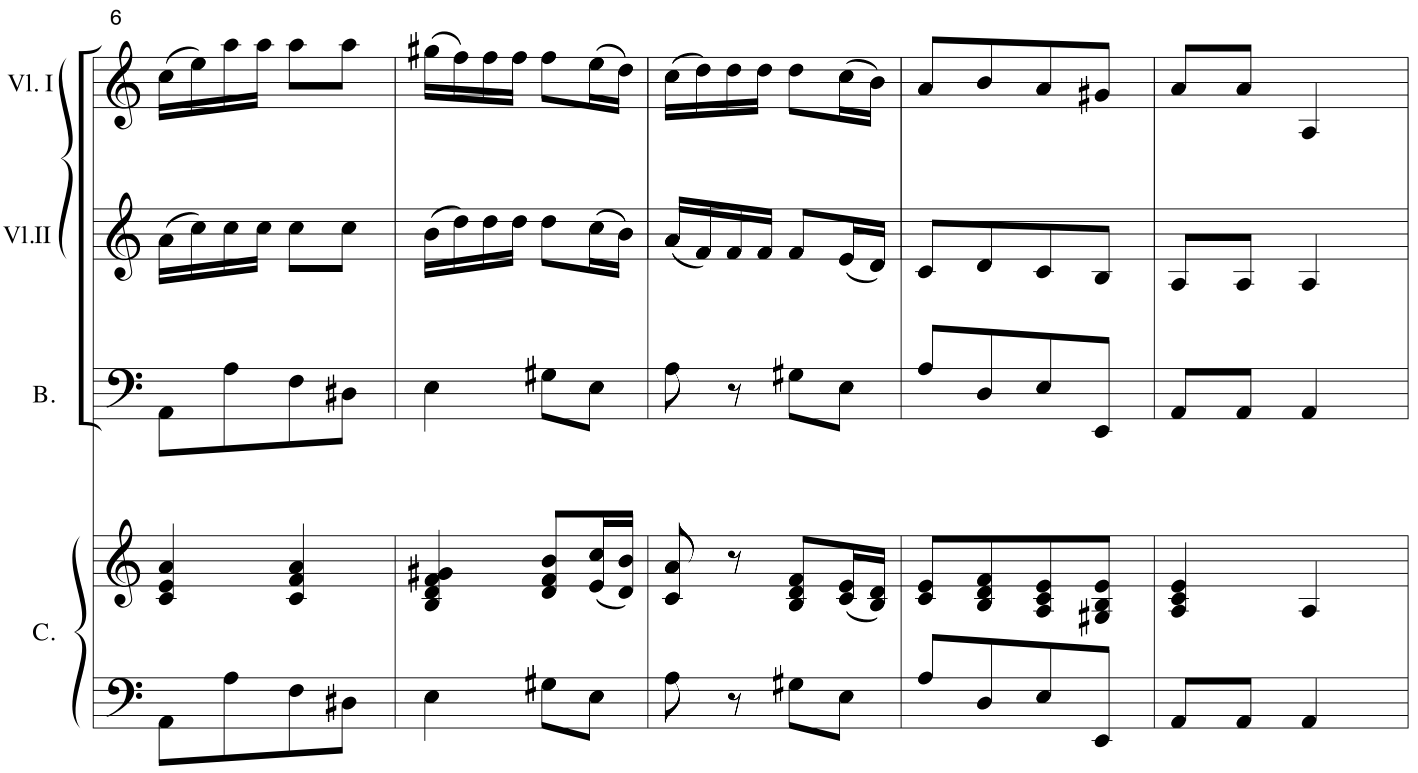
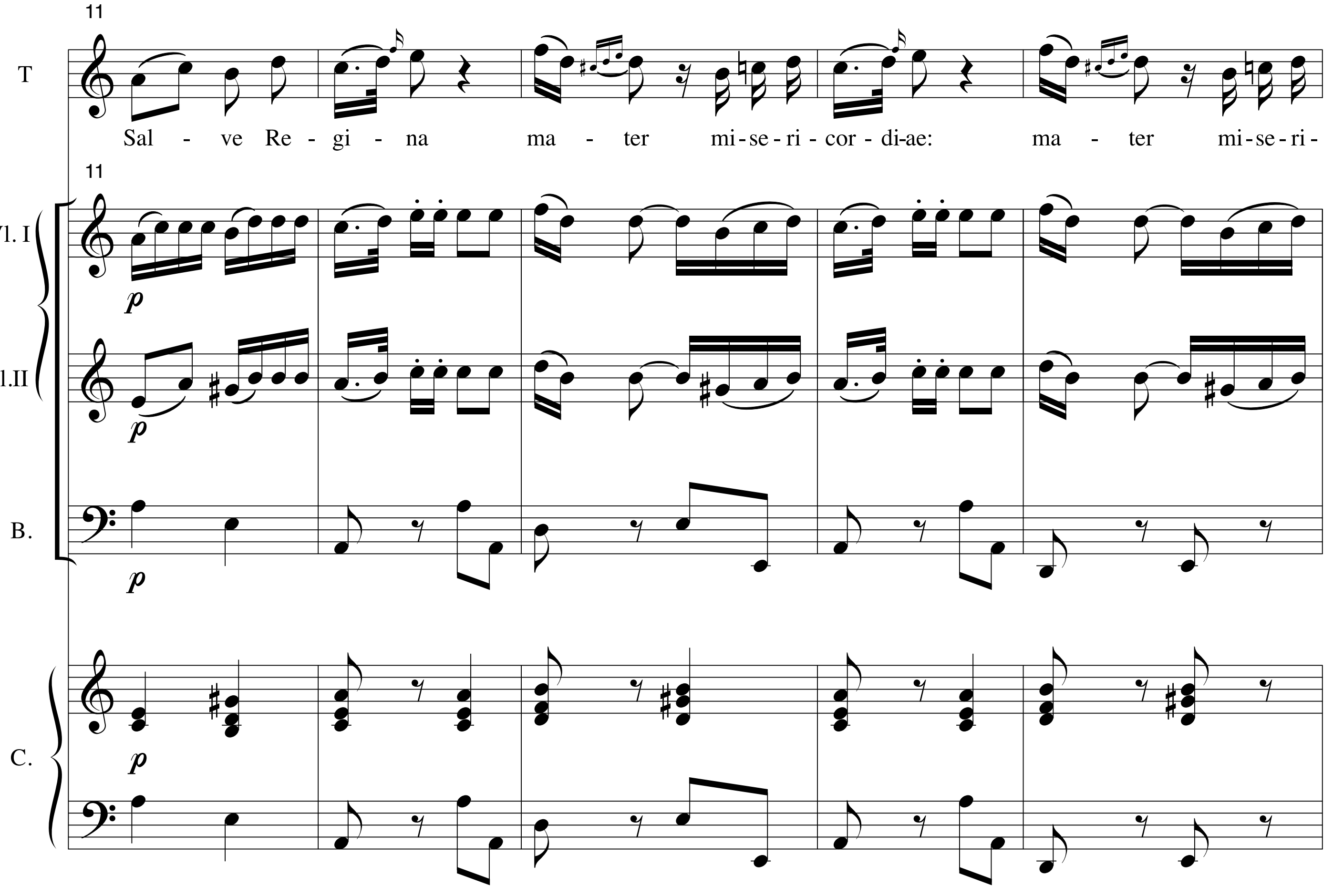
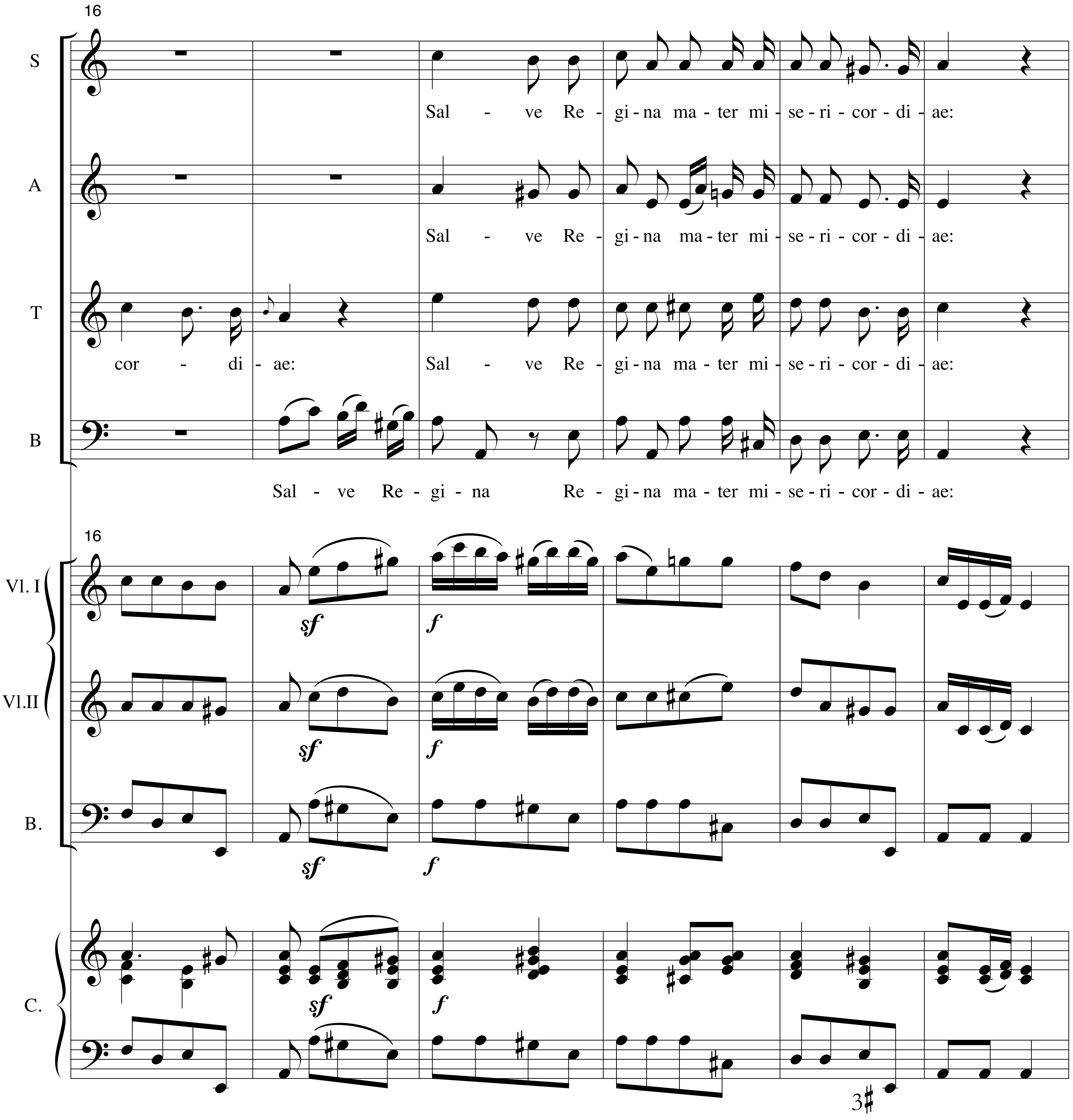
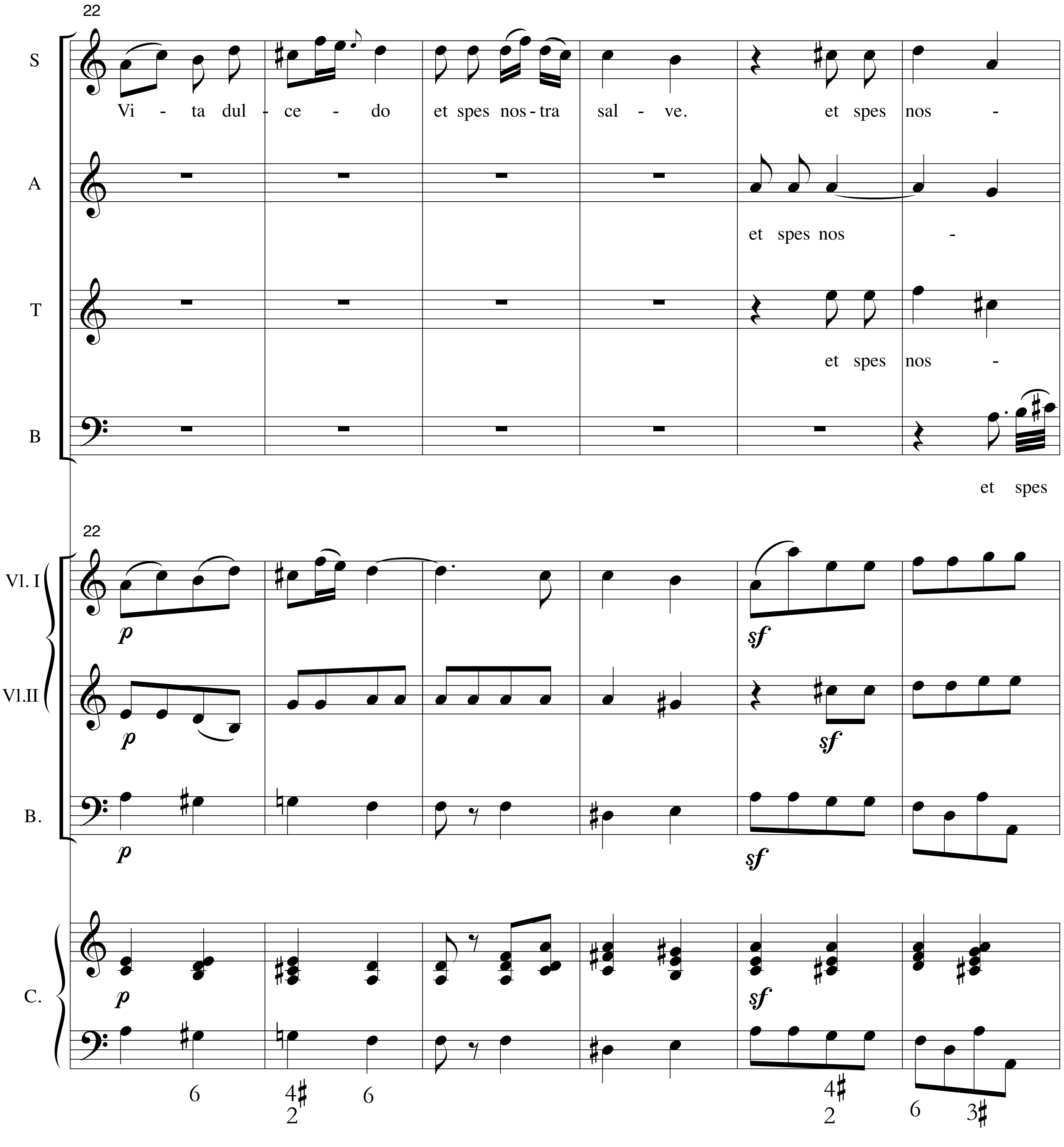
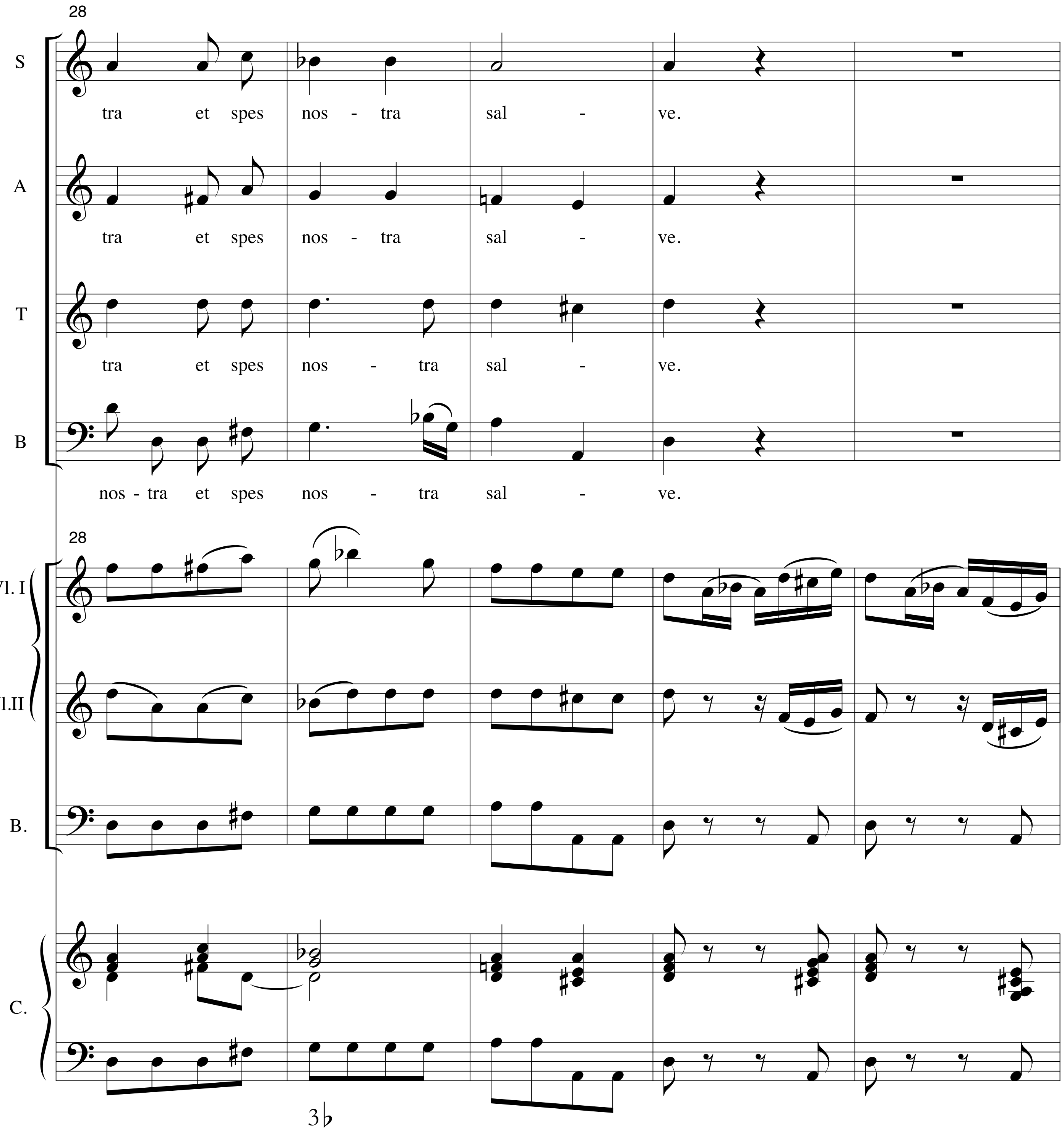
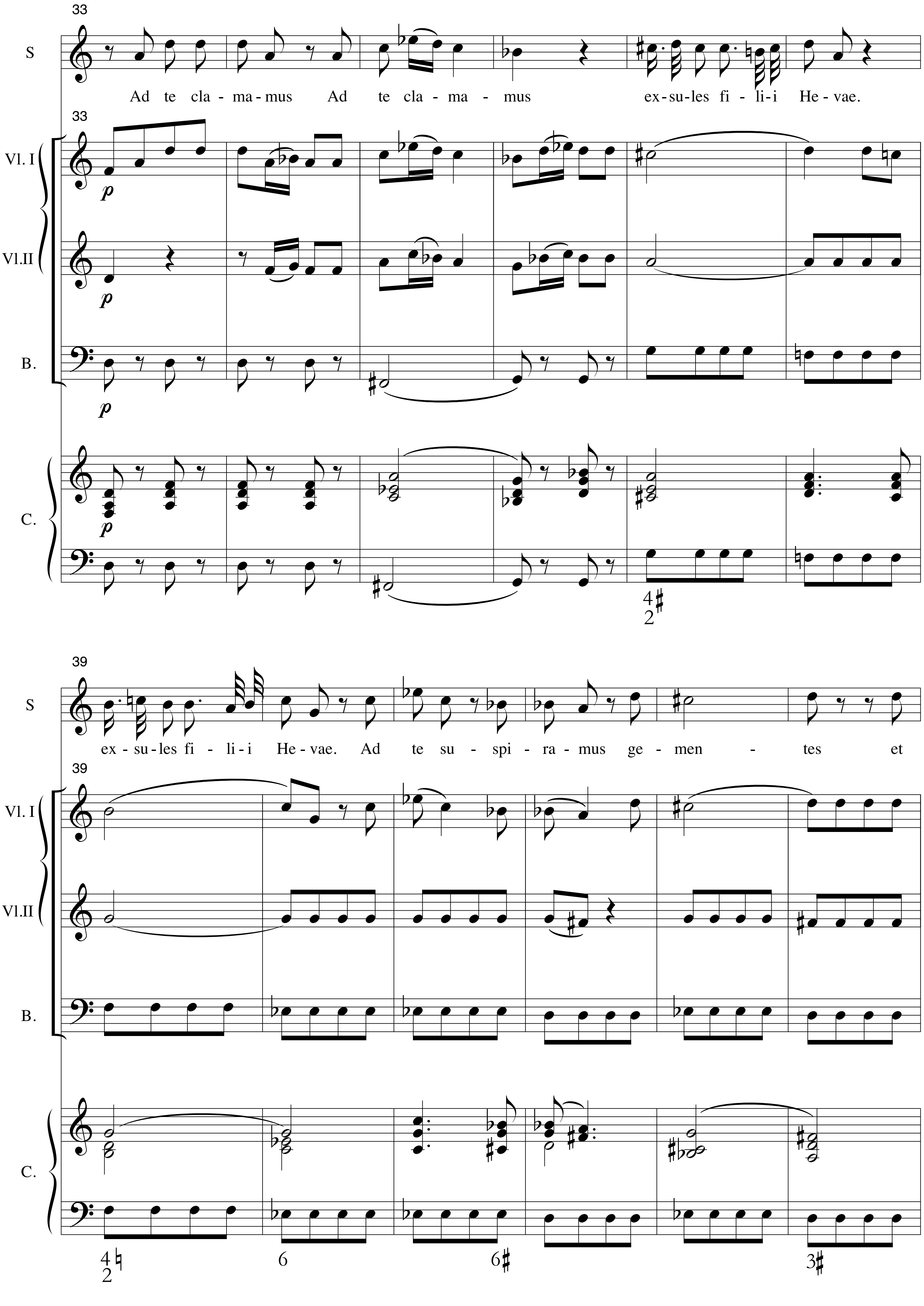

6
Vl. I
Vl.II
B.
C.

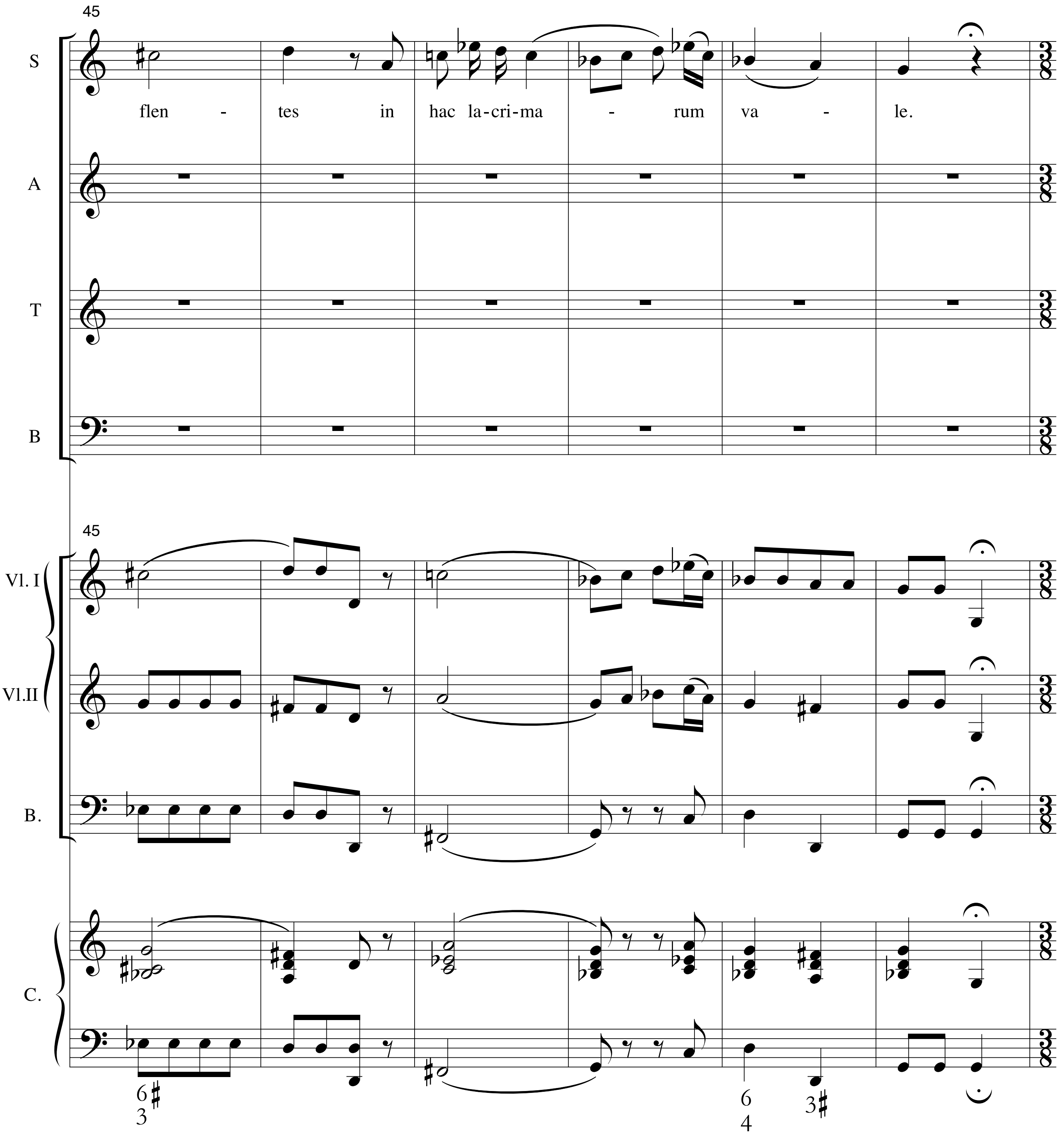

11
T
Sal - ve Re - gi - na ma - ter mi-se-ri-cor-di-ae: ma - ter mi-se-ri-
11
Vl. I
Vl.II
B.
C.
p

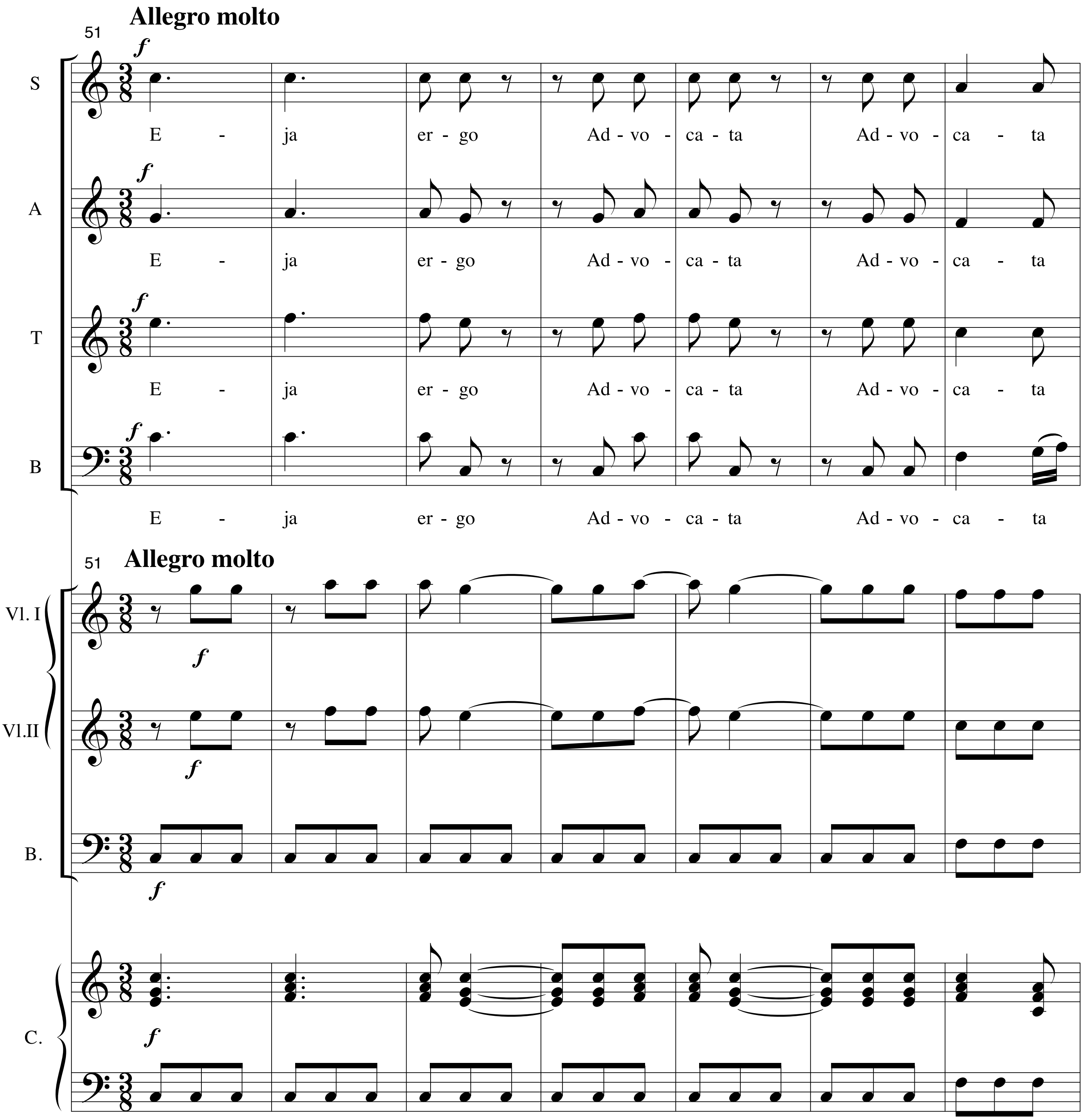

16
S
Sal - ve Re - gi - na ma - ter mi - se - ri - cor - di - ae:
A
Sal - ve Re - gi - na ma - ter mi - se - ri - cor - di - ae:
T
cor - di - ae: Sal - ve Re - gi - na ma - ter mi - se - ri - cor - di - ae:
B
Sal - ve Re - gi - na Re - gi - na ma - ter mi - se - ri - cor - di - ae:
16
Vl. I
Vl.II
B.
C.
sf
f
3♯

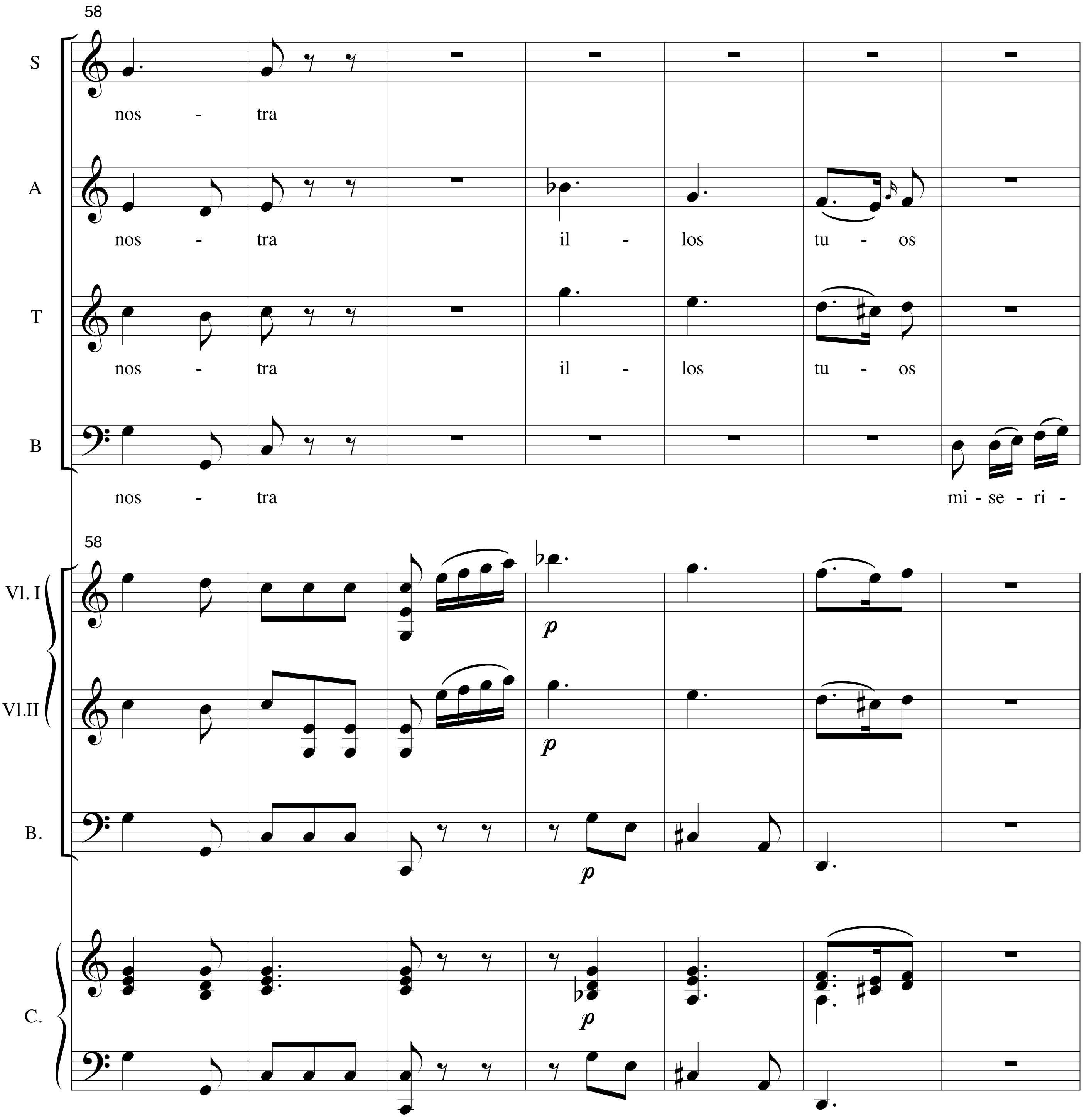

22
S
Vi - ta dul - ce - do et spes nos - tra sal - ve. et spes nos -
A
et spes nos -
T
et spes nos -
B
et spes
22
Vl. I
p
sf
Vl.II
p
sf
B.
p
sf
C.
p
sf
6
4♯
2
6
4♯
2
6
3♯

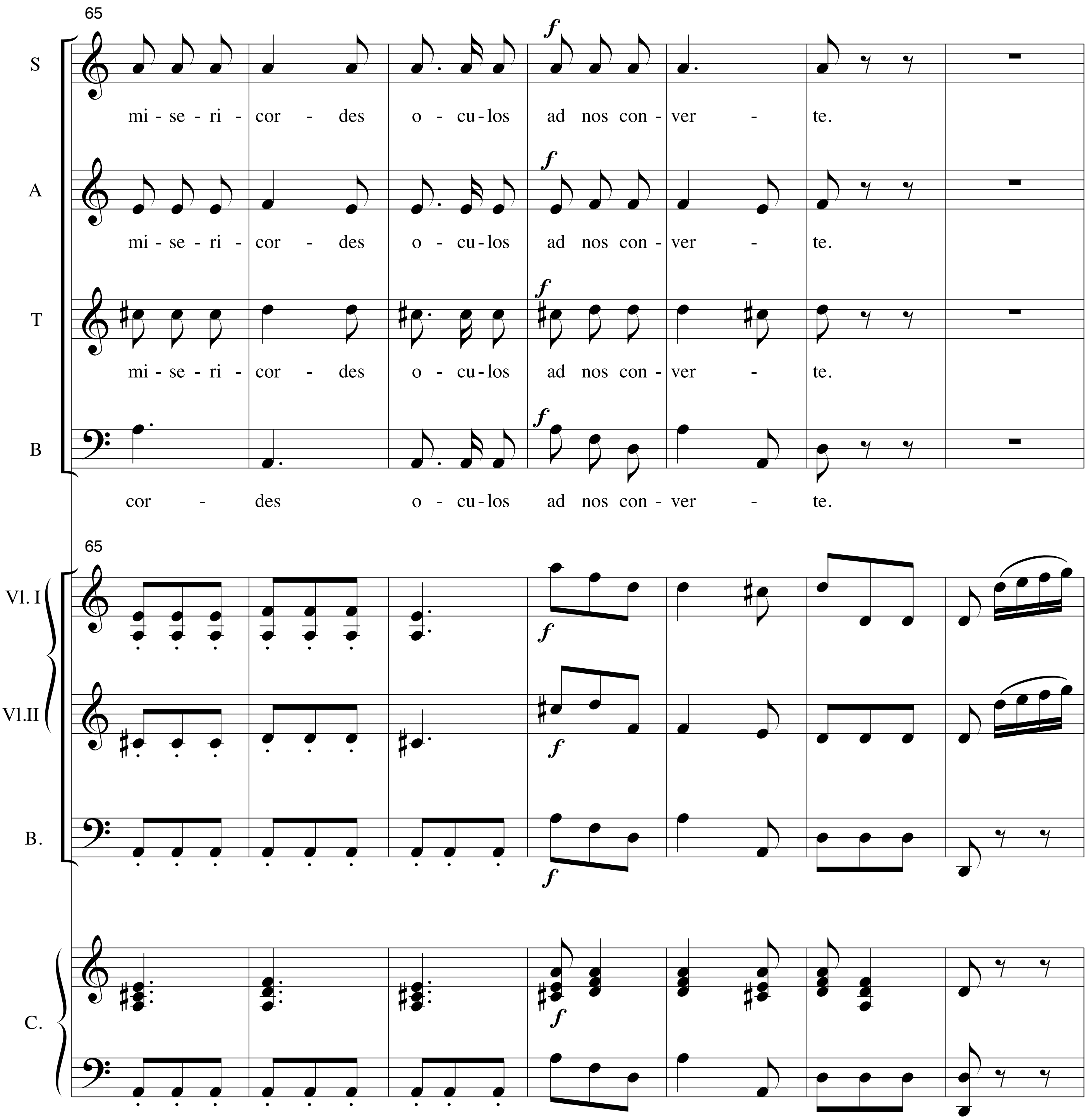

28
S
tra et spes nos - tra sal - ve.
A
tra et spes nos - tra sal - ve.
T
tra et spes nos - tra sal - ve.
B
nos - tra et spes nos - tra sal - ve.
28
Vl. I
Vl.II
B.
C.
3♭

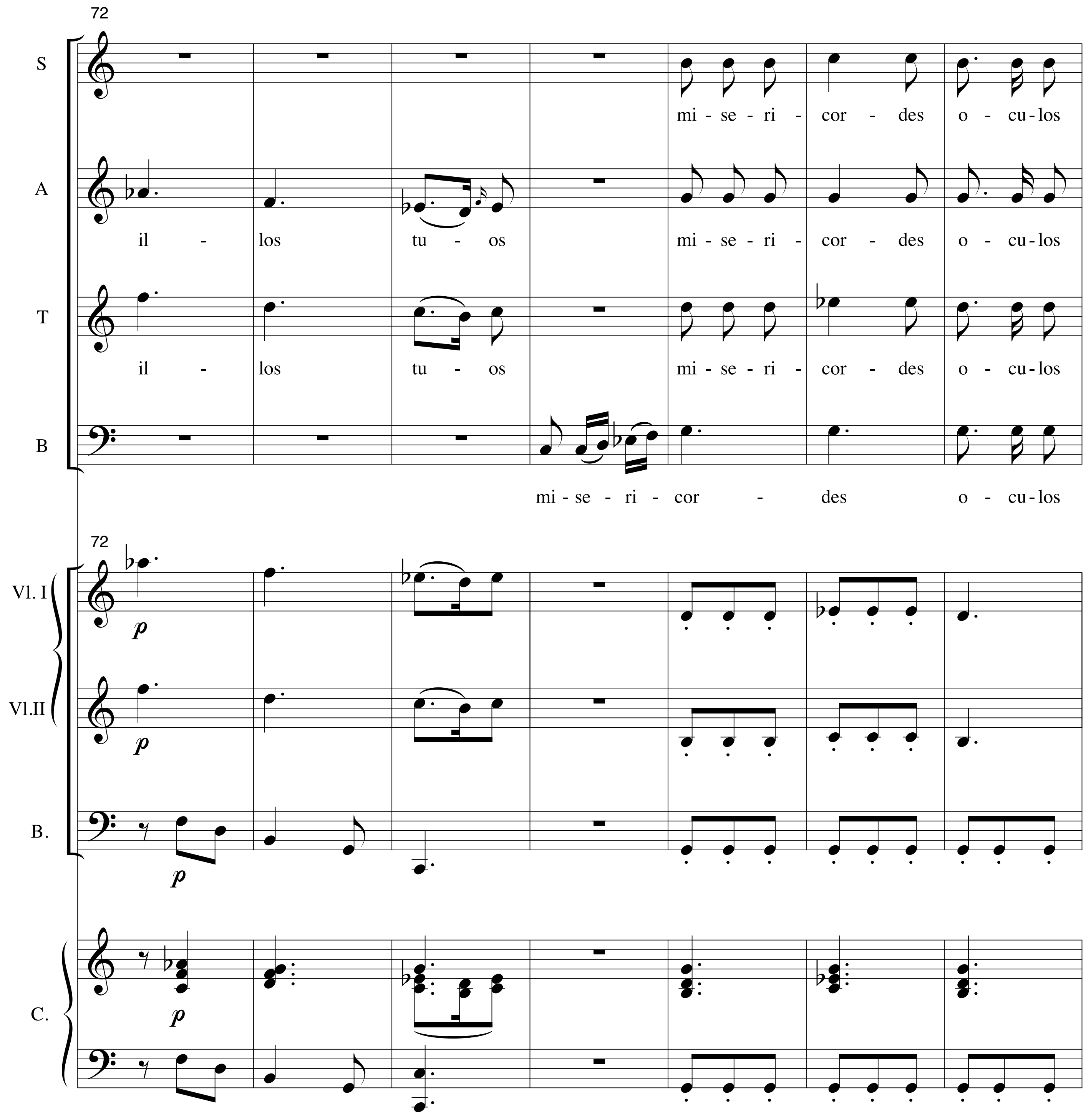

33
S
Ad te cla - ma - mus Ad te cla - ma - mus ex - su - les fi - li - i He - vae.
Vl. I
Vl.II
B.
C.
39
ex - su - les fi - li - i He - vae. Ad te su - spi - ra - mus ge - men - tes et

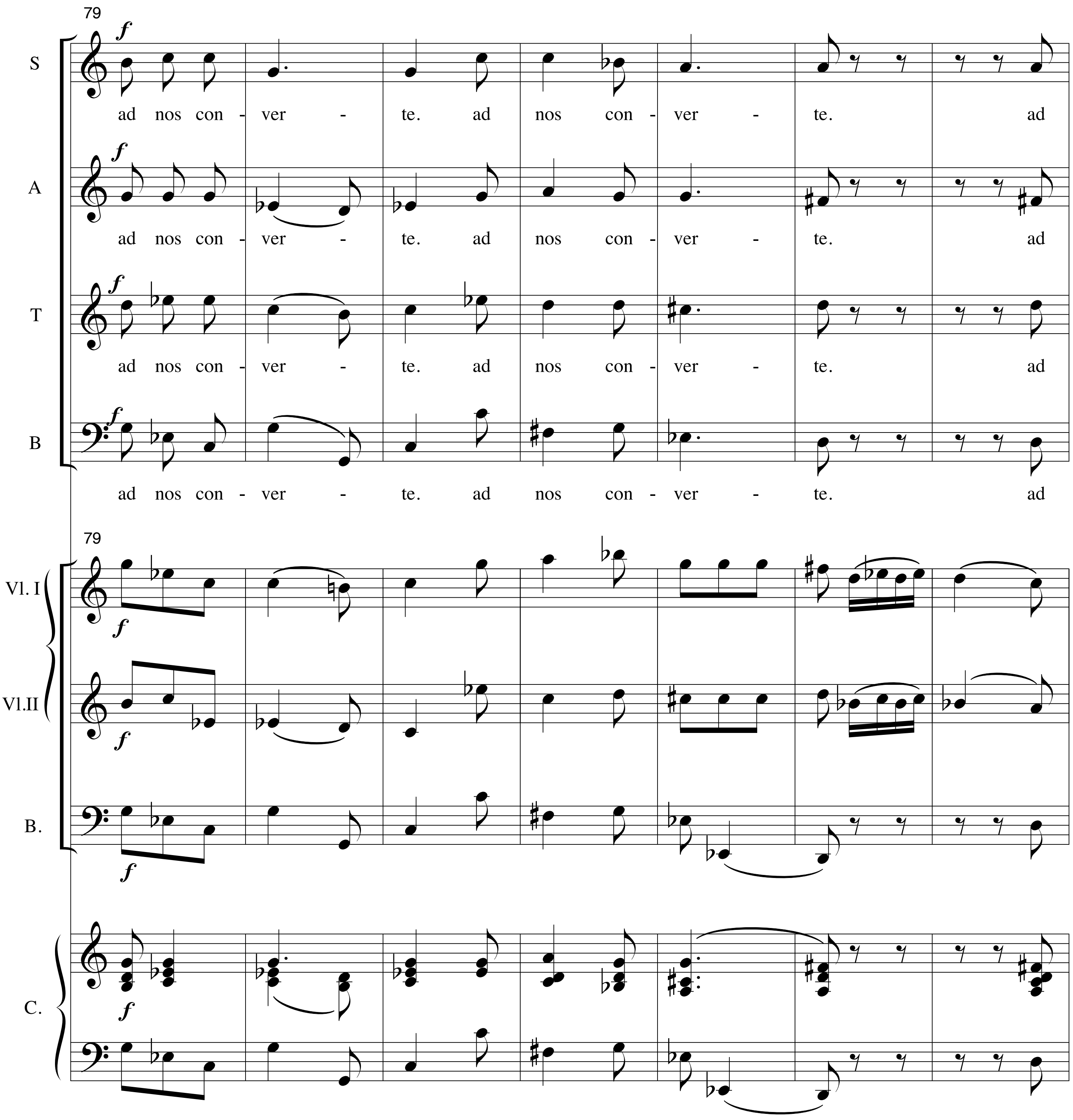

45
S
A
T
B
flen - tes in hac la-cri-ma - rum va - le.
Vl. I
Vl.II
B.
C.

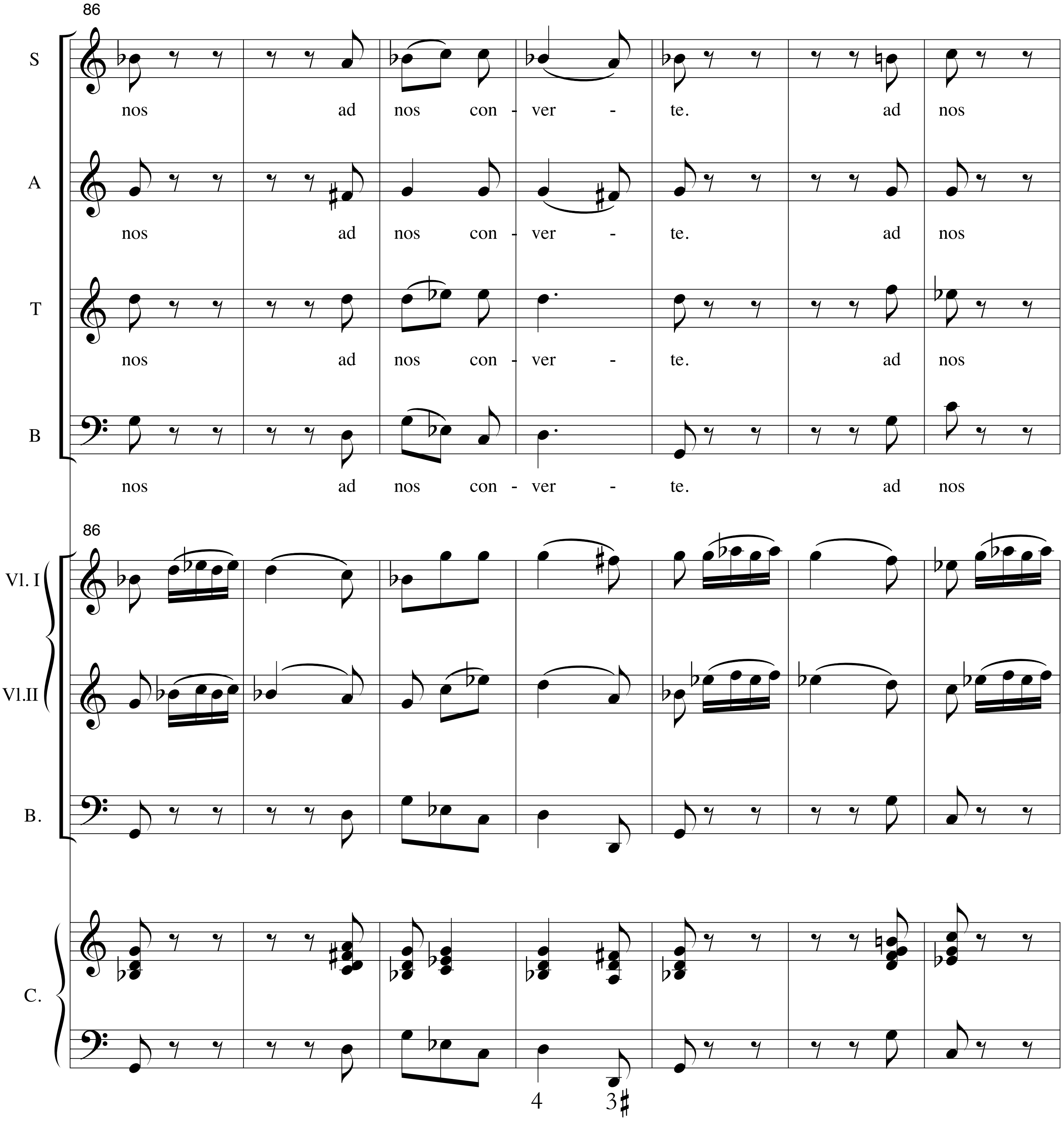

Allegro molto
51
S
E - ja er - go Ad - vo - ca - ta Ad - vo - ca - ta
A
E - ja er - go Ad - vo - ca - ta Ad - vo - ca - ta
T
E - ja er - go Ad - vo - ca - ta Ad - vo - ca - ta
B
E - ja er - go Ad - vo - ca - ta Ad - vo - ca - ta
51
Allegro molto
Vl. I
Vl.II
B.
C.

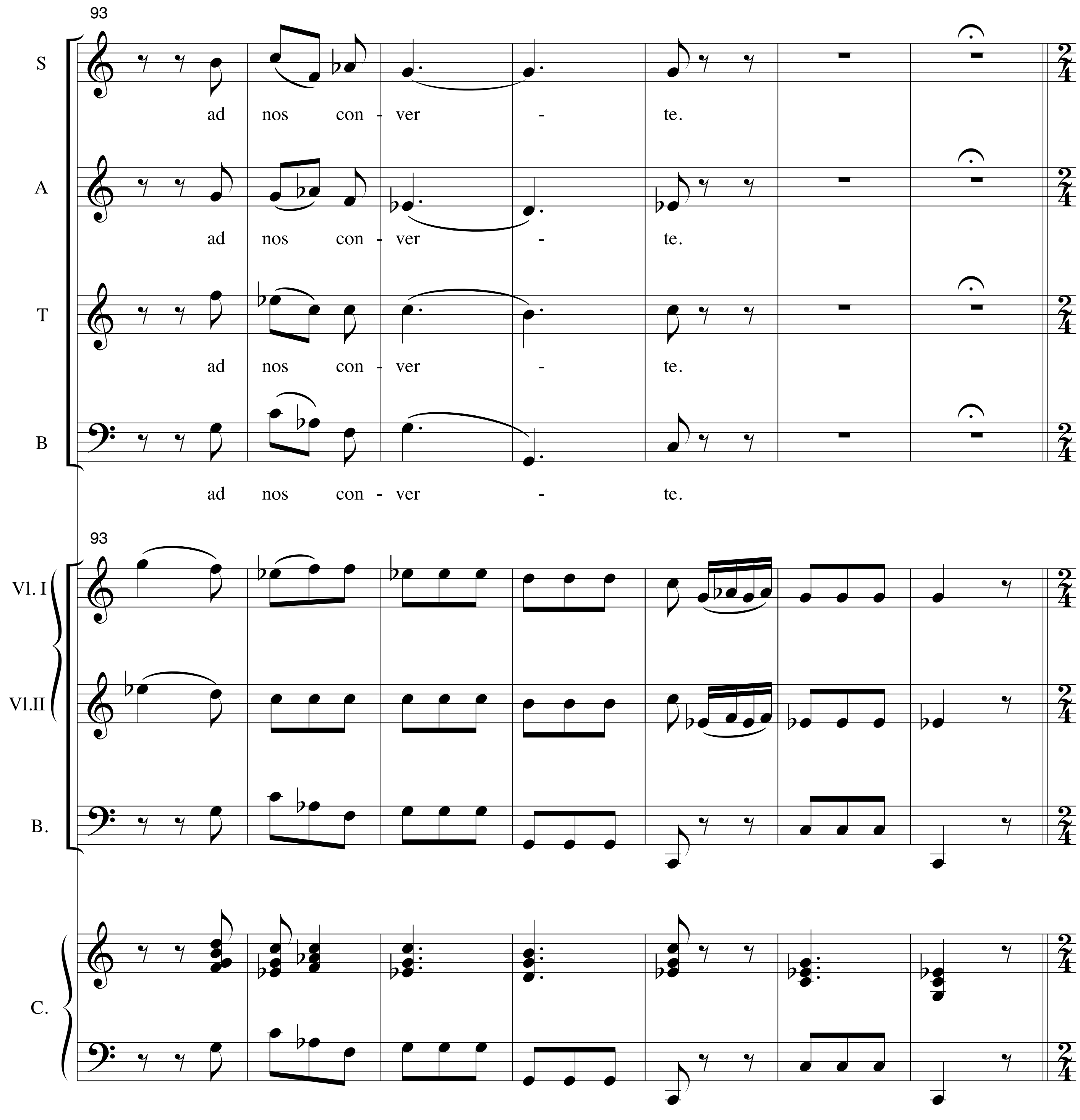

58
S
nos - tra
A
nos - tra il - los tu - os
T
nos - tra il - los tu - os
B
nos - tra mi - se - ri -
58
Vl. I
p
Vl.II
p
B.
p
C.
p

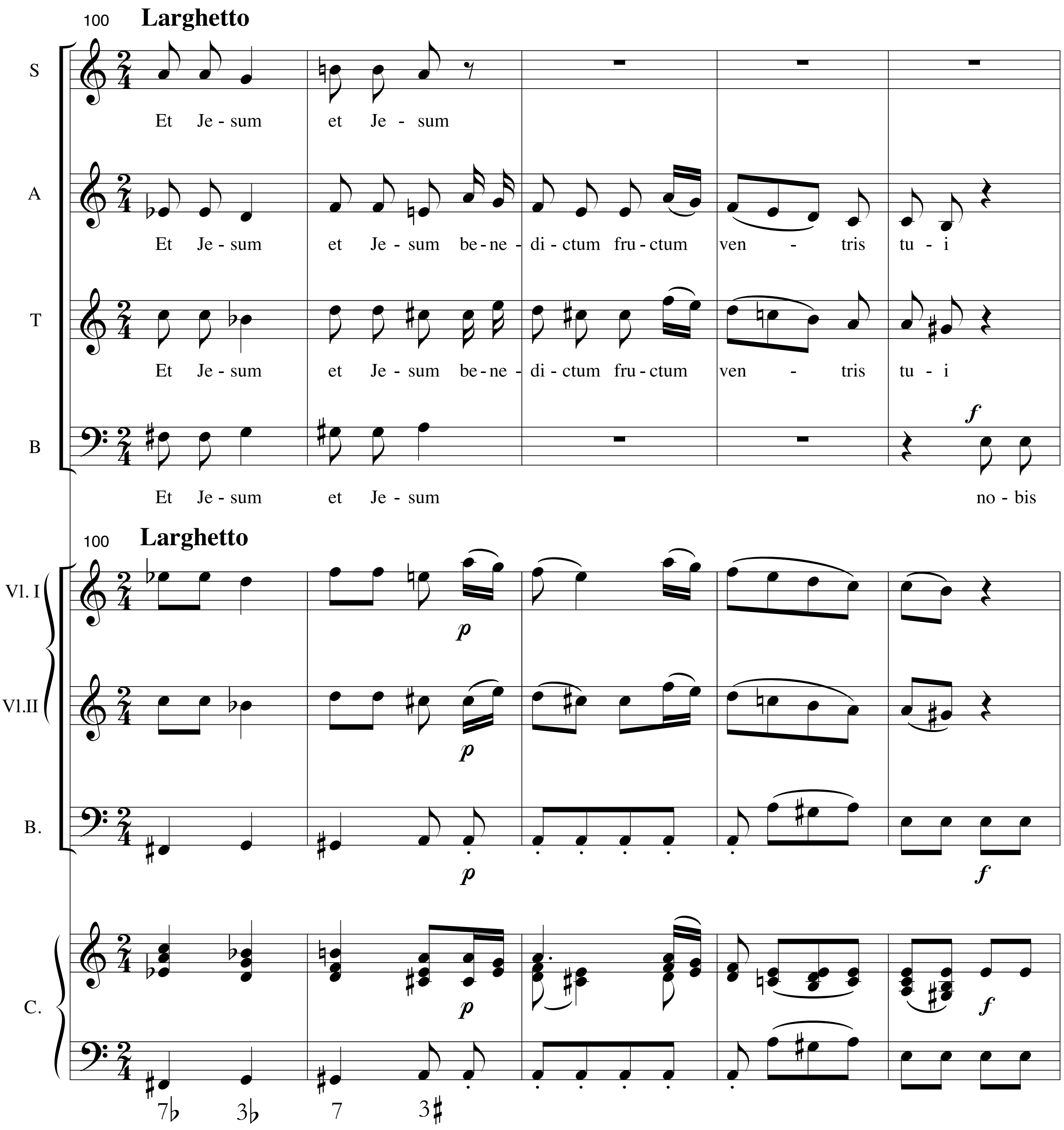

65
S
mi - se - ri - cor - des o - cu - los ad nos con - ver - te.
A
mi - se - ri - cor - des o - cu - los ad nos con - ver - te.
T
mi - se - ri - cor - des o - cu - los ad nos con - ver - te.
B
cor - des o - cu - los ad nos con - ver - te.
65
Vl. I
Vl.II
B.
C.

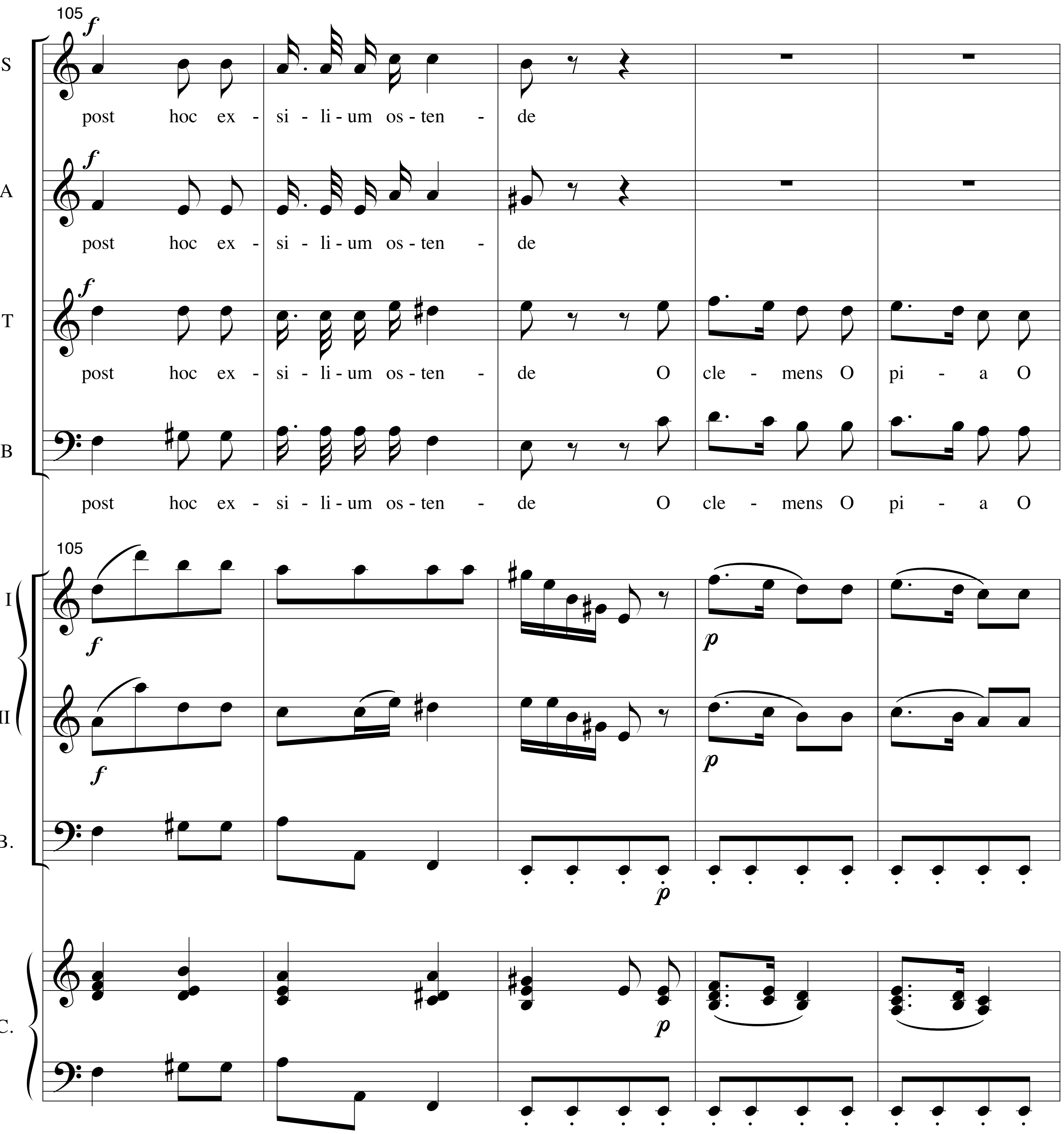

72
S
mi - se - ri - cor - des o - cu - los
A
il - los tu - os mi - se - ri - cor - des o - cu - los
T
il - los tu - os mi - se - ri - cor - des o - cu - los
B
mi - se - ri - cor - des o - cu - los
72
Vl. I
p
Vl.II
p
B.
p
C.
p

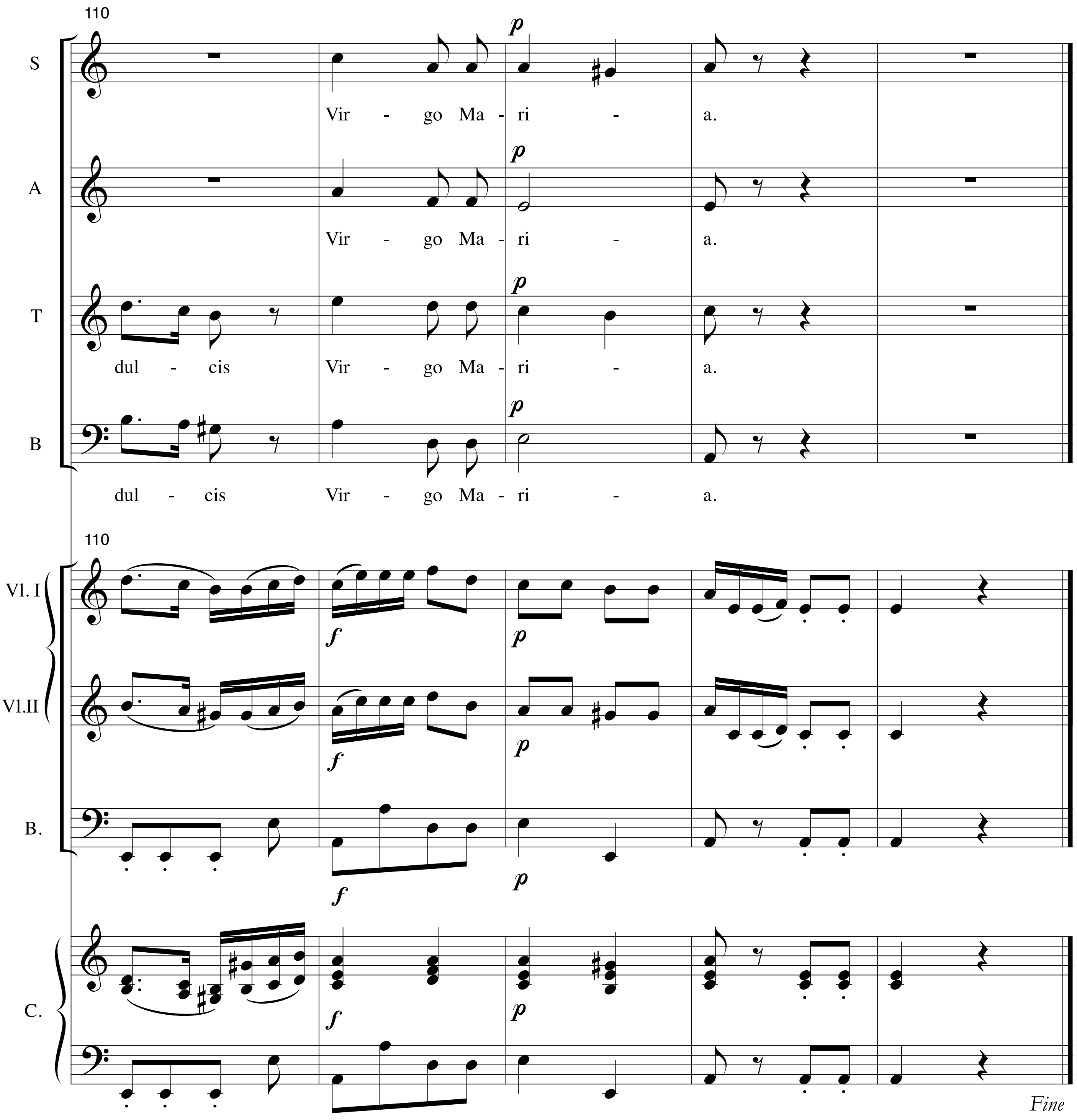

79
S
ad nos con - ver - te. ad nos con - ver - te. ad
A
ad nos con - ver - te. ad nos con - ver - te. ad
T
ad nos con - ver - te. ad nos con - ver - te. ad
B
ad nos con - ver - te. ad nos con - ver - te. ad
79
Vl. I
Vl.II
B.
C.


86
S
nos ad nos con - ver - te. ad nos
A
nos ad nos con - ver - te. ad nos
T
nos ad nos con - ver - te. ad nos
B
nos ad nos con - ver - te. ad nos
86
Vl. I
Vl.II
B.
C.
4 3♯


93
S
ad nos con - ver - te.
A
ad nos con - ver - te.
T
ad nos con - ver - te.
B
ad nos con - ver - te.
93
Vl. I
Vl.II
B.
C.


100
Larghetto
S
A
T
B
Et Je - sum et Je - sum
Et Je - sum et Je - sum be - ne - di - ctum fru - ctum ven - tris tu - i
Et Je - sum et Je - sum be - ne - di - ctum fru - ctum ven - tris tu - i
Et Je - sum et Je - sum no - bis
100
Larghetto
Vl. I
Vl.II
B.
C.
7♭ 3♭ 7 3♯


105
S
post hoc ex - si - li - um os - ten - de
A
post hoc ex - si - li - um os - ten - de
T
post hoc ex - si - li - um os - ten - de O cle - mens O pi - a O
B
post hoc ex - si - li - um os - ten - de O cle - mens O pi - a O
105
Vl. I
Vl.II
B.
C.

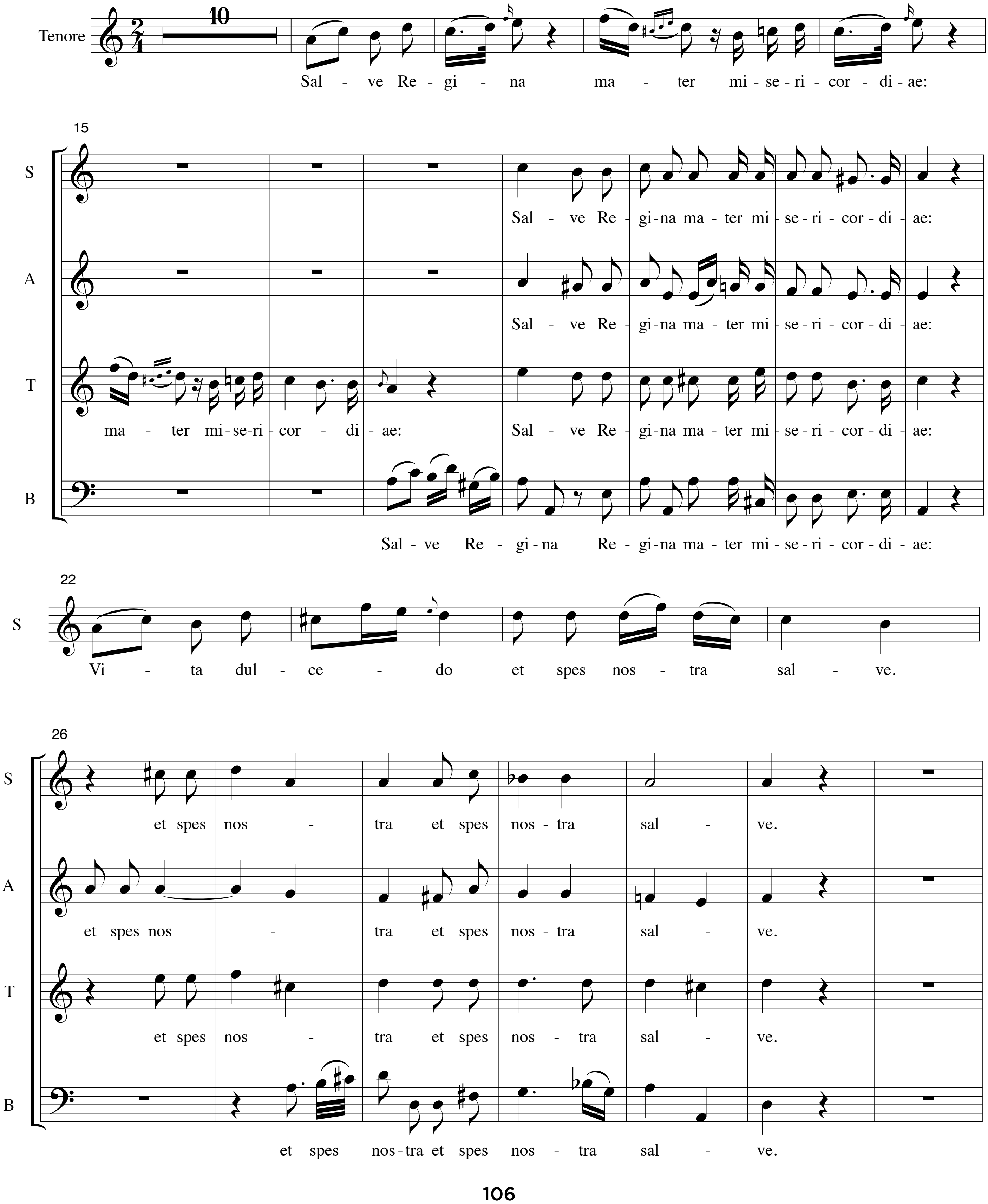

110
S
Vir - go Ma - ri - a.
A
Vir - go Ma - ri - a.
T
dul - cis Vir - go Ma - ri - a.
B
dul - cis Vir - go Ma - ri - a.
110
Vl. I
Vl.II
B.
C.
Fine

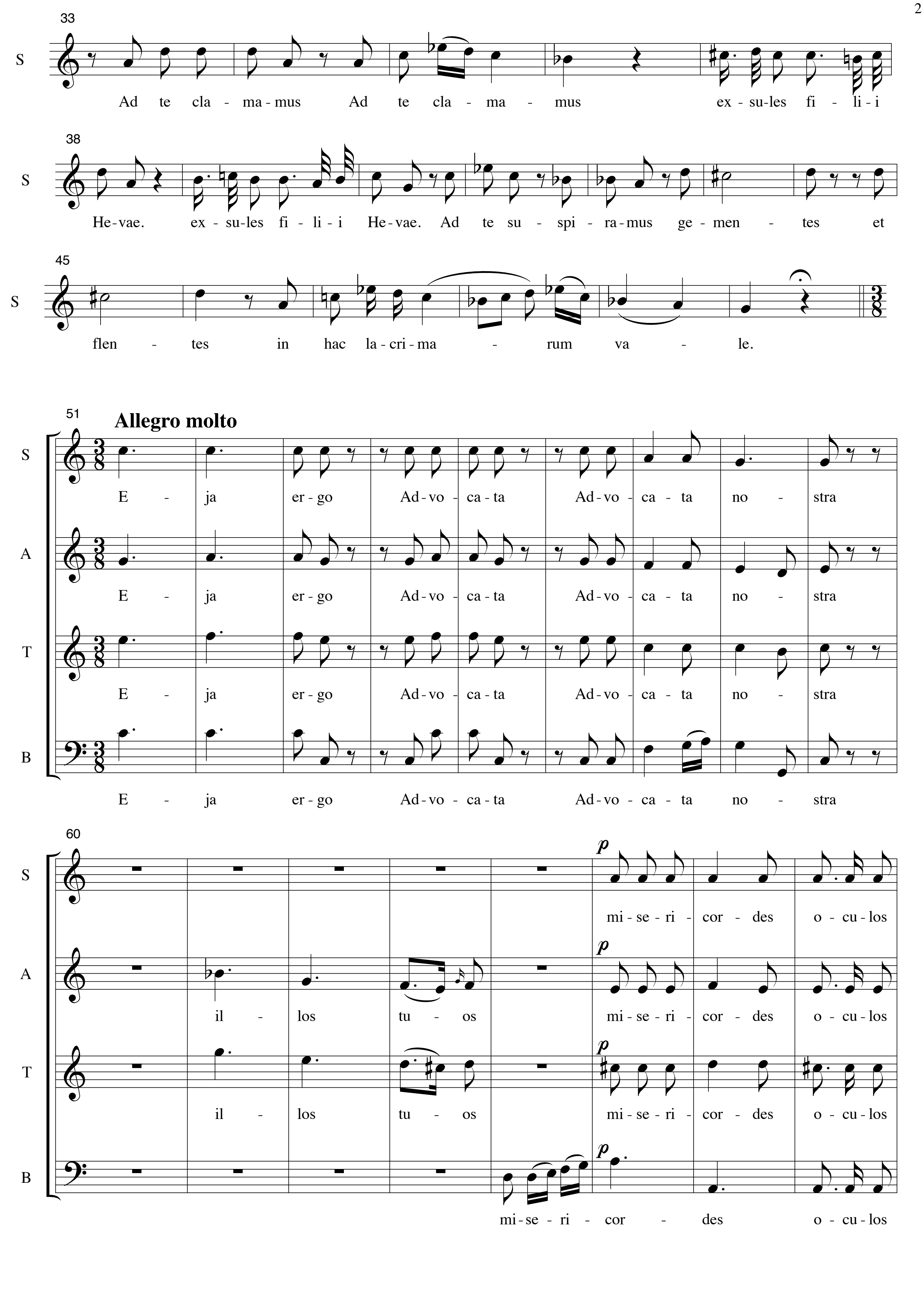
Coro

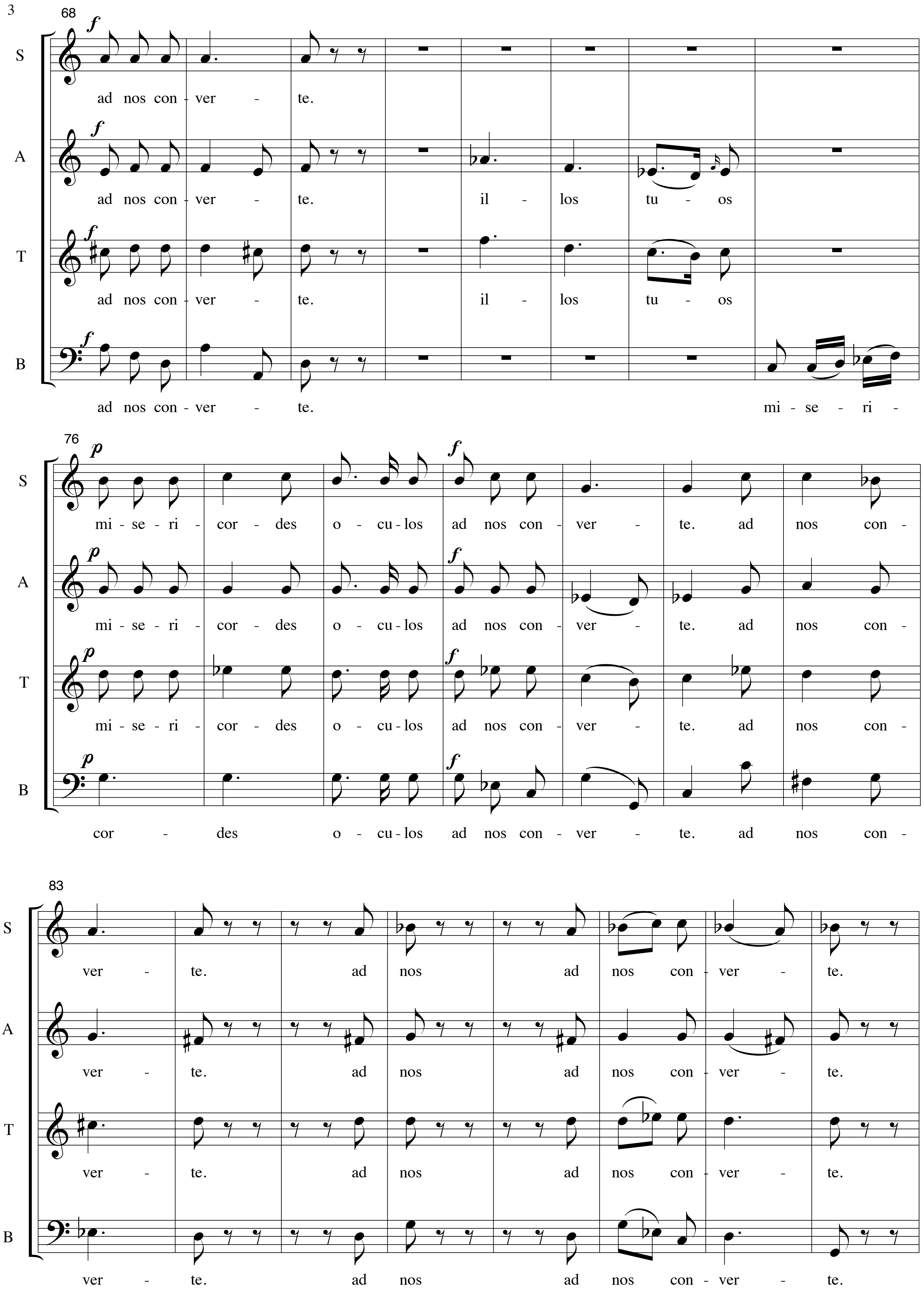
ANTÍFONA DE NOSSA SENHORA
Salve Regina

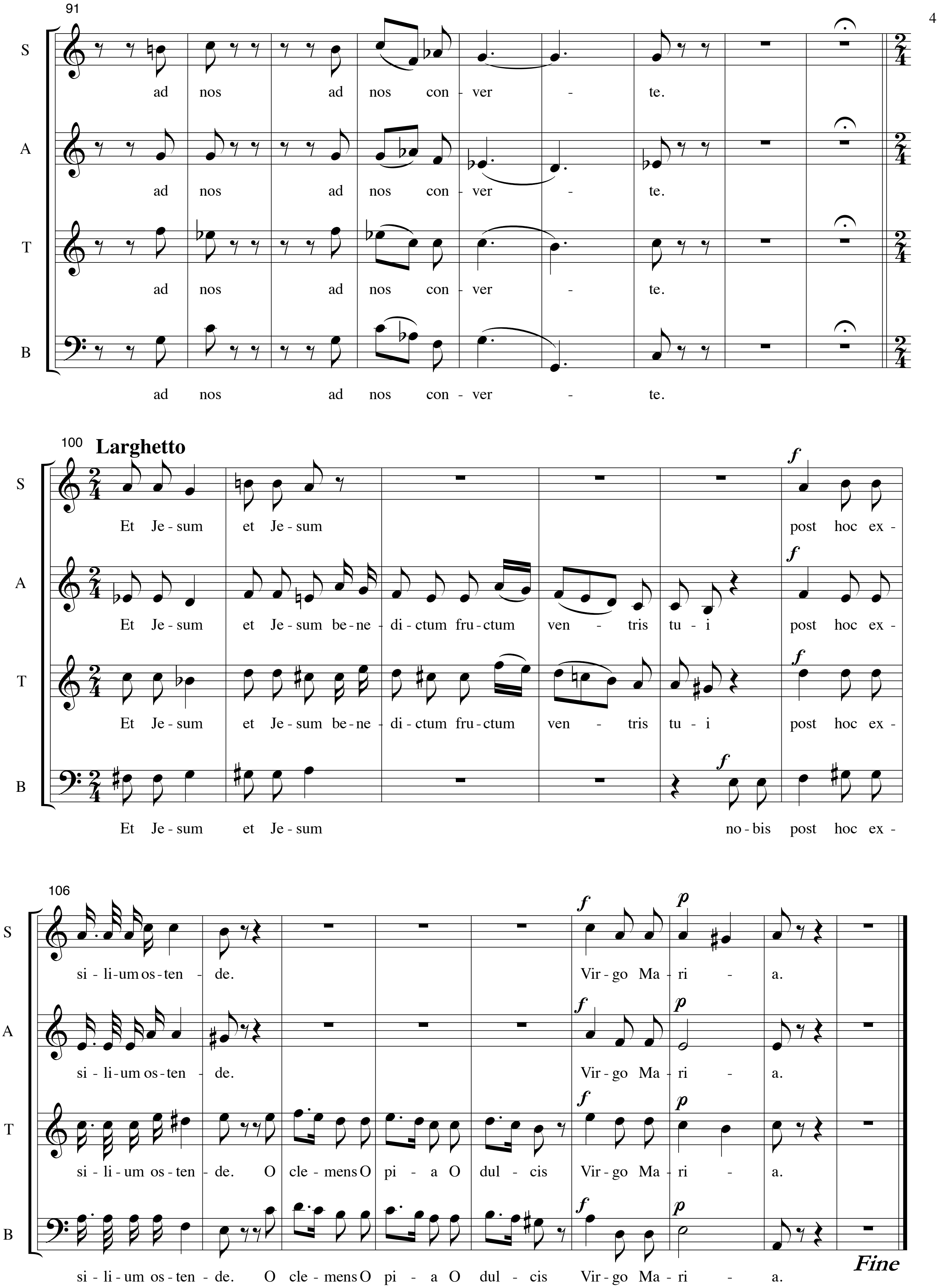
Edição crítica de Rubens Russomanno Ricciardi, de acordo com as partes autógrafas do Museu da Inconfidência de Ouro Preto

José Joaquim Emerico Lobo de Mesquita
(Arraial do Tejuco, Vila Rica e Rio de Janeiro - 174?/1805)




2
33
S
Ad te cla - ma - mus Ad te cla - ma - mus ex - su - les fi - li - i
38
S
He - vae. ex - su - les fi - li - i He - vae. Ad te su - spi - ra - mus ge - men - tes et
45
S
flen - tes in hac la - cri - ma - rum va - le.
51
Allegro molto
S
A
T
B
E - ja er - go Ad - vo - ca - ta Ad - vo - ca - ta no - stra
60
S
A
T
B
p
mi - se - ri - cor - des o - cu - los
il - los tu - os
mi - se - ri - cor - des o - cu - los


3
68
S
ad nos con - ver - te.
A
ad nos con - ver - te. il - los tu - os
T
ad nos con - ver - te. il - los tu - os
B
ad nos con - ver - te. mi - se - ri -
76
mi - se - ri - cor - des o - cu - los ad nos con - ver - te. ad nos con -
cor - des o - cu - los ad nos con - ver - te. ad nos con -
83
ver - te. ad nos ad nos con - ver - te.


4
91
S
ad nos ad nos con - ver - te.
A
ad nos ad nos con - ver - te.
T
ad nos ad nos con - ver - te.
B
ad nos ad nos con - ver - te.
100
Larghetto
S
Et Je - sum et Je - sum post hoc ex -
A
Et Je - sum et Je - sum be - ne - di - ctum fru - ctum ven - tris tu - i post hoc ex -
T
Et Je - sum et Je - sum be - ne - di - ctum fru - ctum ven - tris tu - i post hoc ex -
B
Et Je - sum et Je - sum no - bis post hoc ex -
106
S
si - li - um os - ten - de. Vir - go Ma - ri - a.
A
si - li - um os - ten - de. Vir - go Ma - ri - a.
T
si - li - um os - ten - de. O cle - mens O pi - a O dul - cis Vir - go Ma - ri - a.
B
si - li - um os - ten - de. O cle - mens O pi - a O dul - cis Vir - go Ma - ri - a.
Fine

ANTÍFONA DE NOSSA SENHORA - SALVE REGINA

Arraial do Tejuco, 1787

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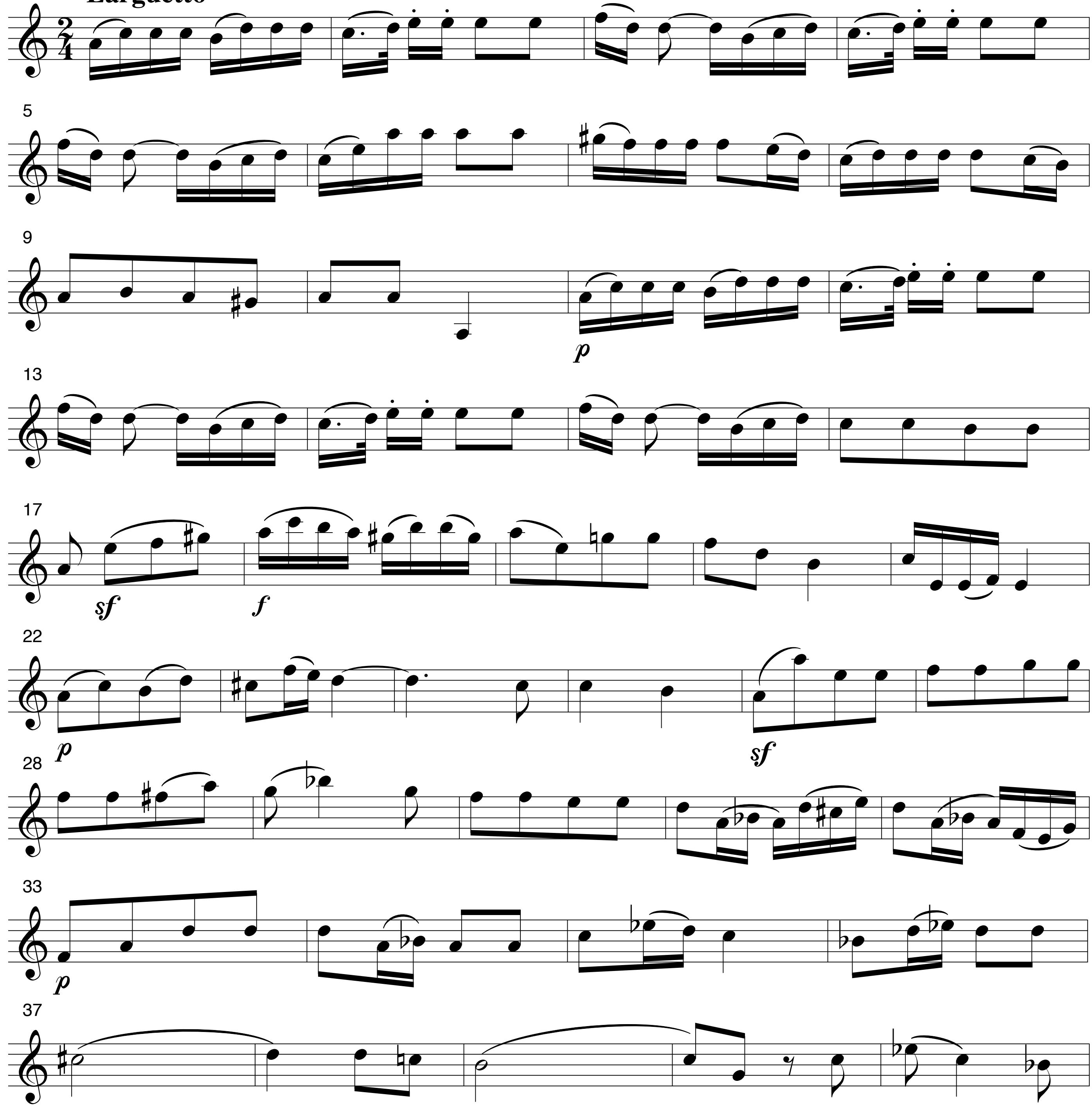
Violino I

José Joaquim Emerico Lobo de Mesquita
(Arraial do Tejuco, Vila Rica e Rio de Janeiro, 17??-1805)

Larguetto



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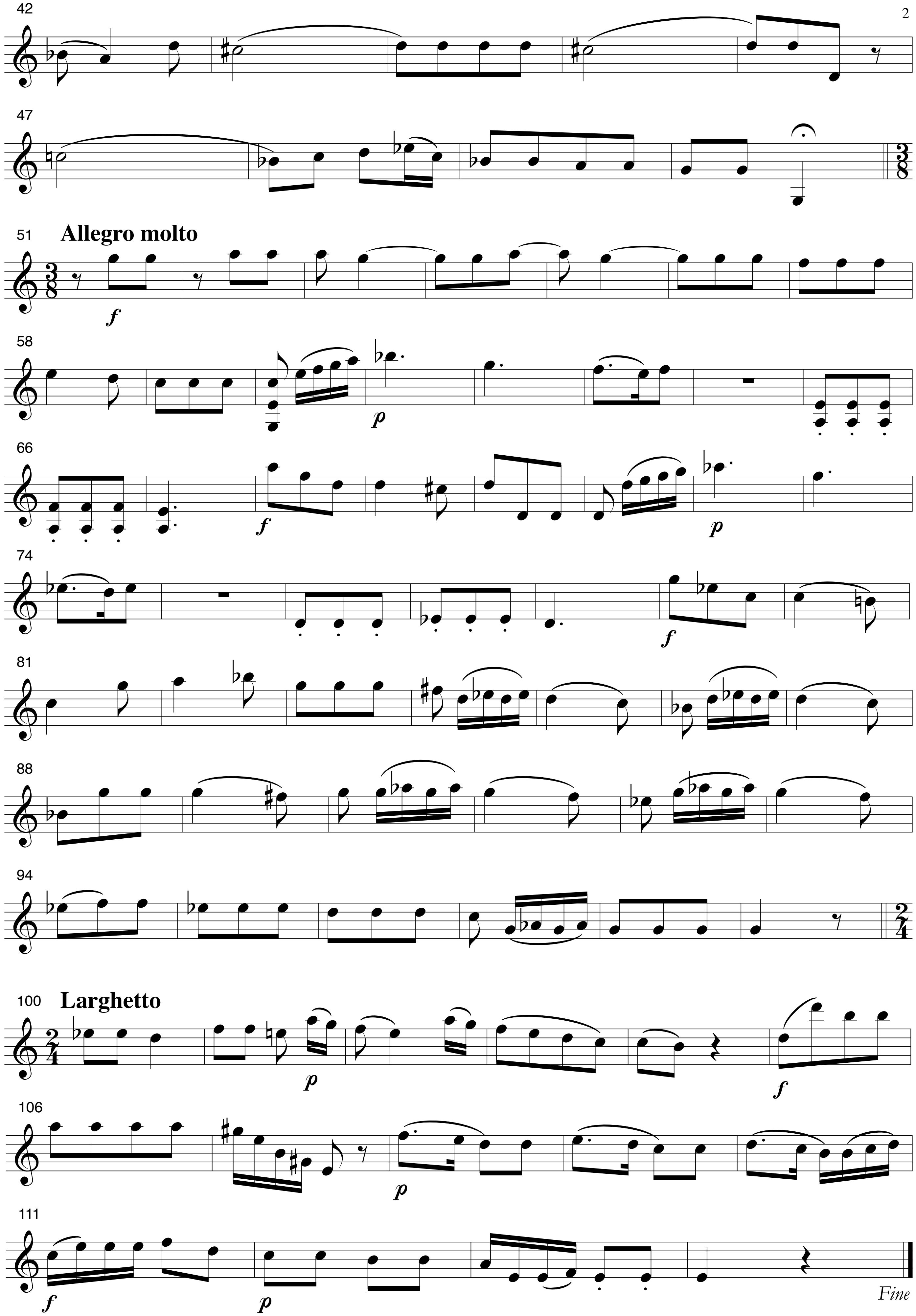
2
Allegro molto
Larghetto
Fine

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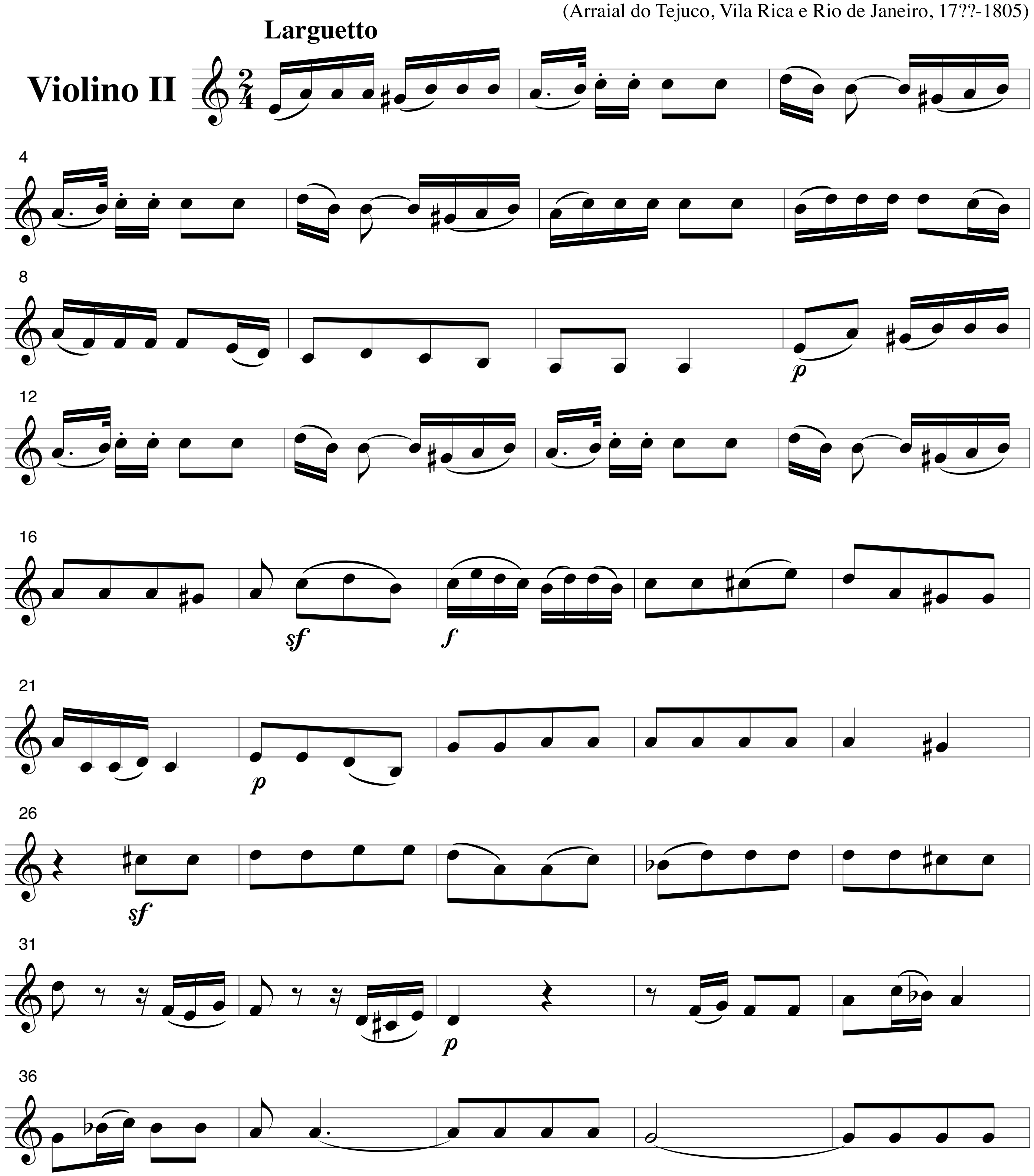

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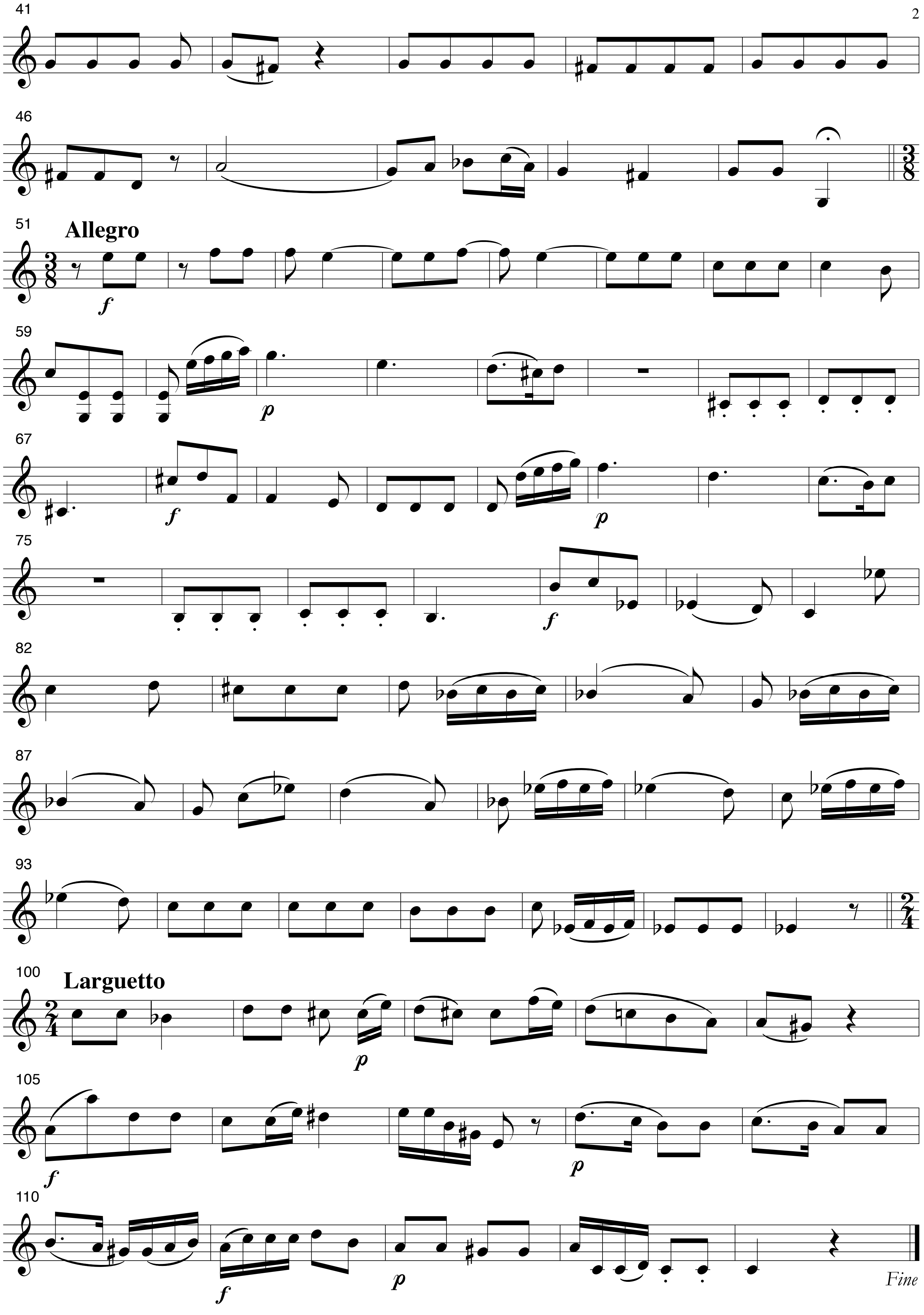
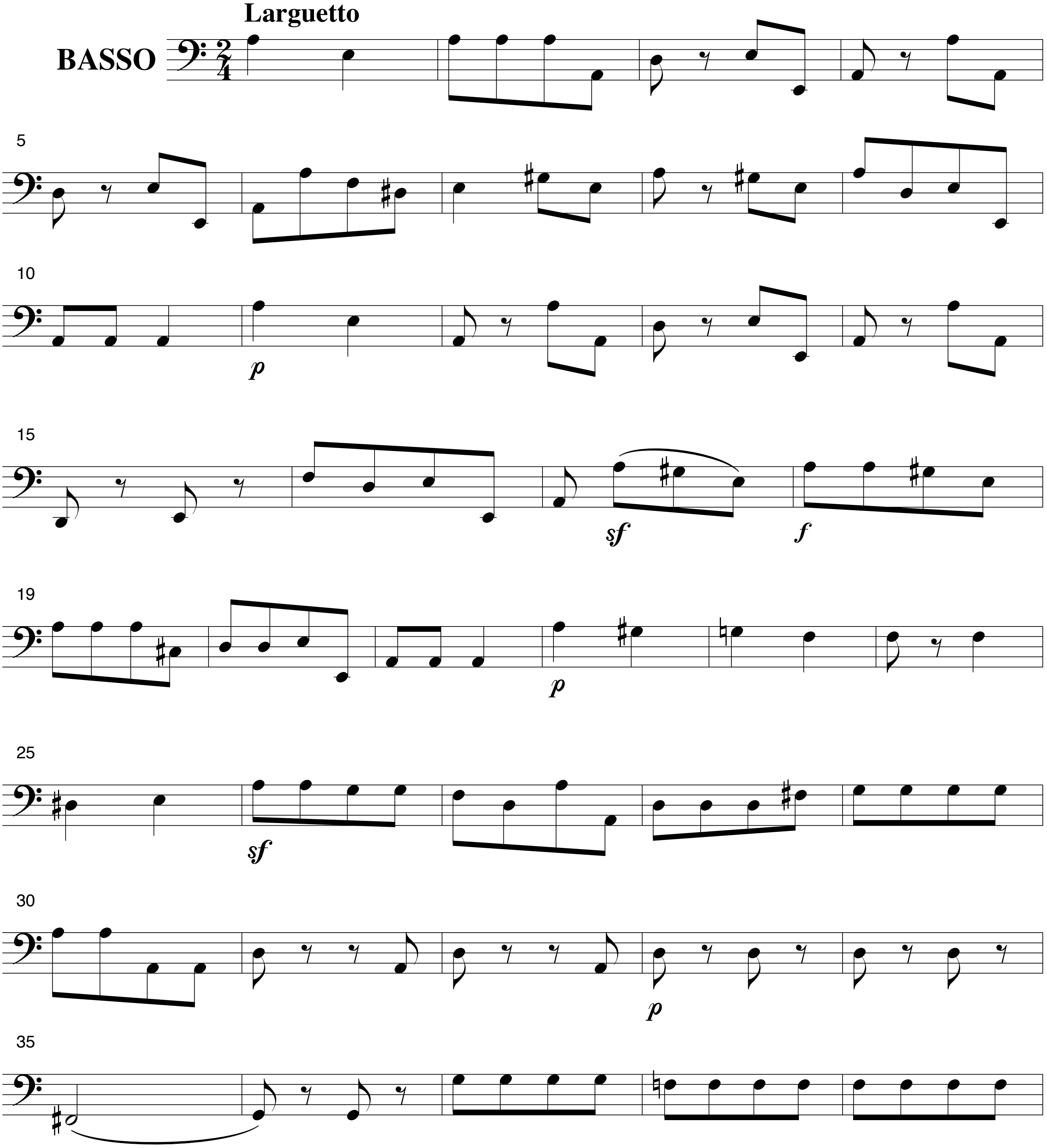

2
Allegro
Larguetto
Fine

ANTÍFONA DE NOSSA SENHORA - SALVE REGINA

Arraial do Tejuco, 1787

Edição crítica de Rubens Russomanno Ricciardi,
de acordo com os manuscritos autógrafos
do Museu da Inconfidência de Ouro Preto.

José Joaquim Emerico Lobo de Mesquita
(Arraial do Tejuco, Vila Rica e Rio de Janeiro, 17??-1805)



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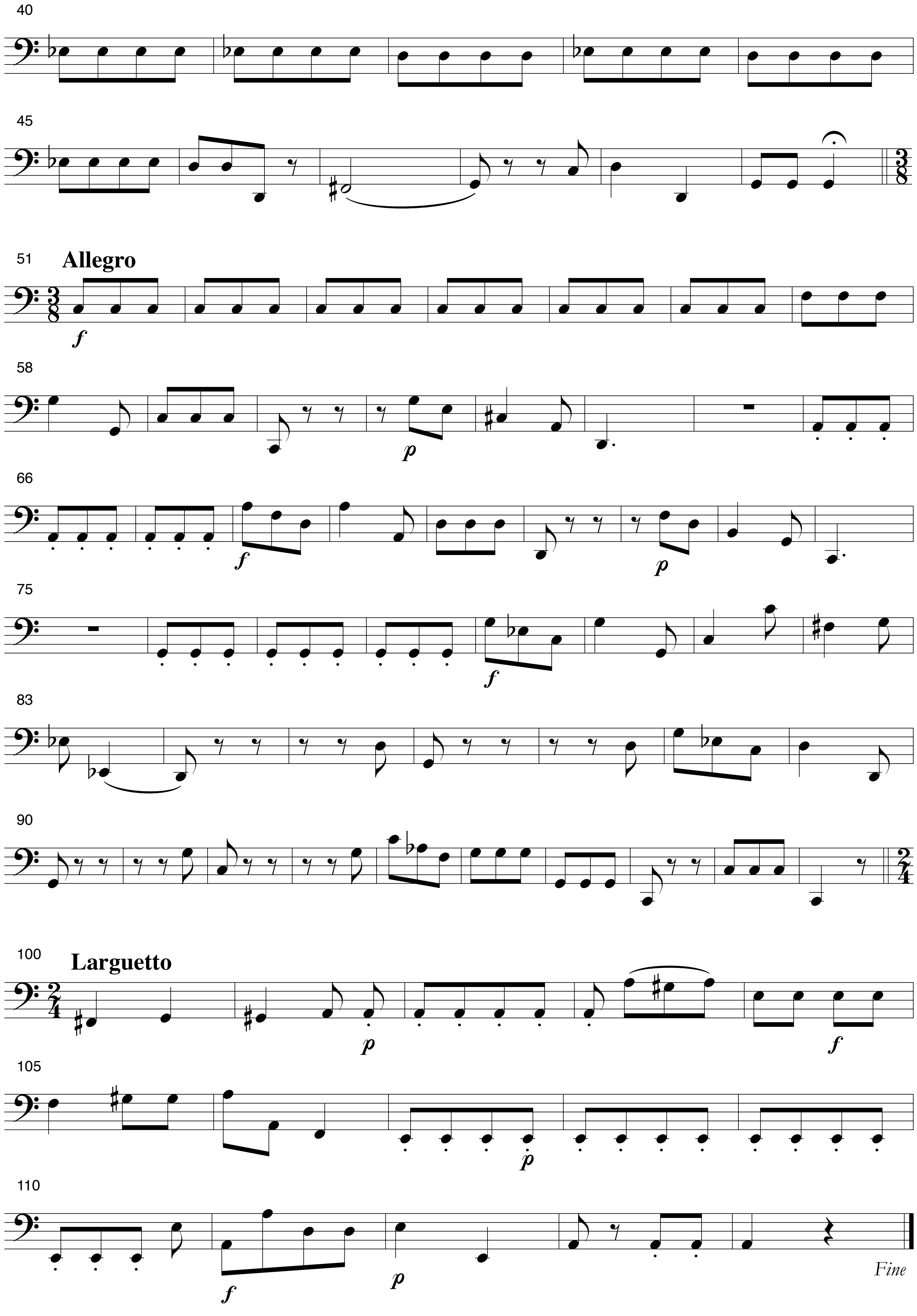

40
45
51
Allegro
58
66
75
83
90
100
Larguetto
105
110
Fine

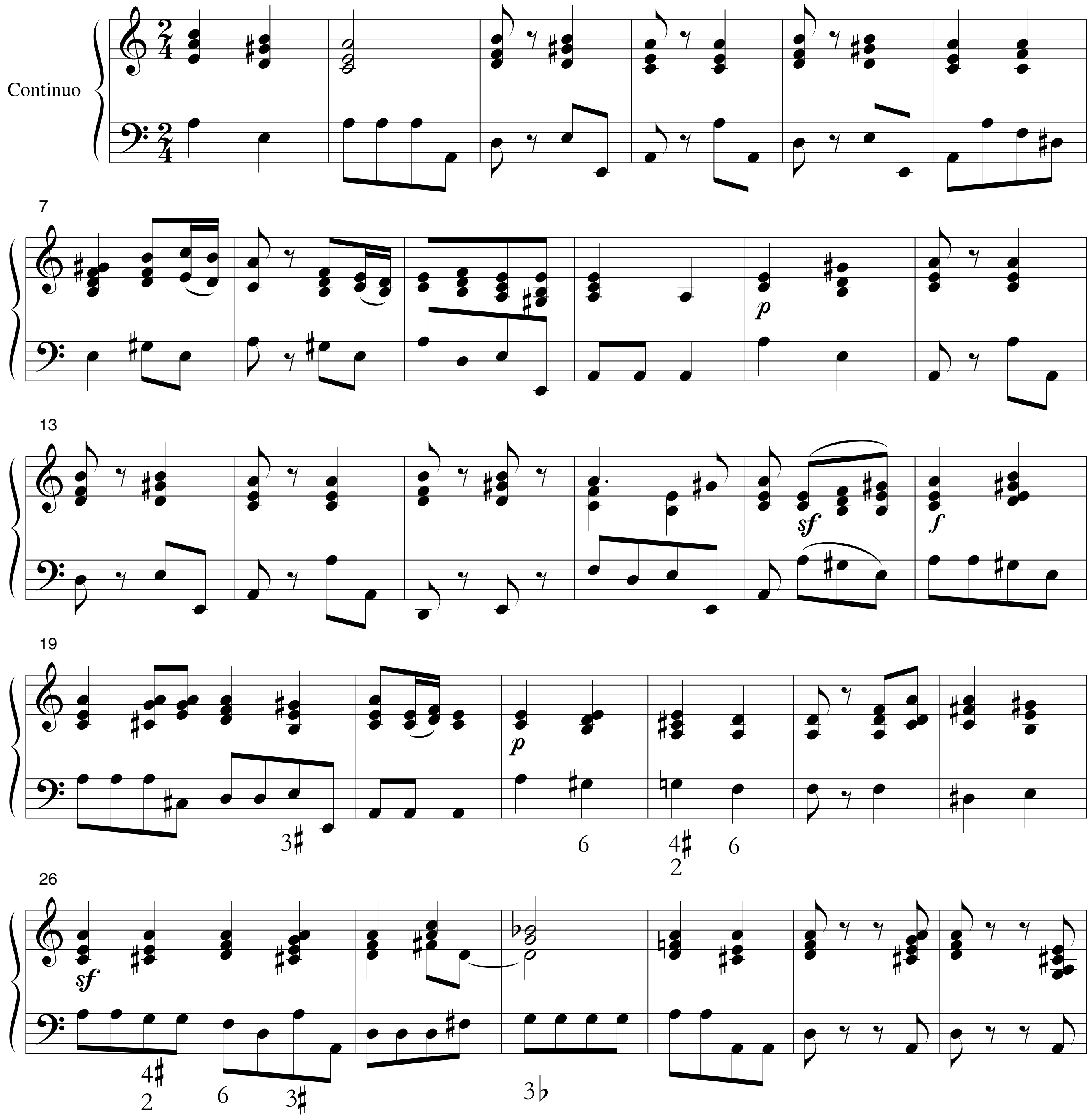
Continuo

ANTÍFONA DE NOSSA SENHORA
Salve Regina

Edição crítica e realização do baixo continuo por Rubens Russomanno Ricciardi, de acordo com os manuscritos autógrafos do Museu da Inconfidência de Ouro Preto.

José Joaquim Emerico Lobo de Mesquita
(Arraial do Tejuco, Vila Rica e Rio de Janeiro, 17?? - 1805)

Larguetto



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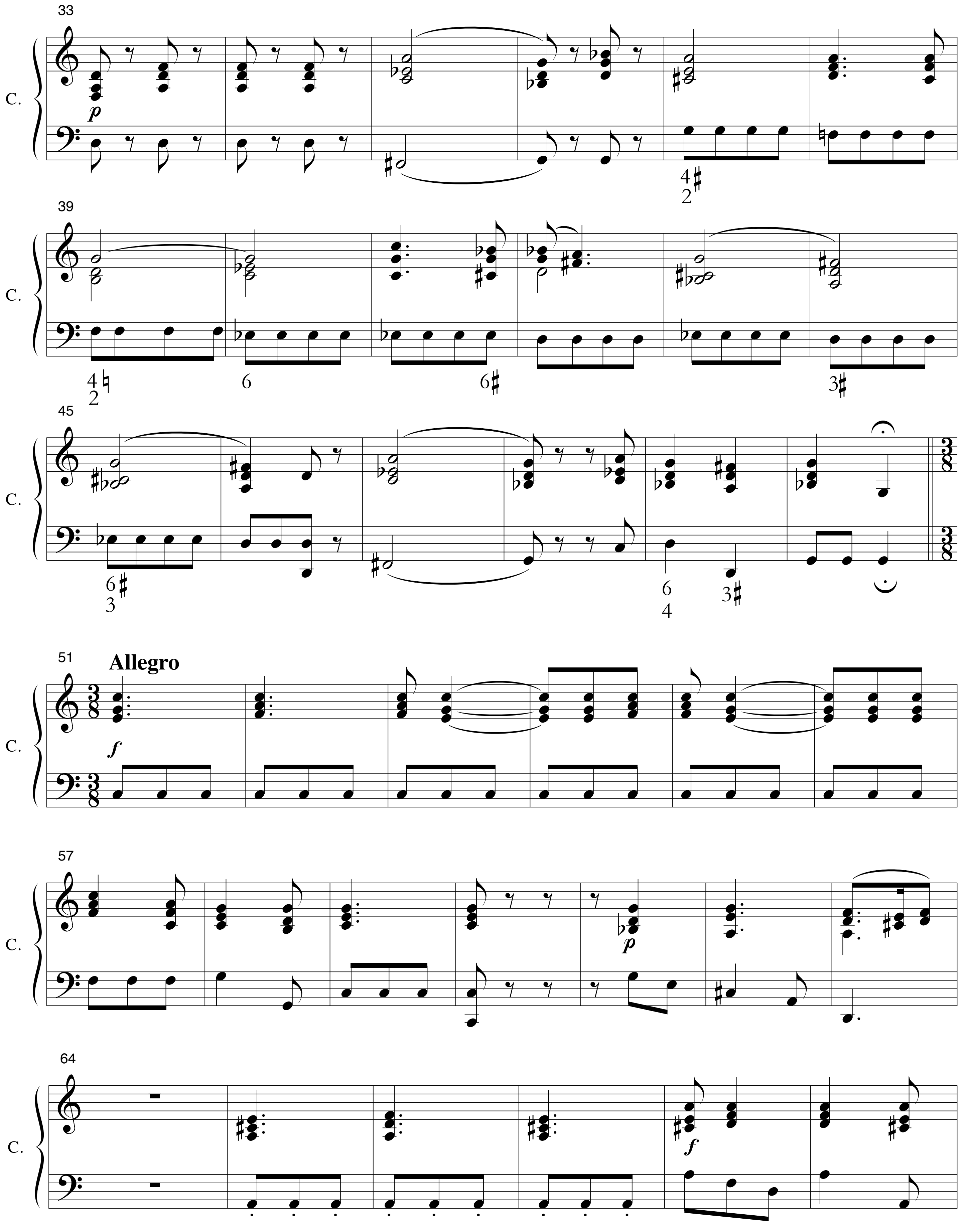
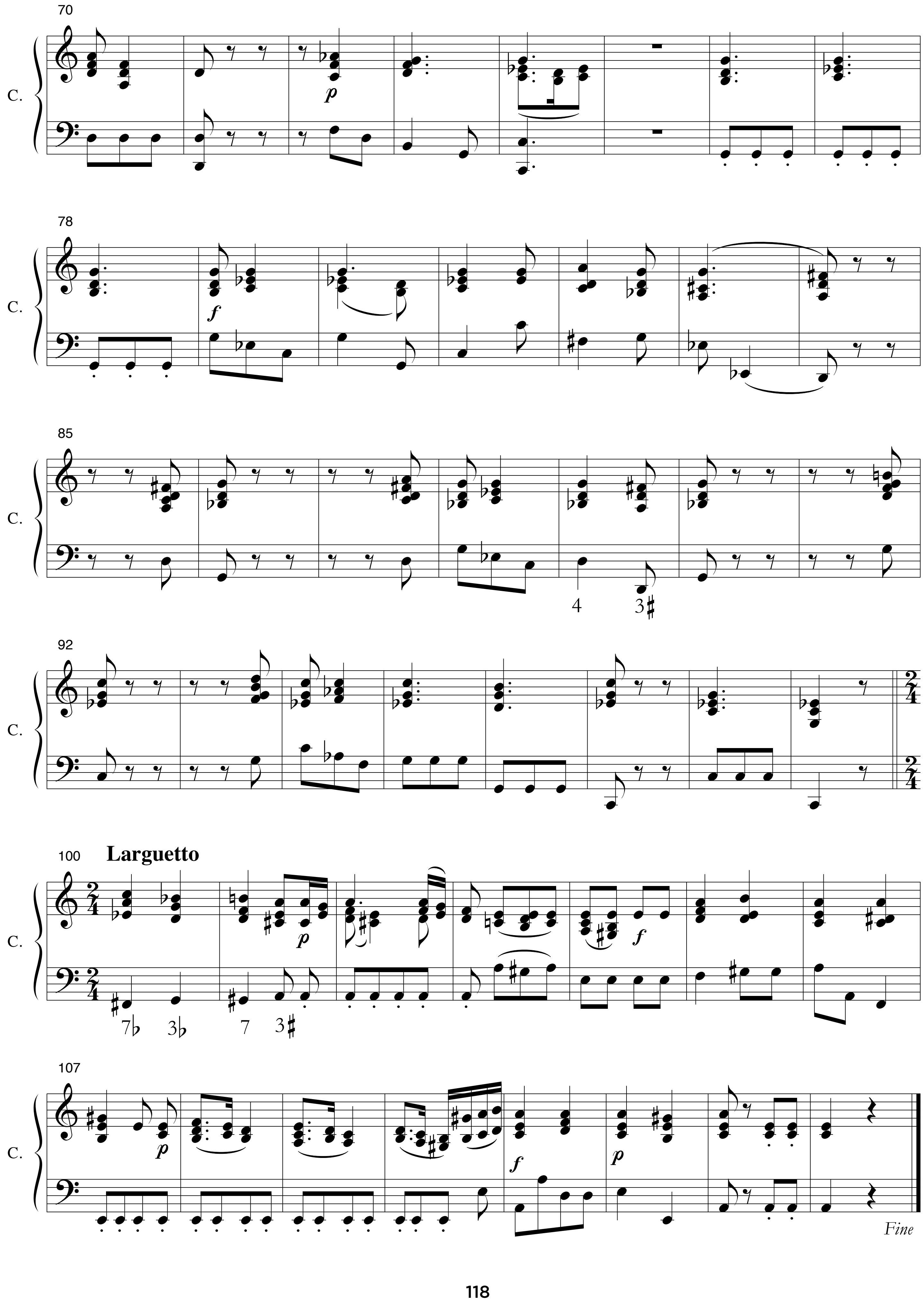
Pág. 2 - Contínuo - Antífona de N. Senhora - Emerico



Pág. 3 - Contínuo - Antífona de N. Senhora - Emerico



José Joaquim Emerico Lobo de Mesquita
(1746-1805)

Signatum est
PAMM 01

Edição: Paulo Castagna

coro a 3 vozes, flauta, trompa, violino, baixo
(3 voices choir, flute, french horn, violin, bass)

Partes:
- Flauta 1
- Flauta 2
- Trompa em Fá 1
- Trompa em Fá 2
- Coro (SAB)
- Violinos I
- Violinos II
- Baixo

33 p.

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Signatum est

Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

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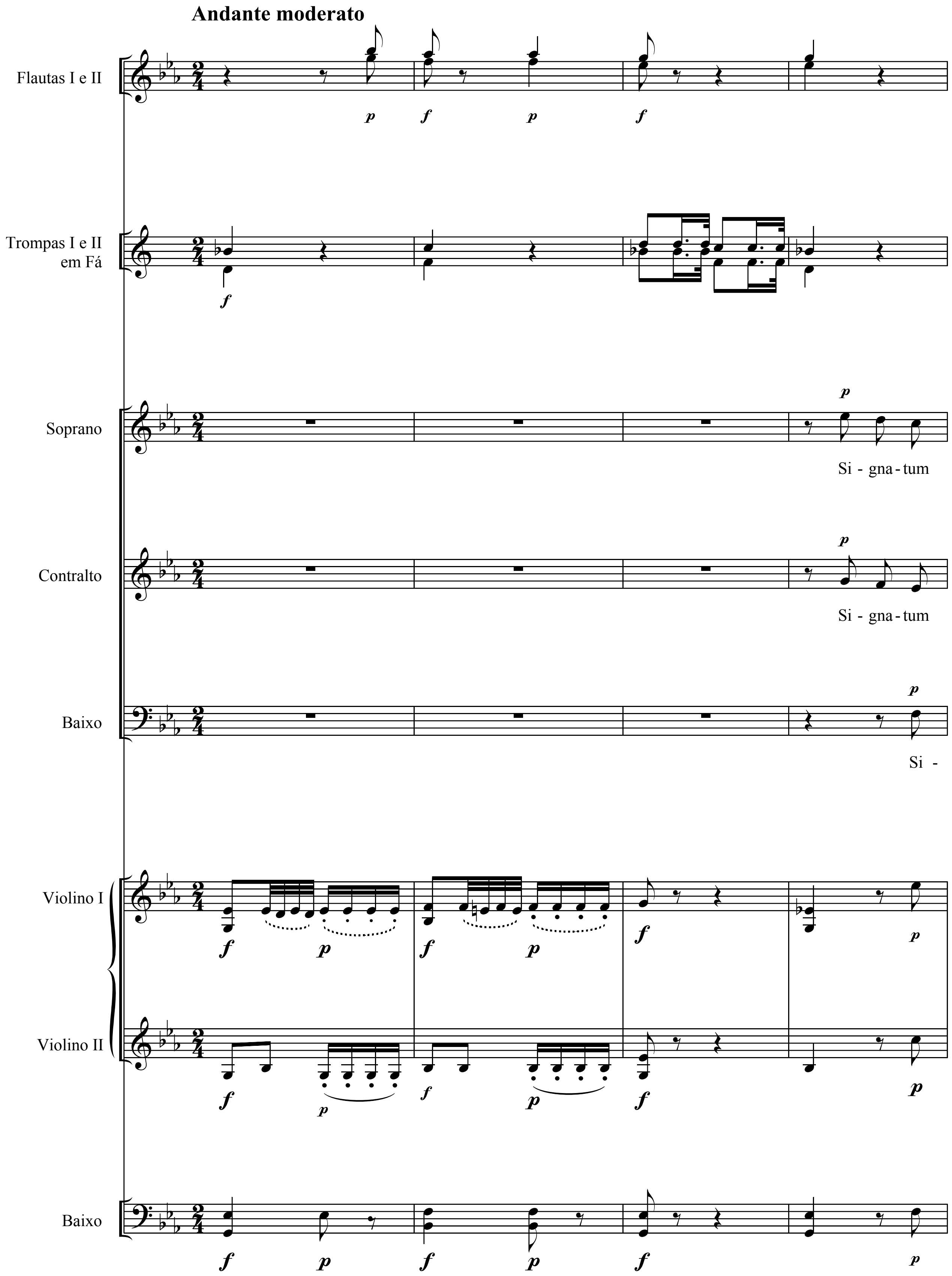
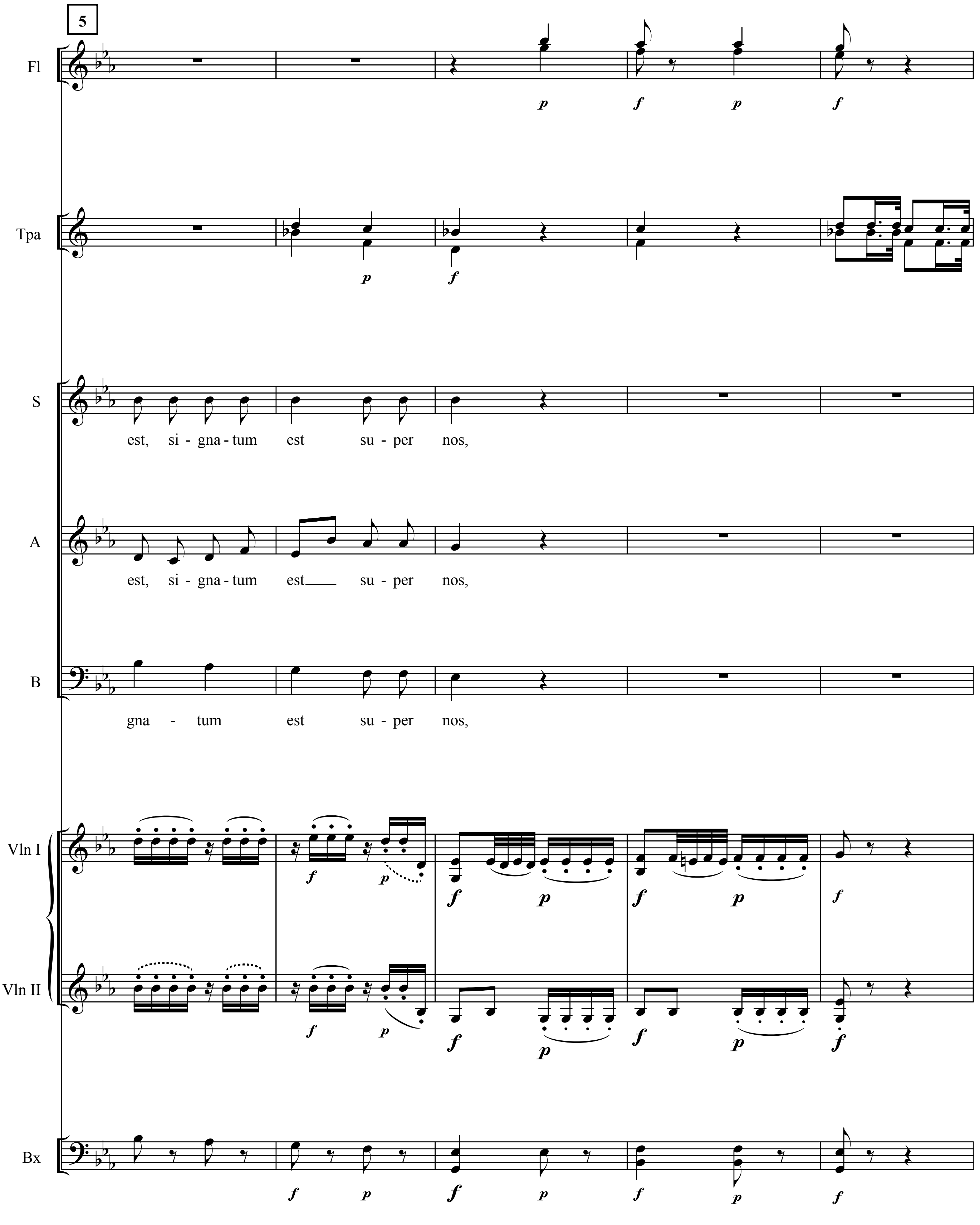
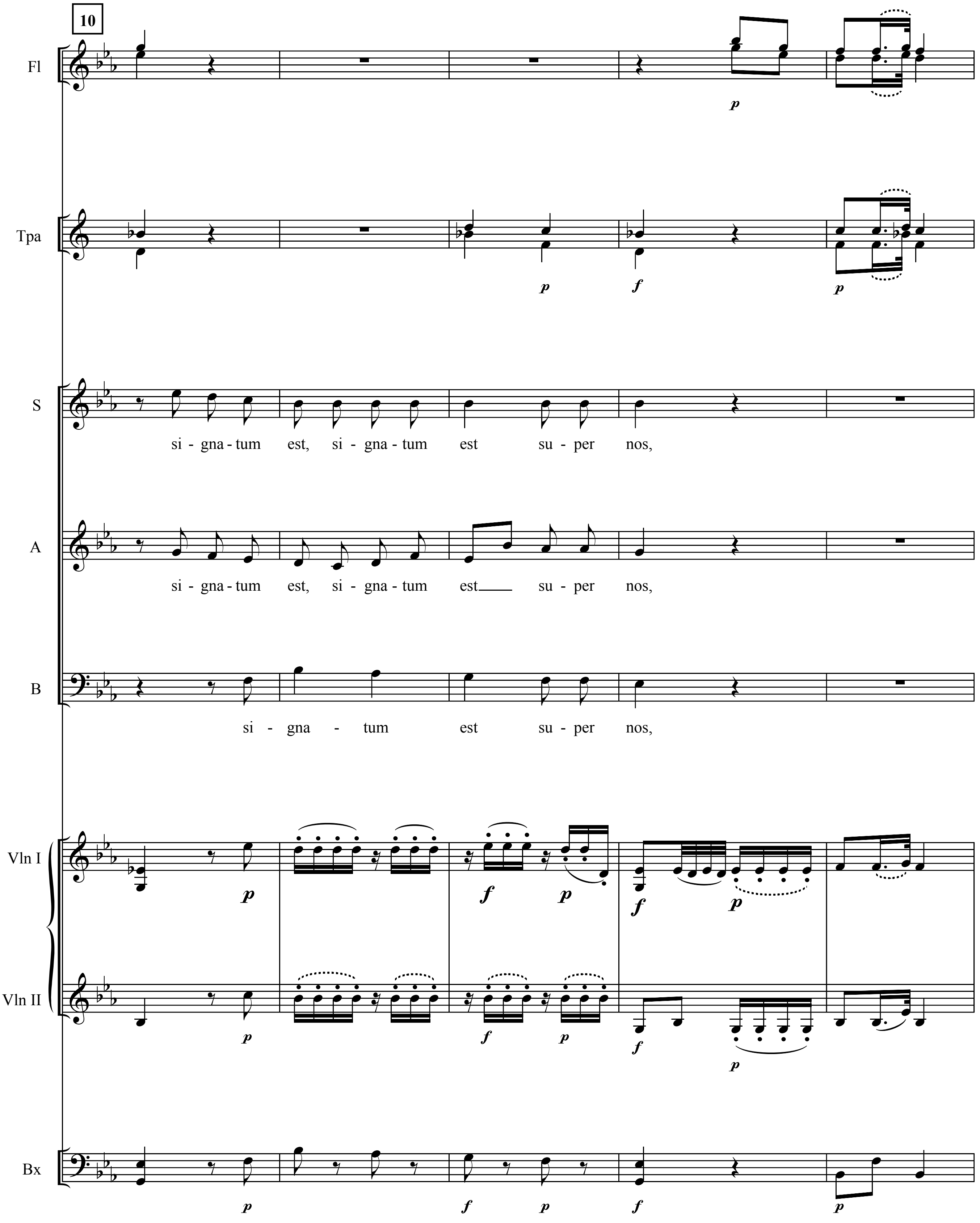
(1746?-1805)



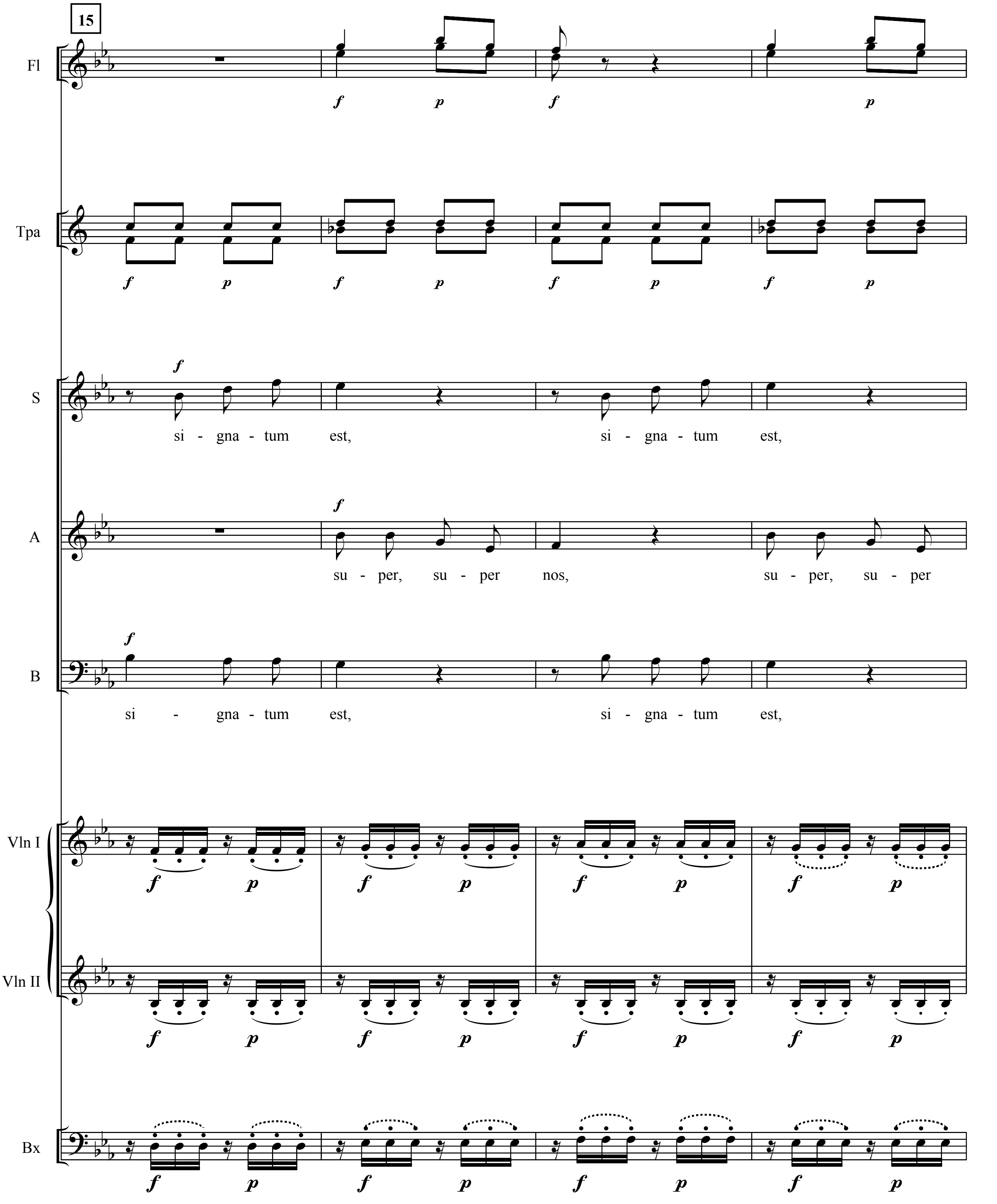
José Joaquim Emerico Lobo de Mesquita - *Signatum est*



PAMM 01 - *Signatum est*



José Joaquim Emerico Lobo de Mesquita - *Signatum est*



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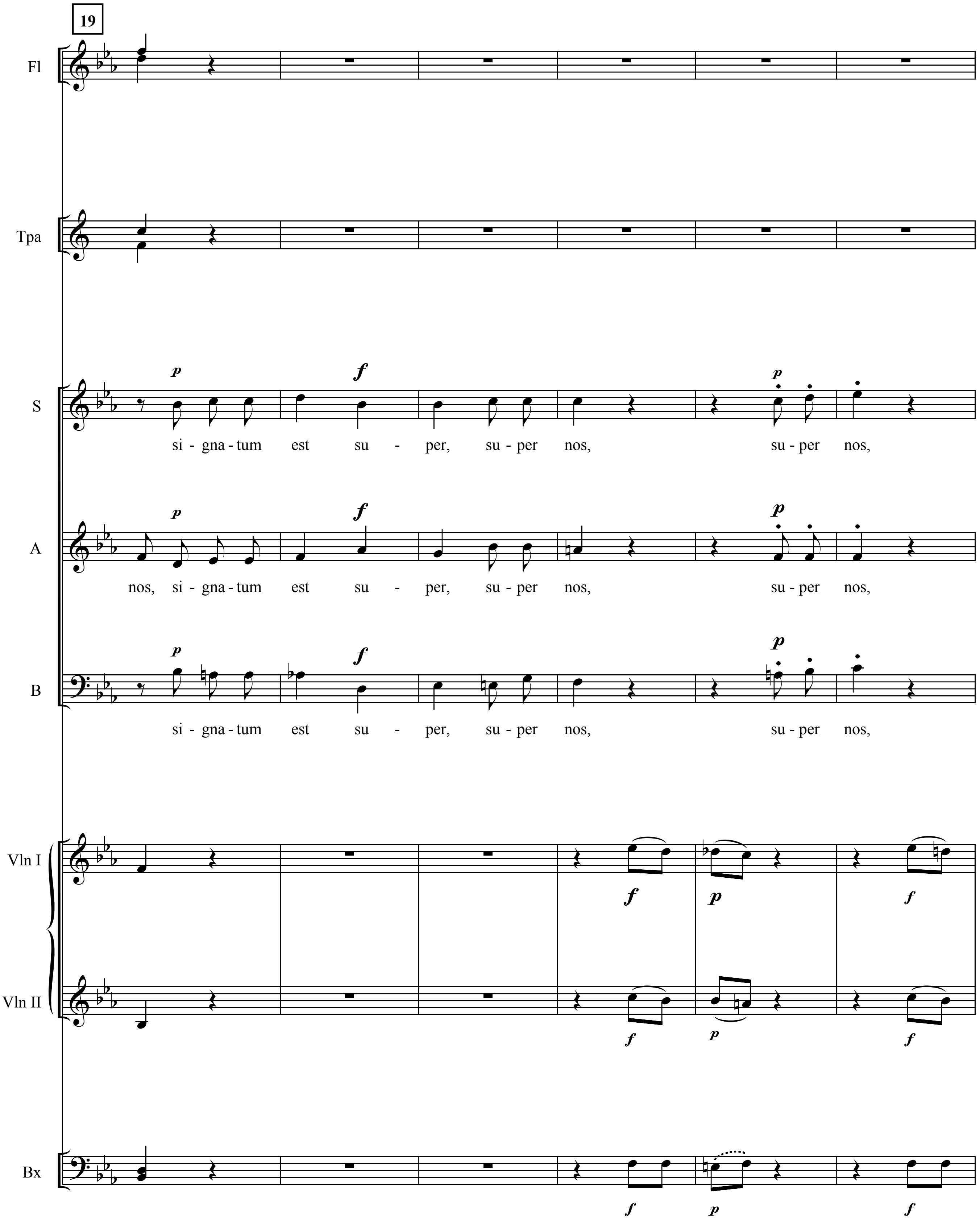
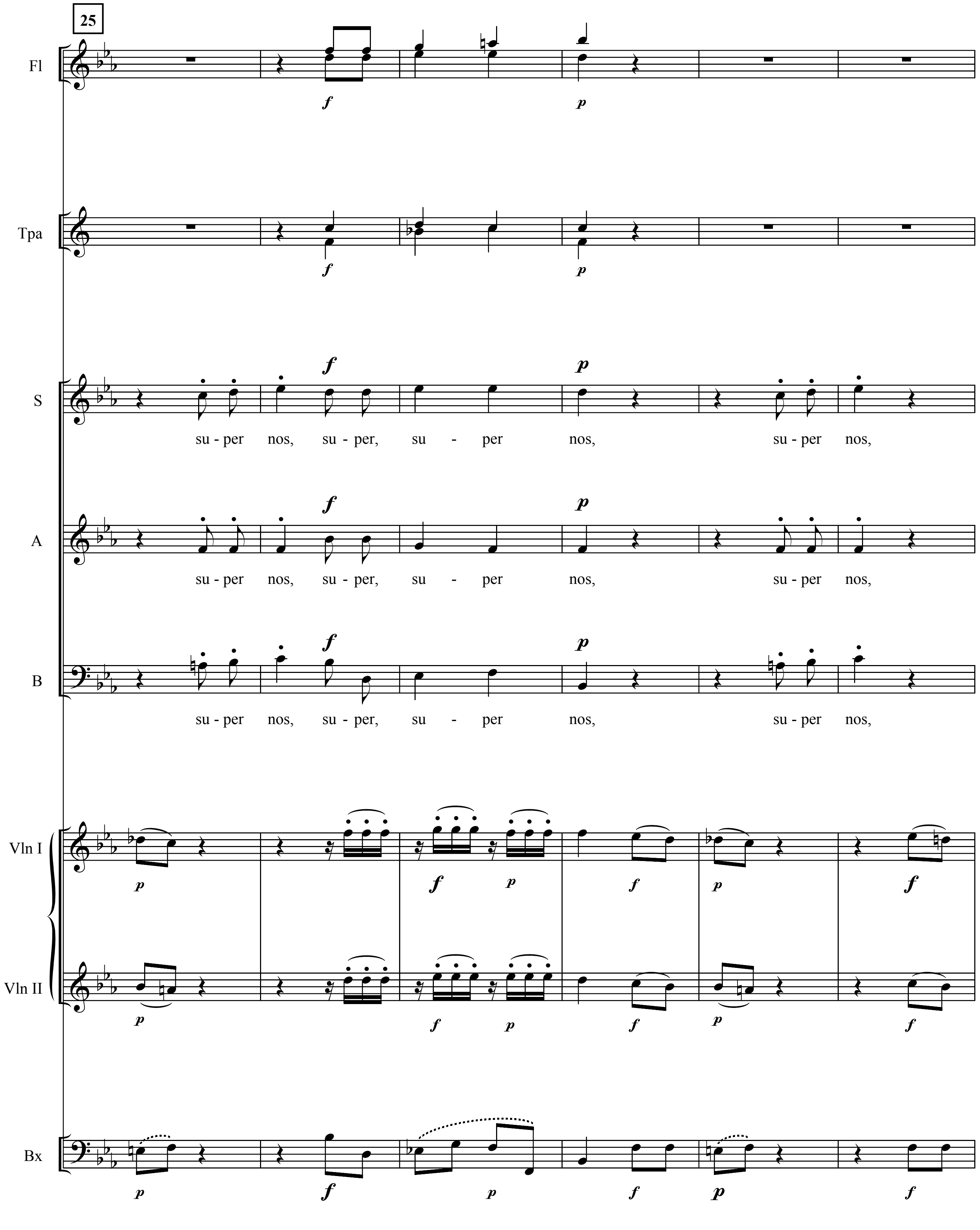


José Joaquim Emerico Lobo de Mesquita - *Signatum est*



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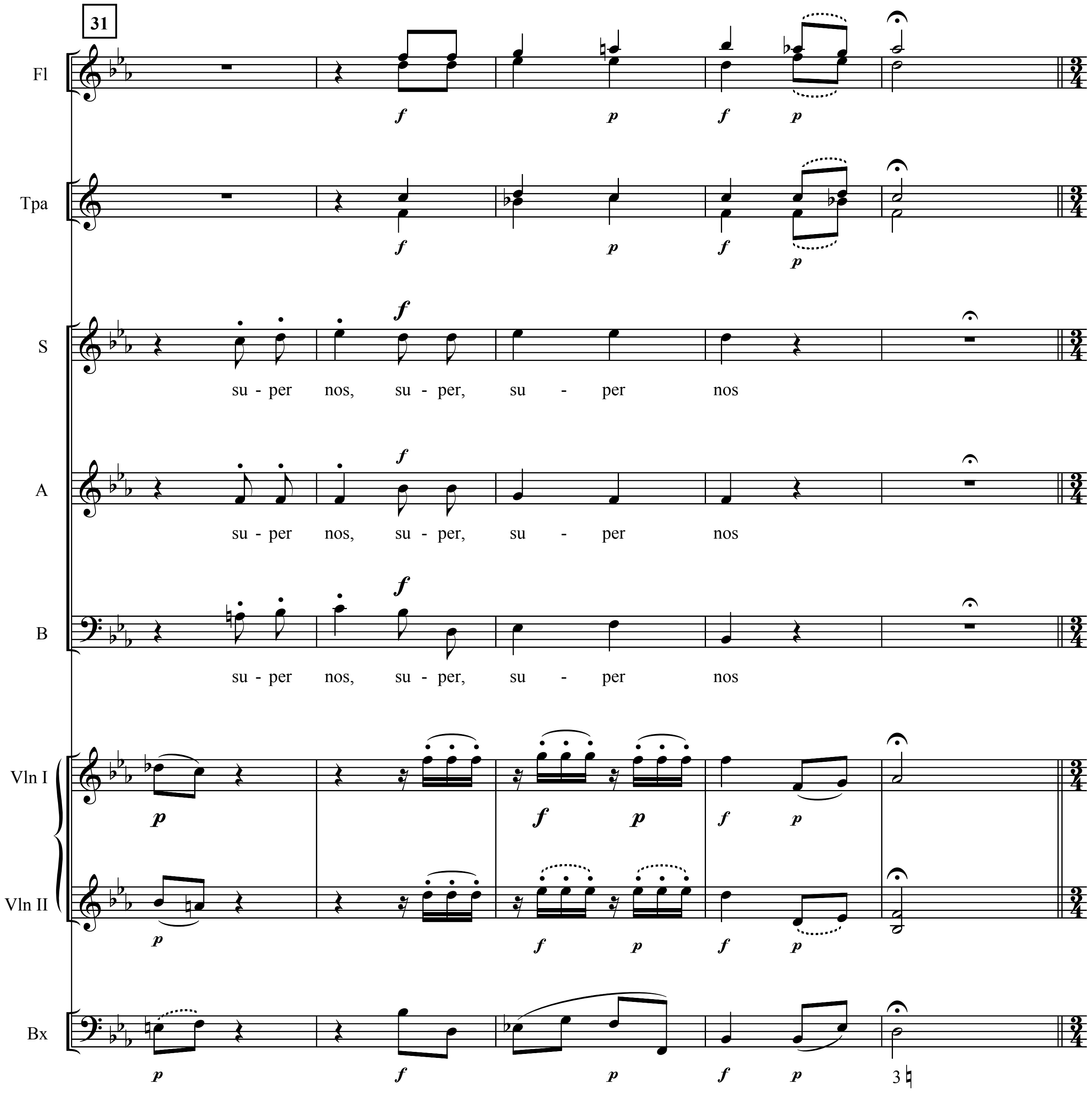
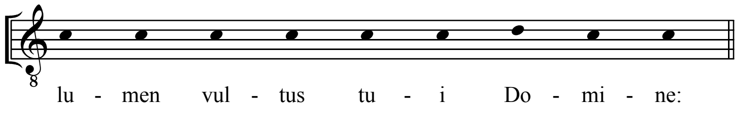
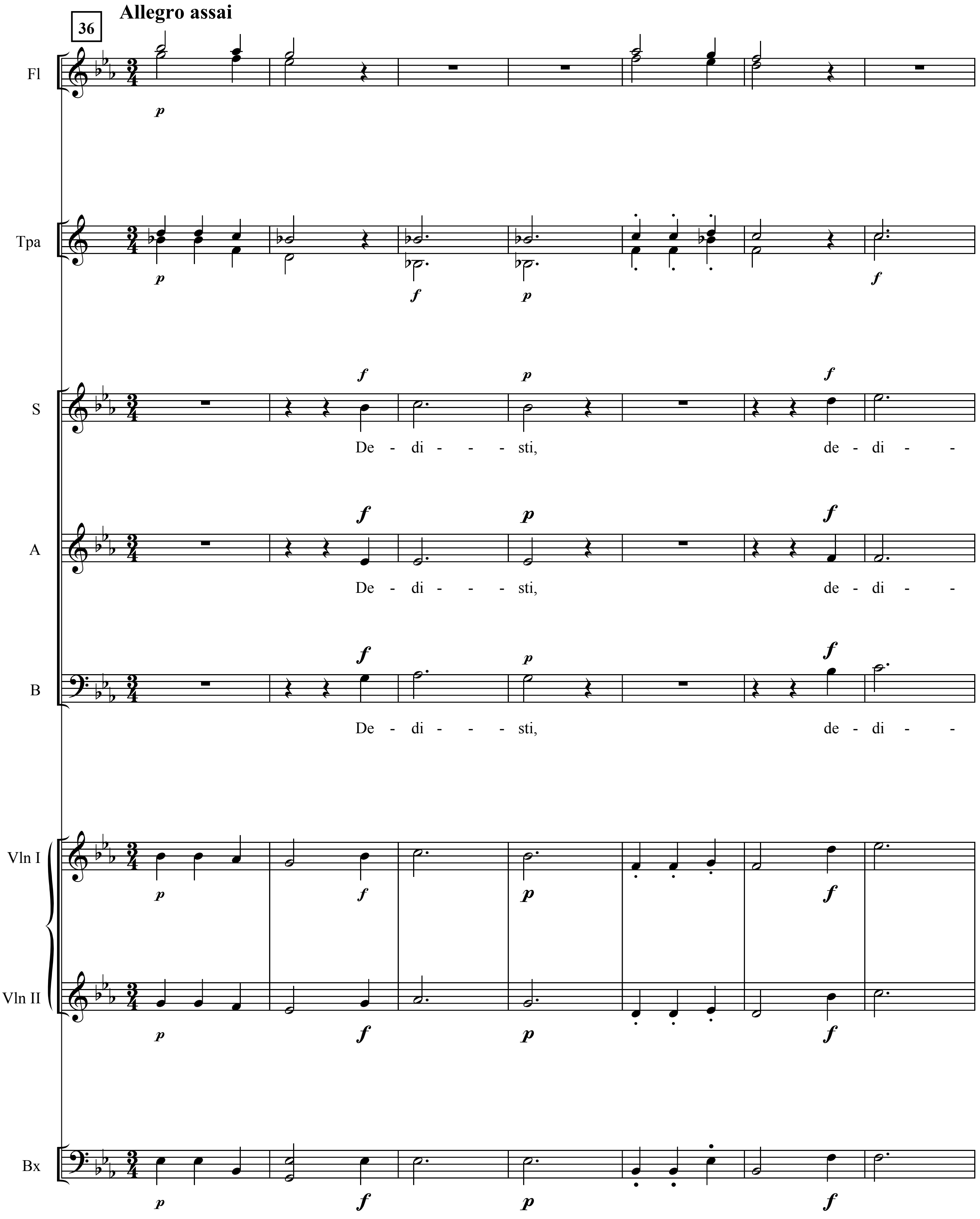




José Joaquim Emerico Lobo de Mesquita - *Signatum est*



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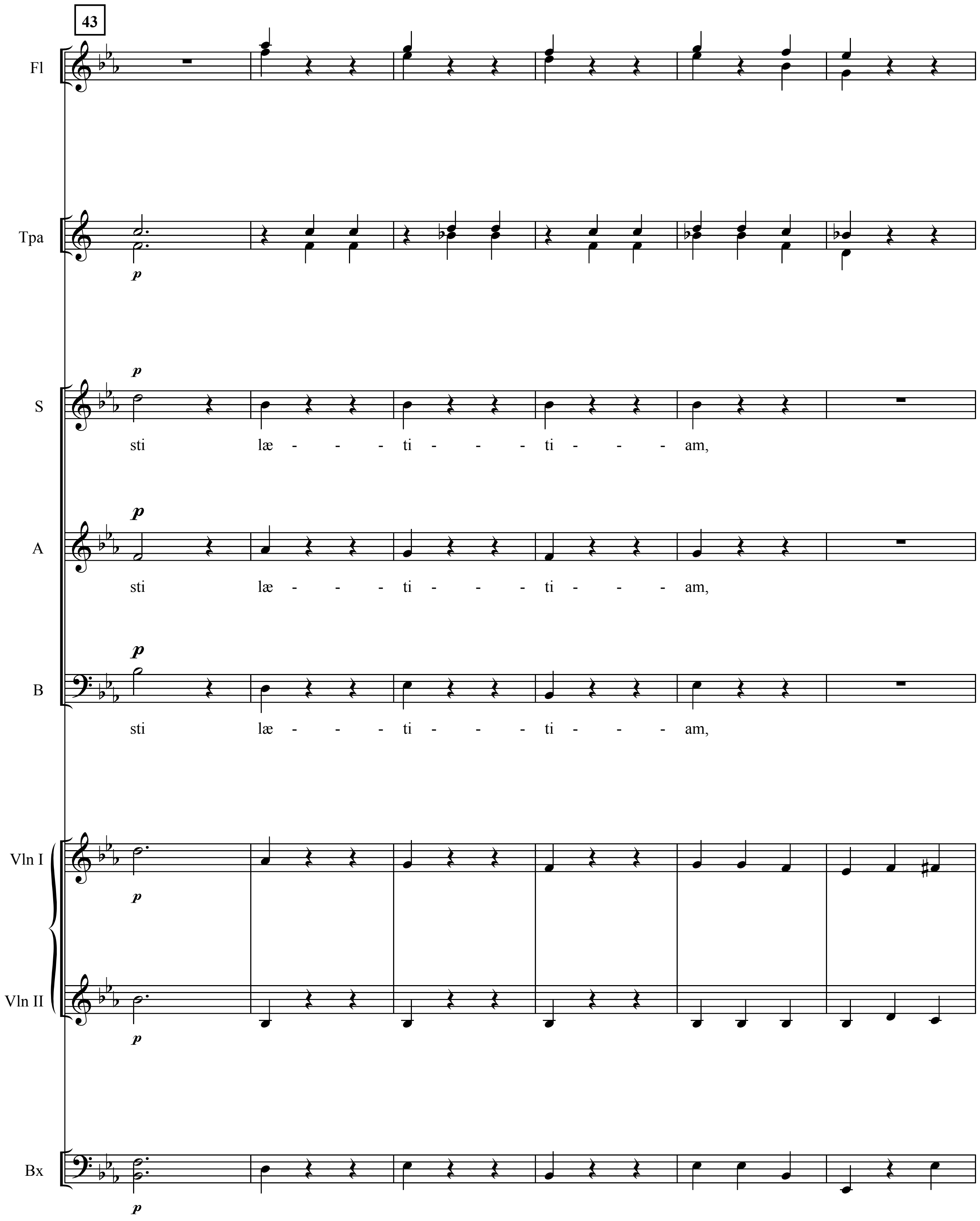
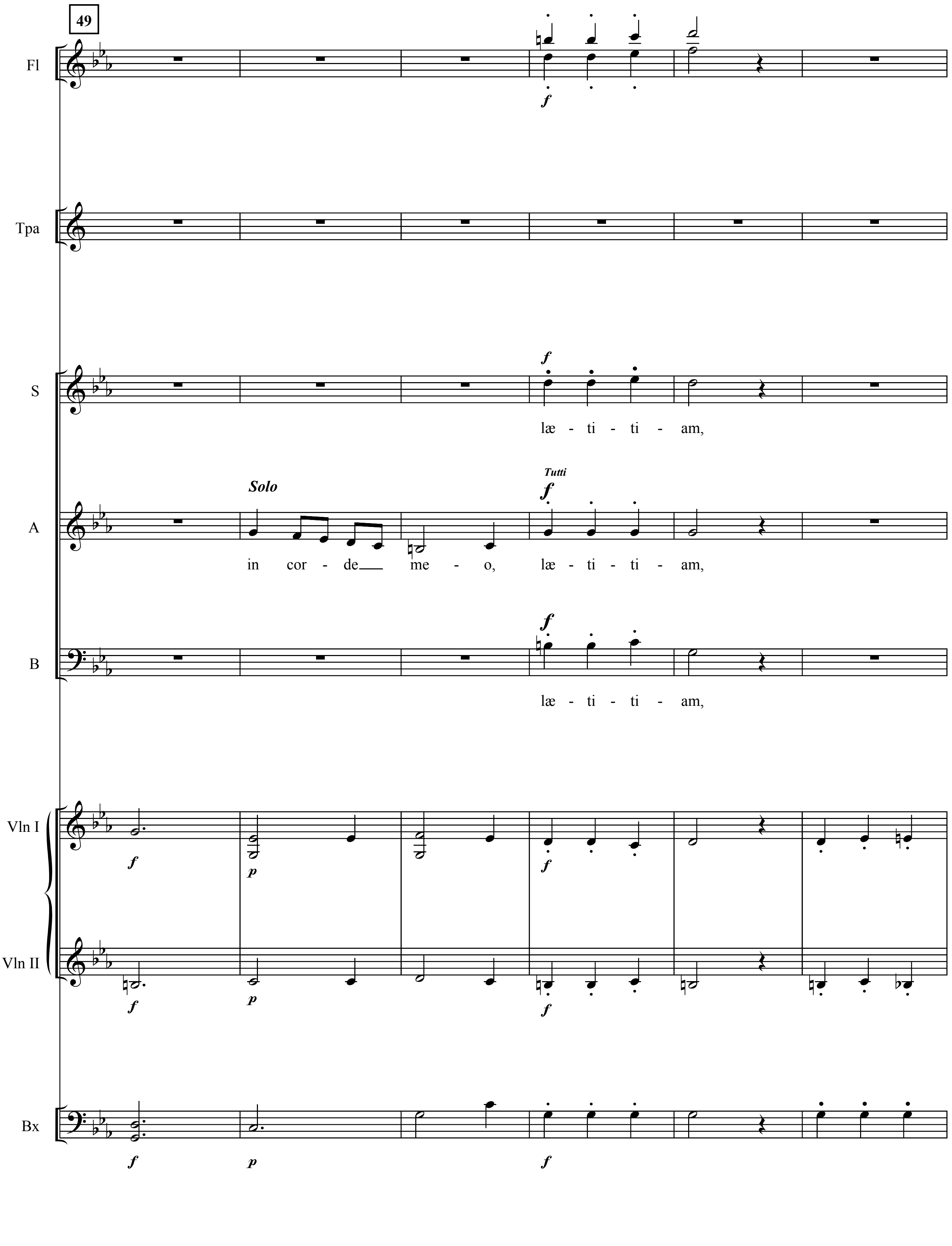


José Joaquim Emerico Lobo de Mesquita - *Signatum est*



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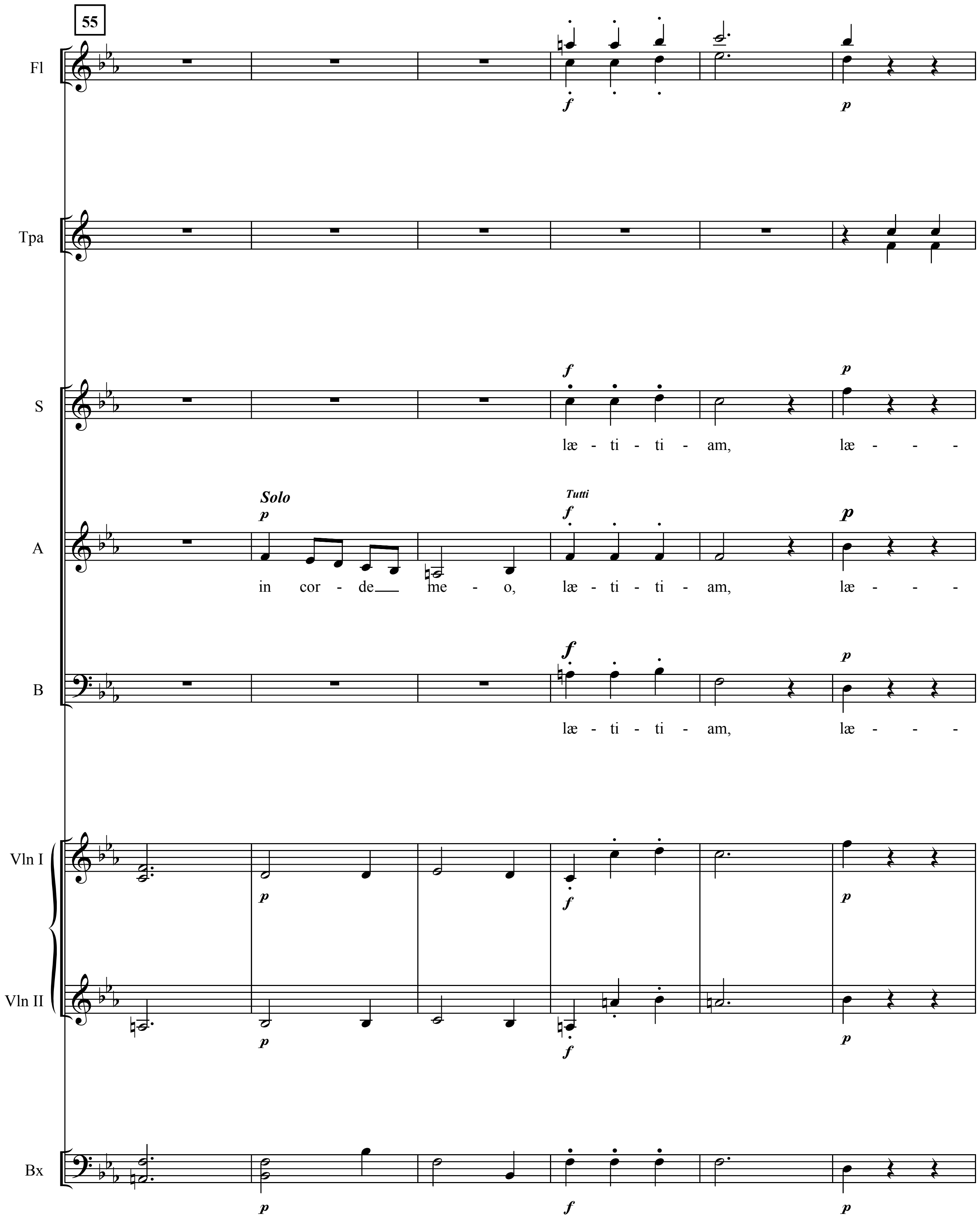
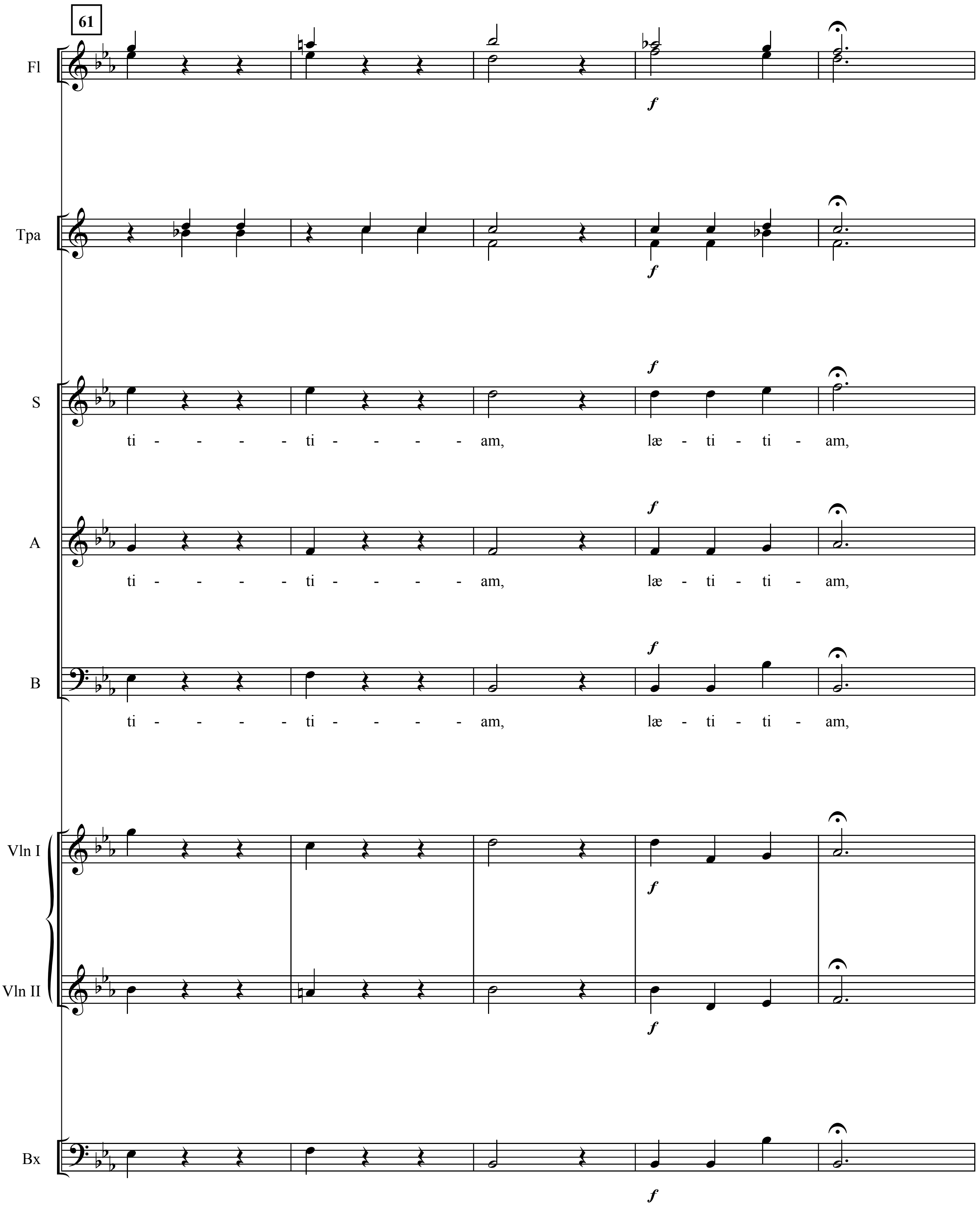


José Joaquim Emerico Lobo de Mesquita - *Signatum est*



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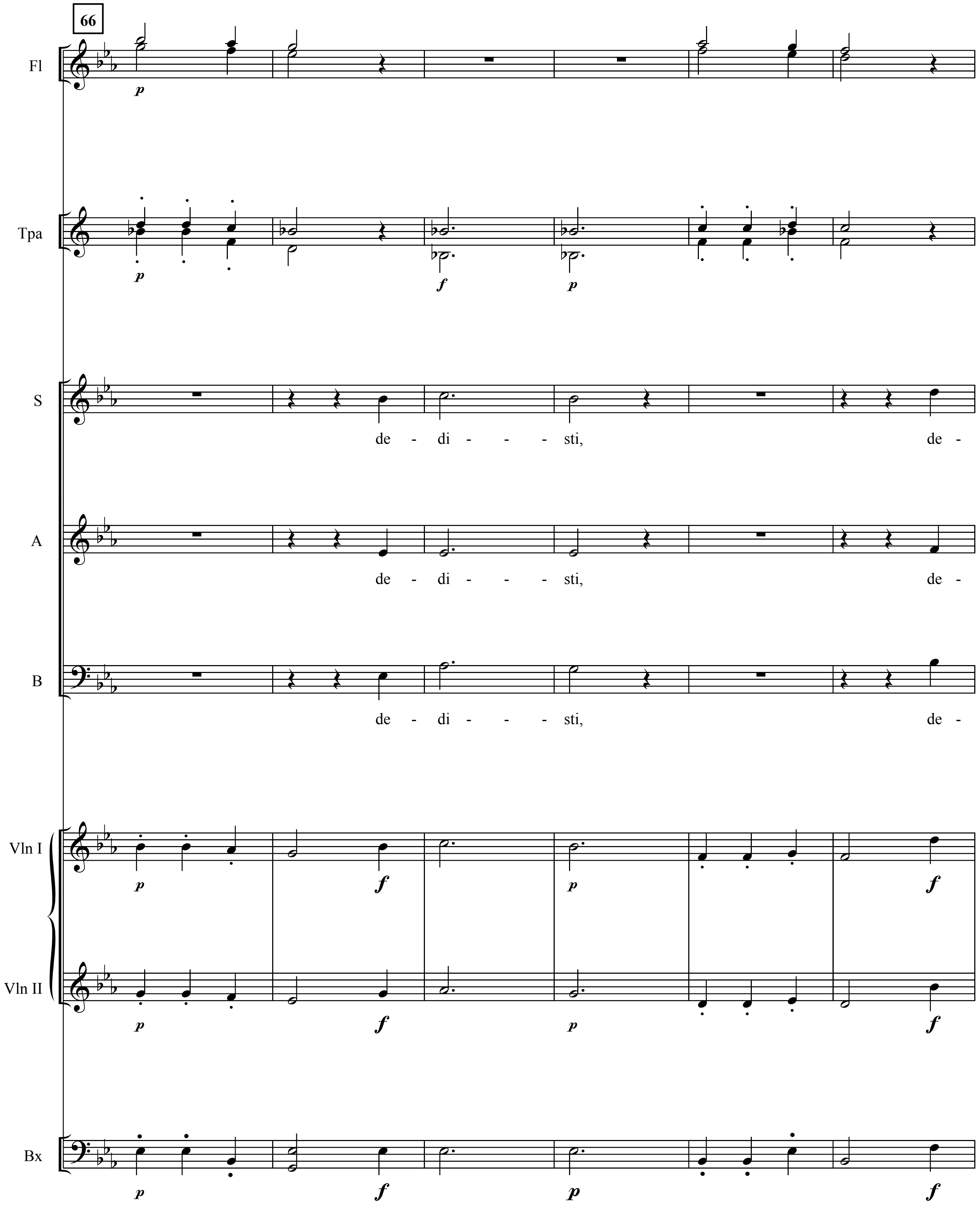
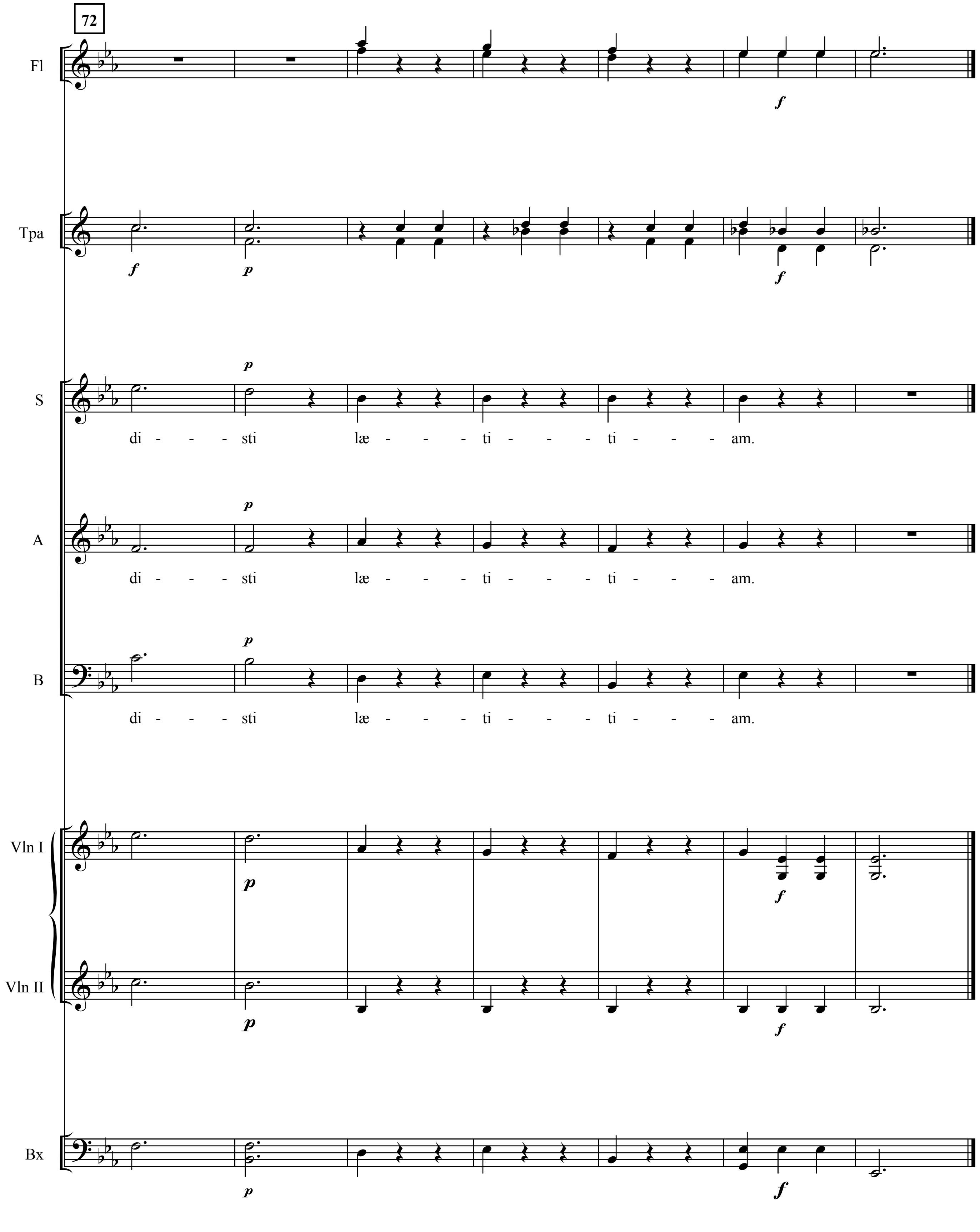


José Joaquim Emerico Lobo de Mesquita - *Signatum est*



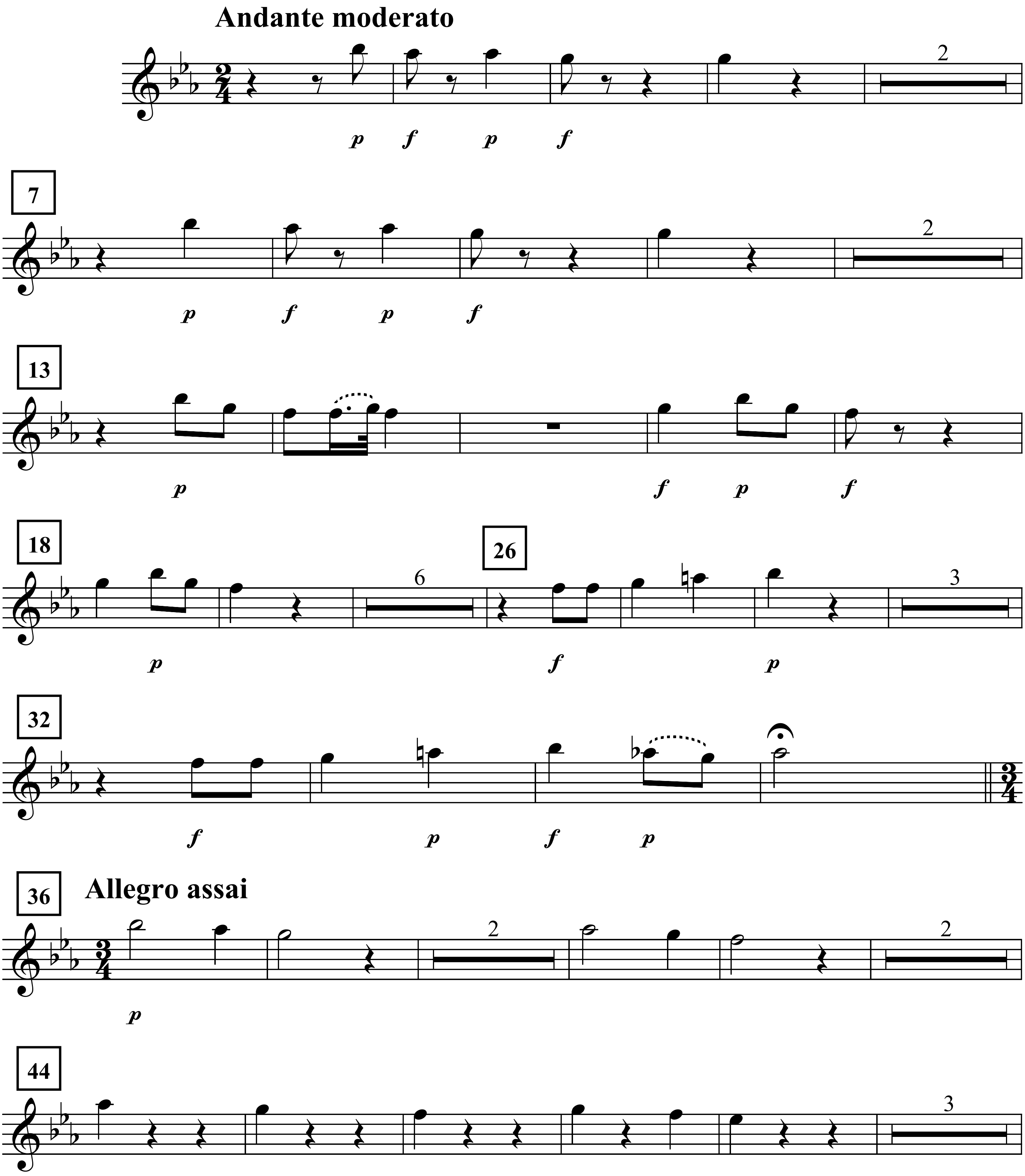
Flauta I

Signatum est

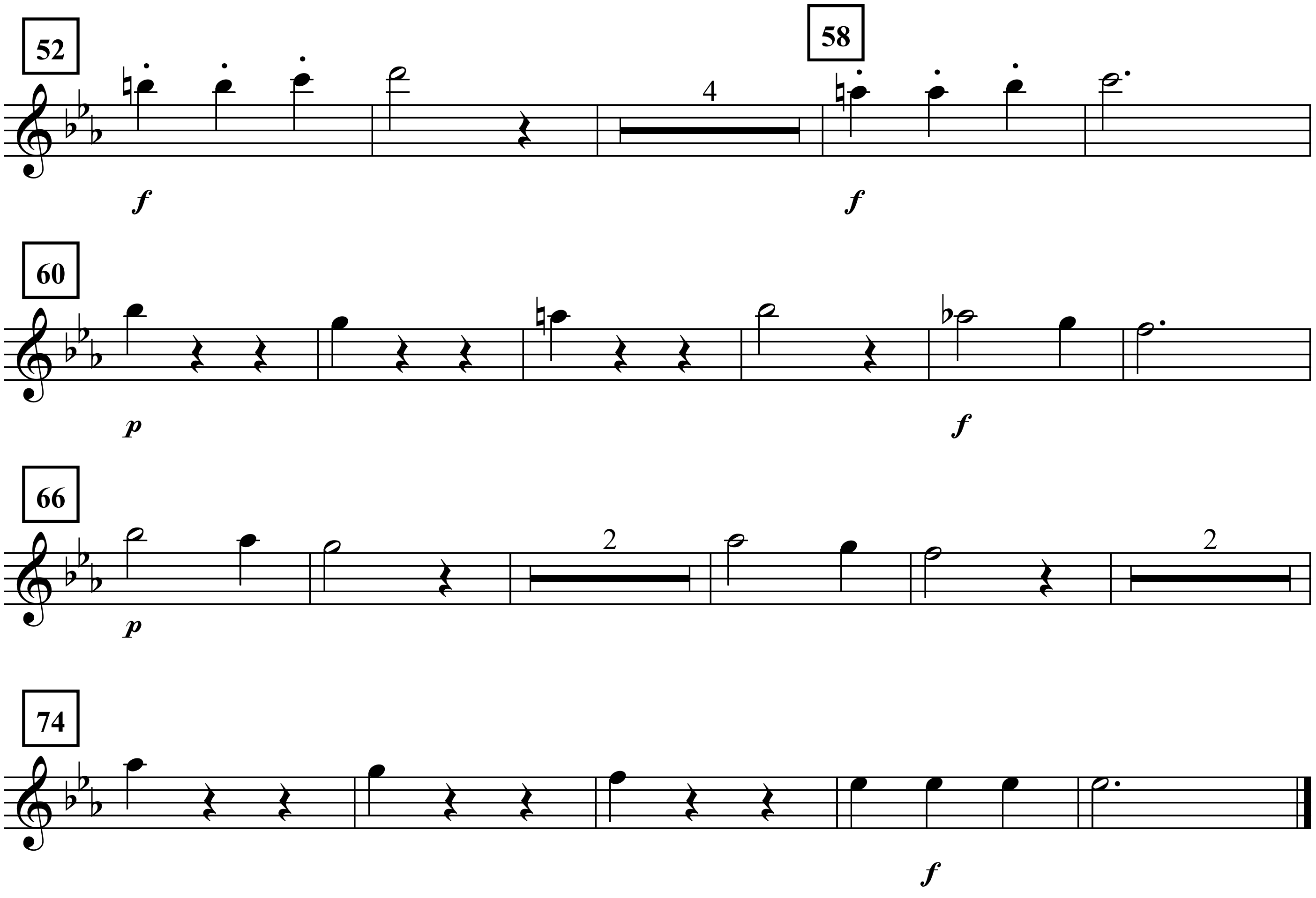
Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Signatum est* [Flauta I] **2**



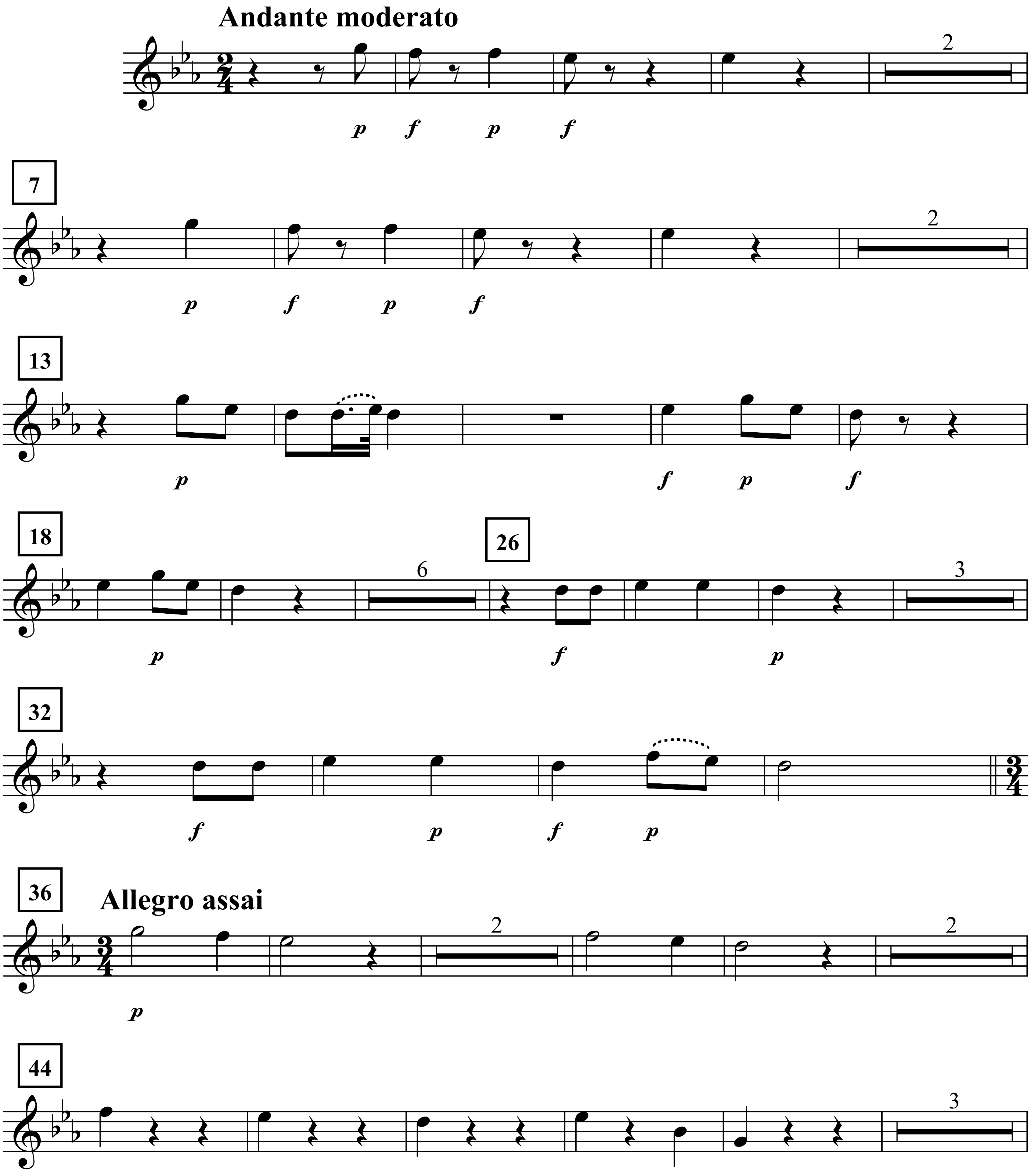
Flauta II

Signatum est

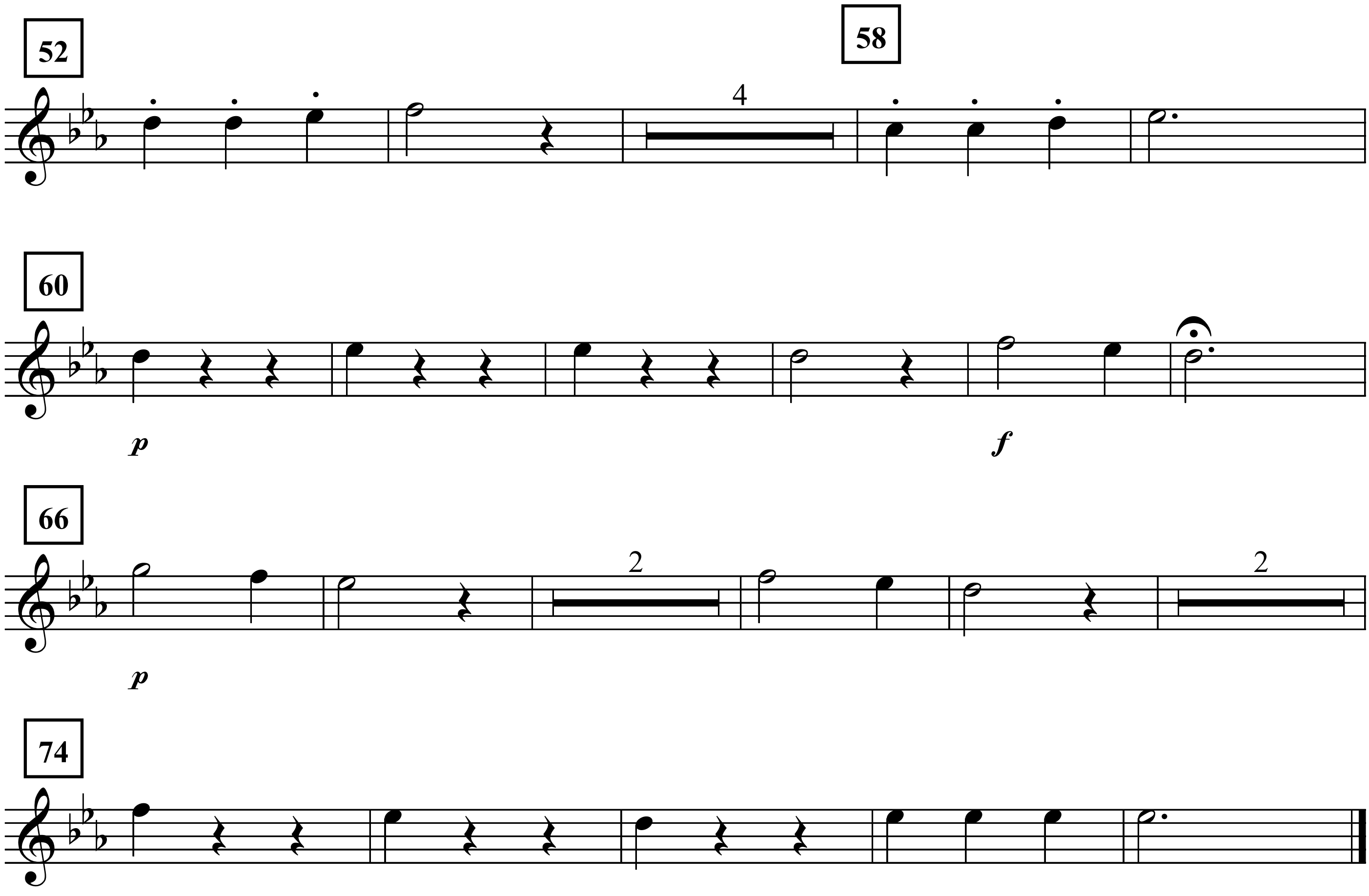
Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Signatum est* [Flauta II] **2**



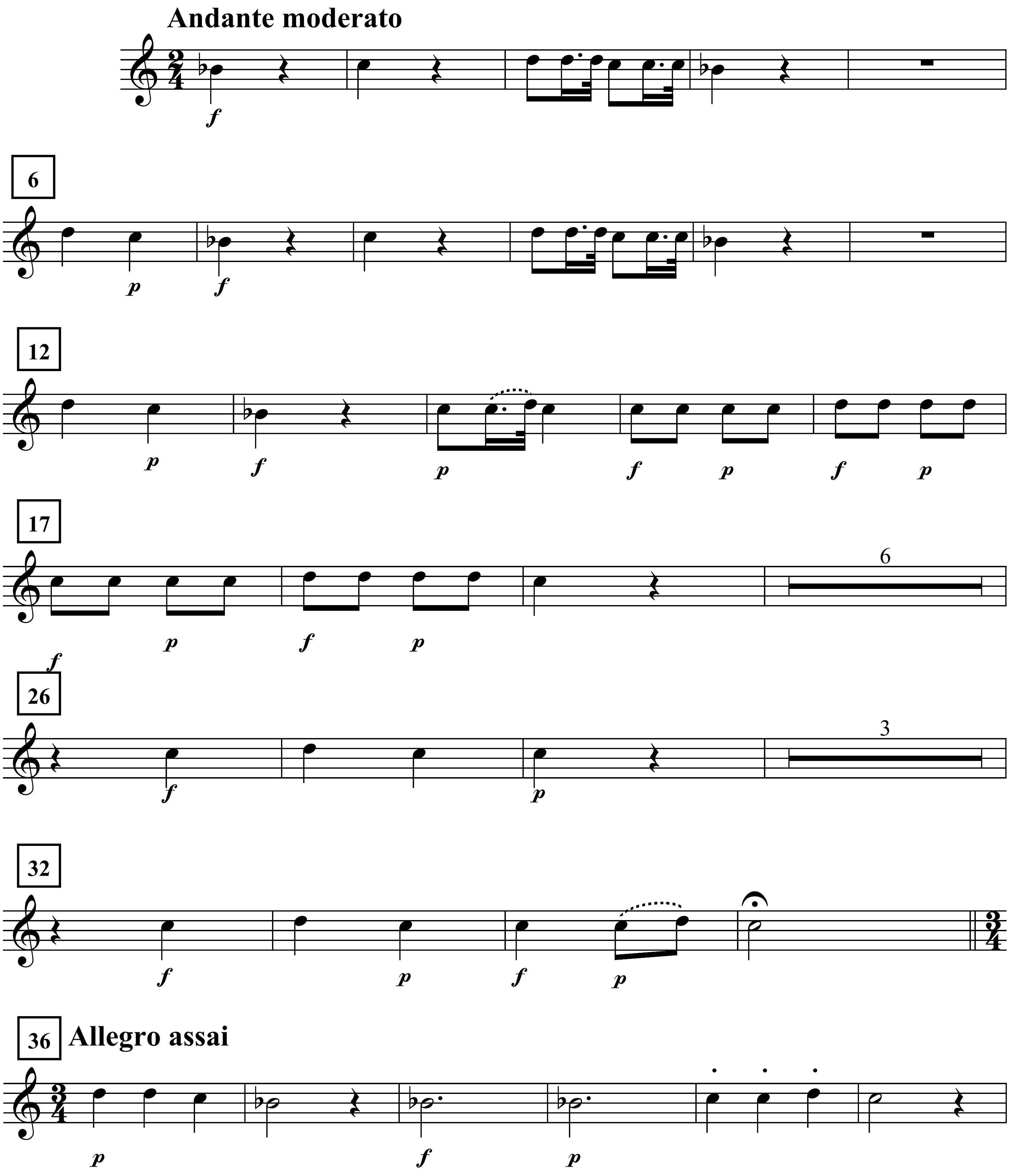
Trompa em Fá I

Signatum est

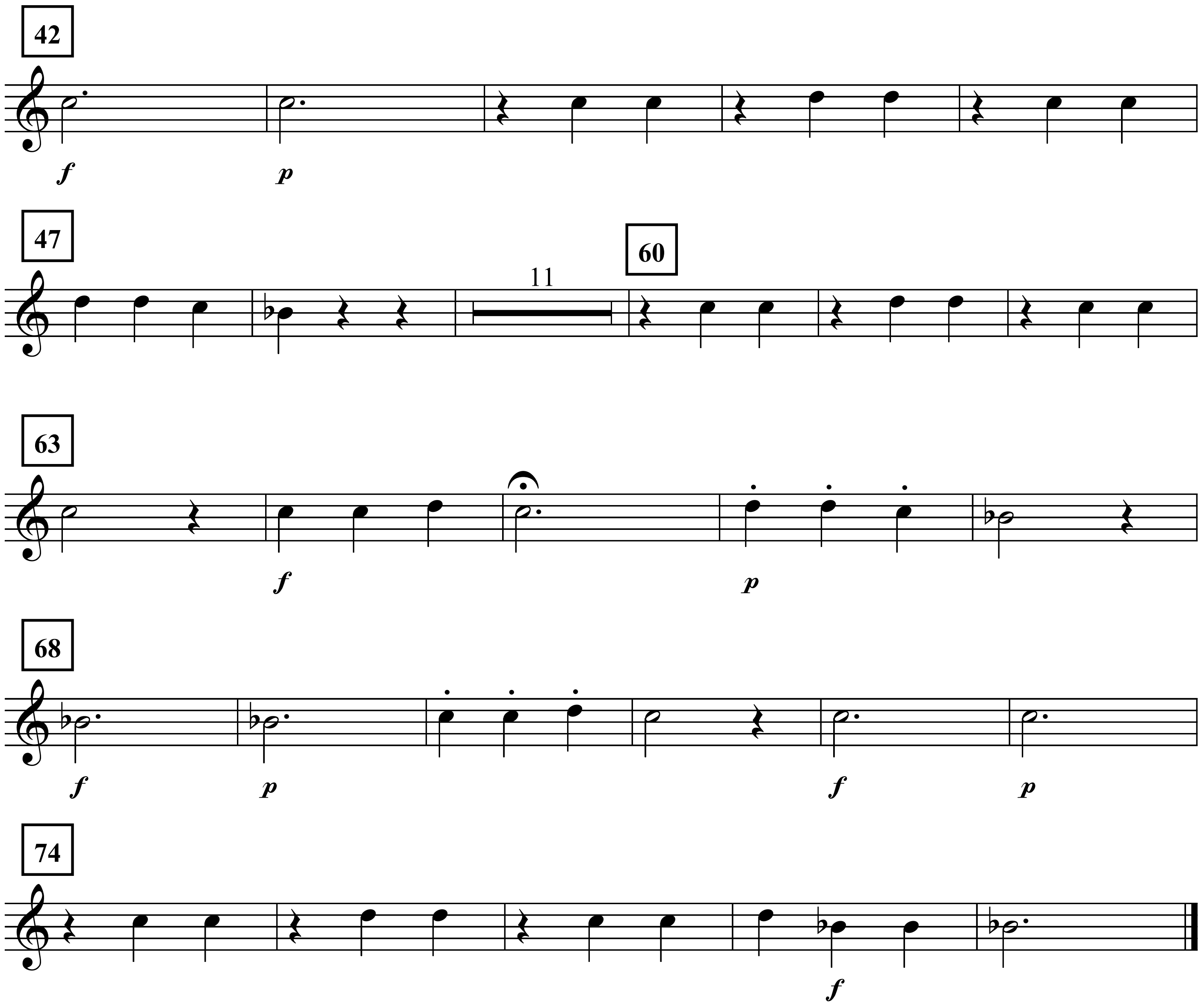
Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Signatum est* [Trompa I] **2**



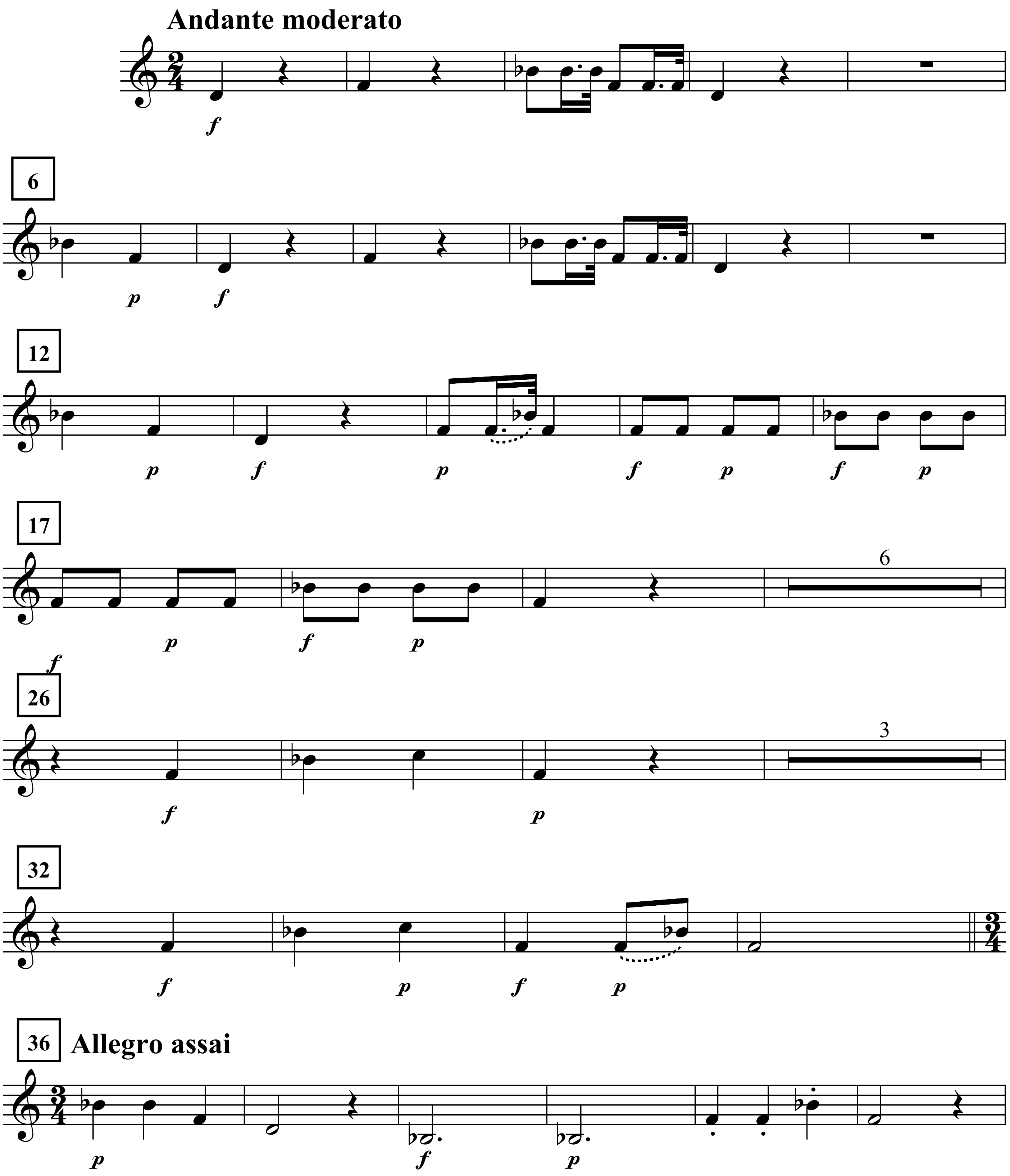
Trompa em Fá II

Signatum est

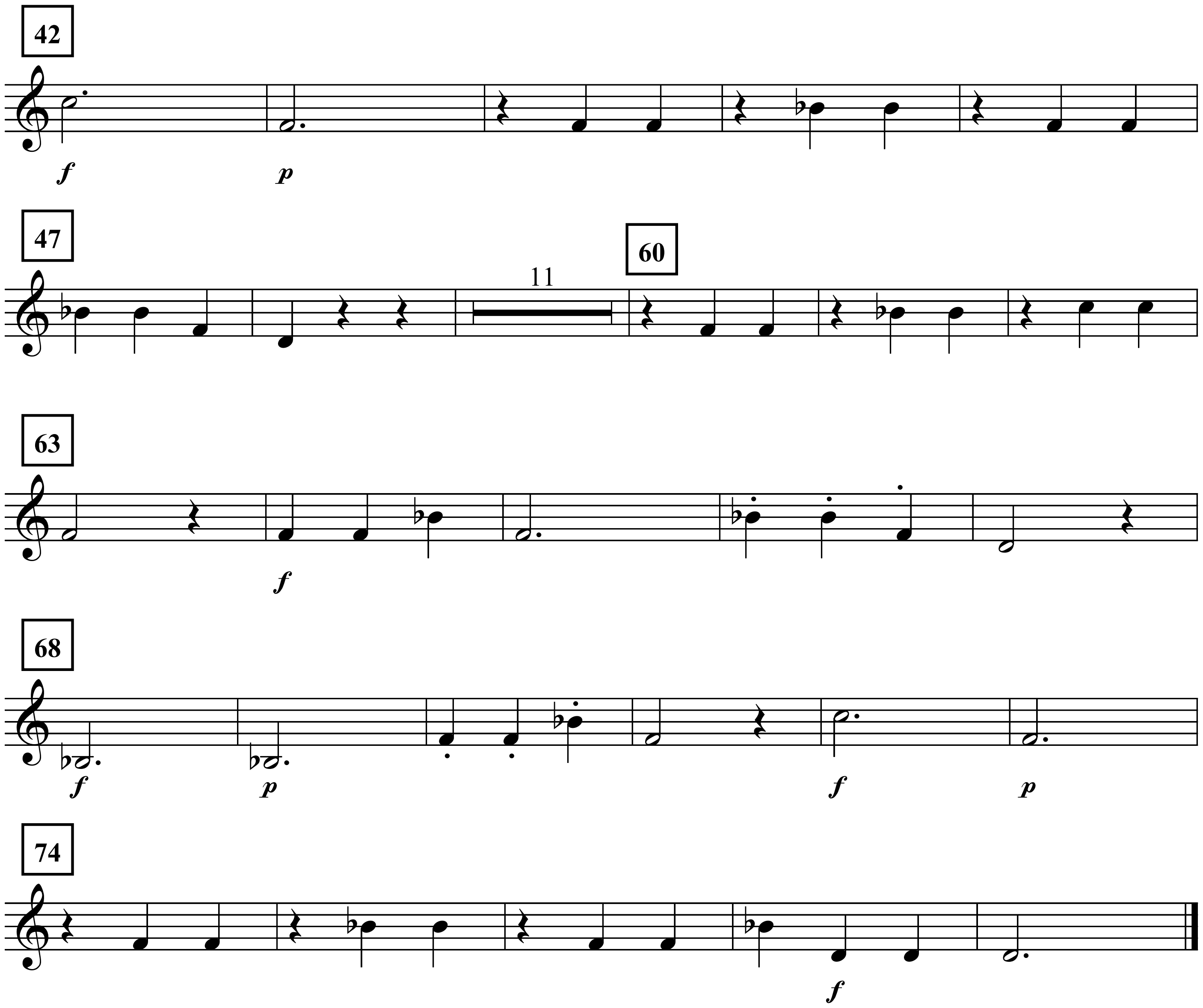
Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Signatum est* [Trompa II] **2**



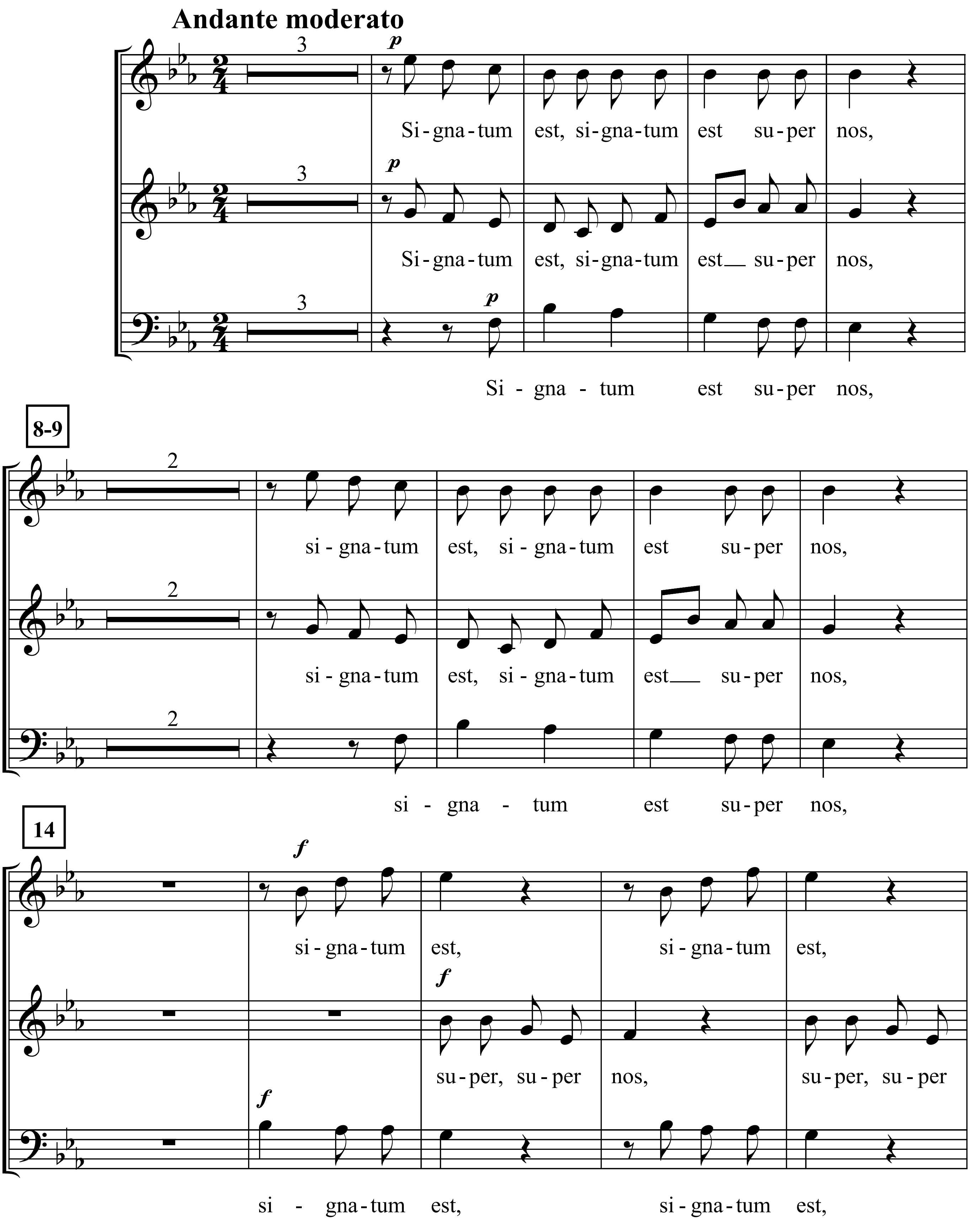
Coro

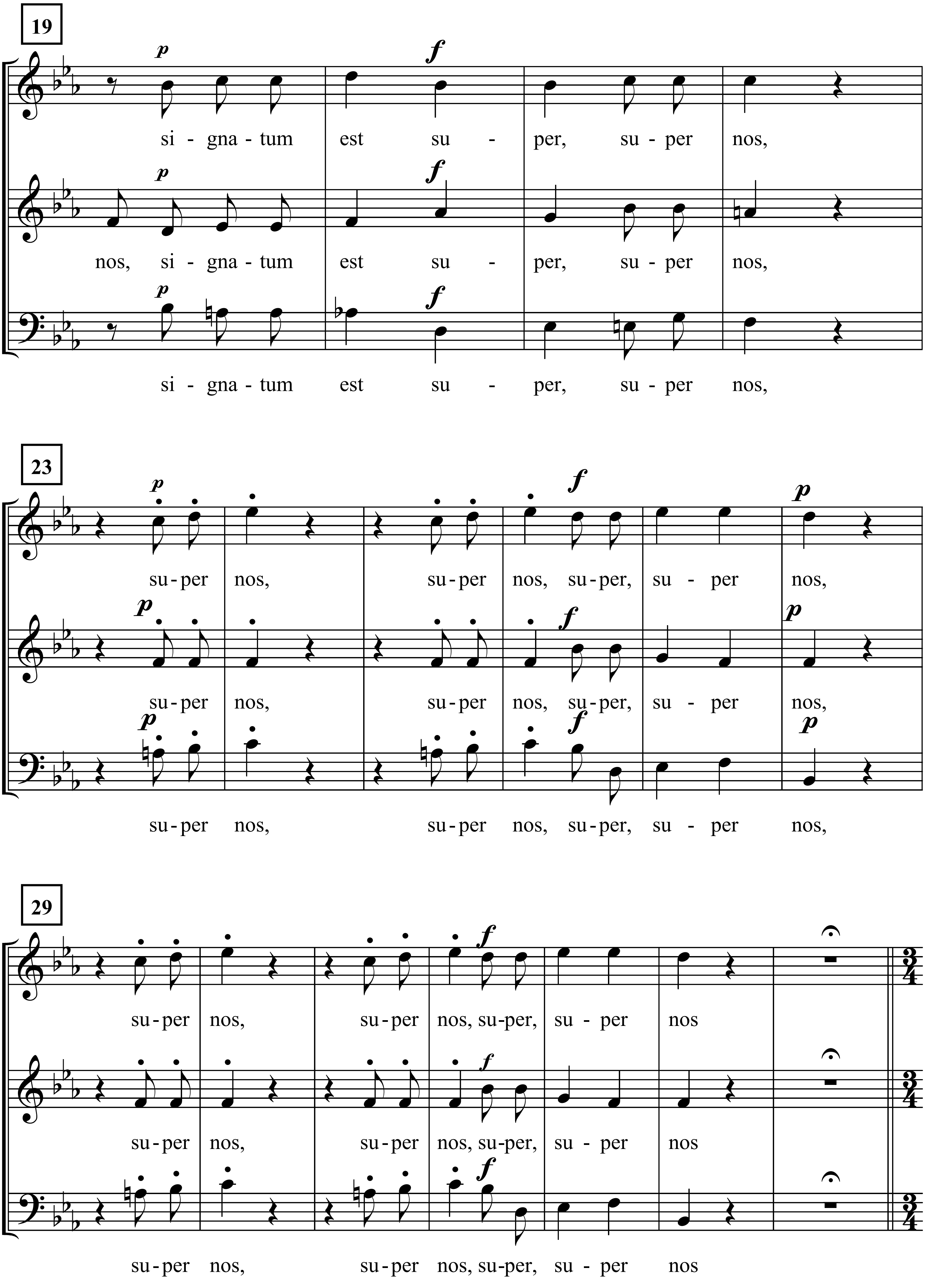
Signatum est

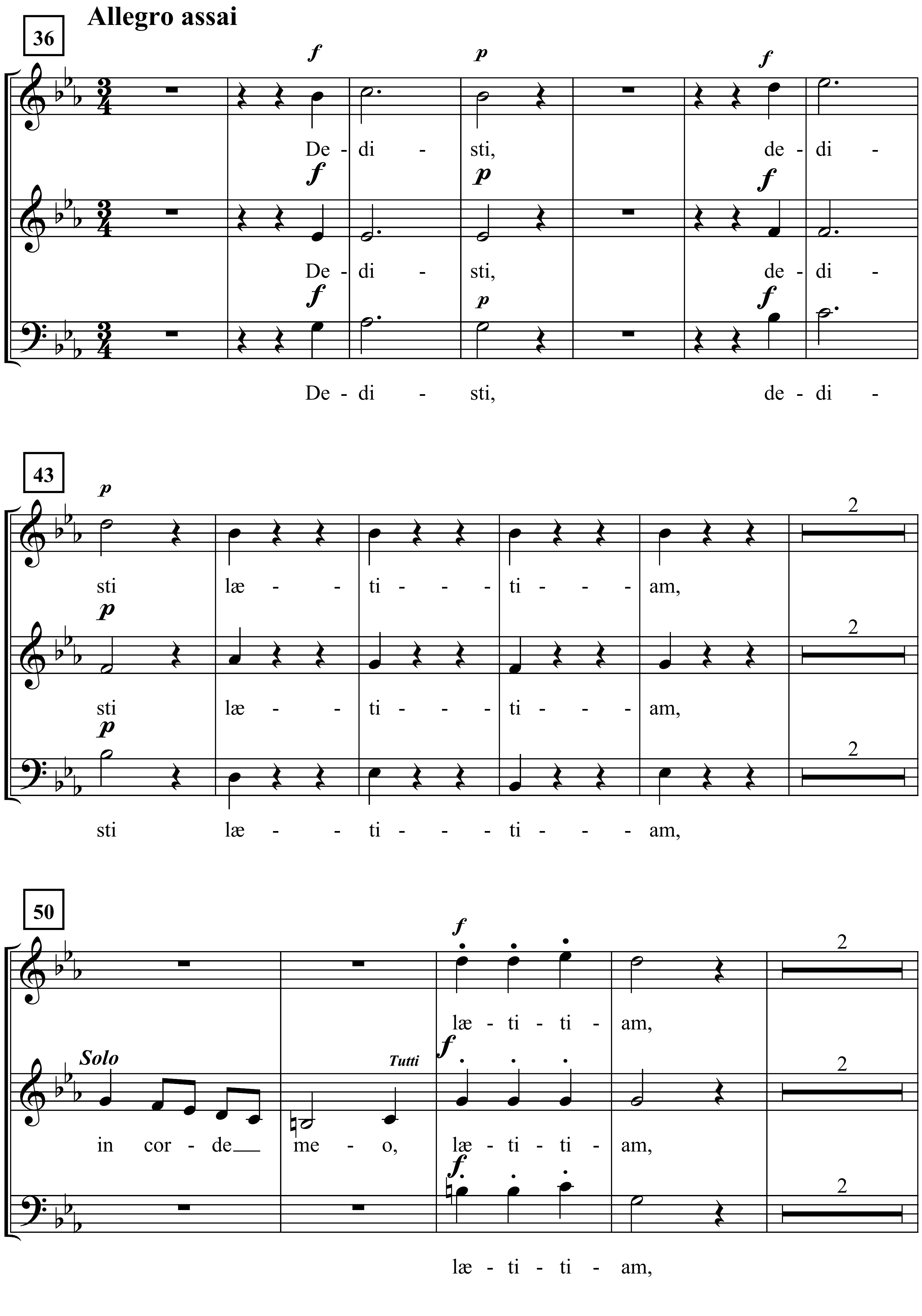
Terceto ao Pregador

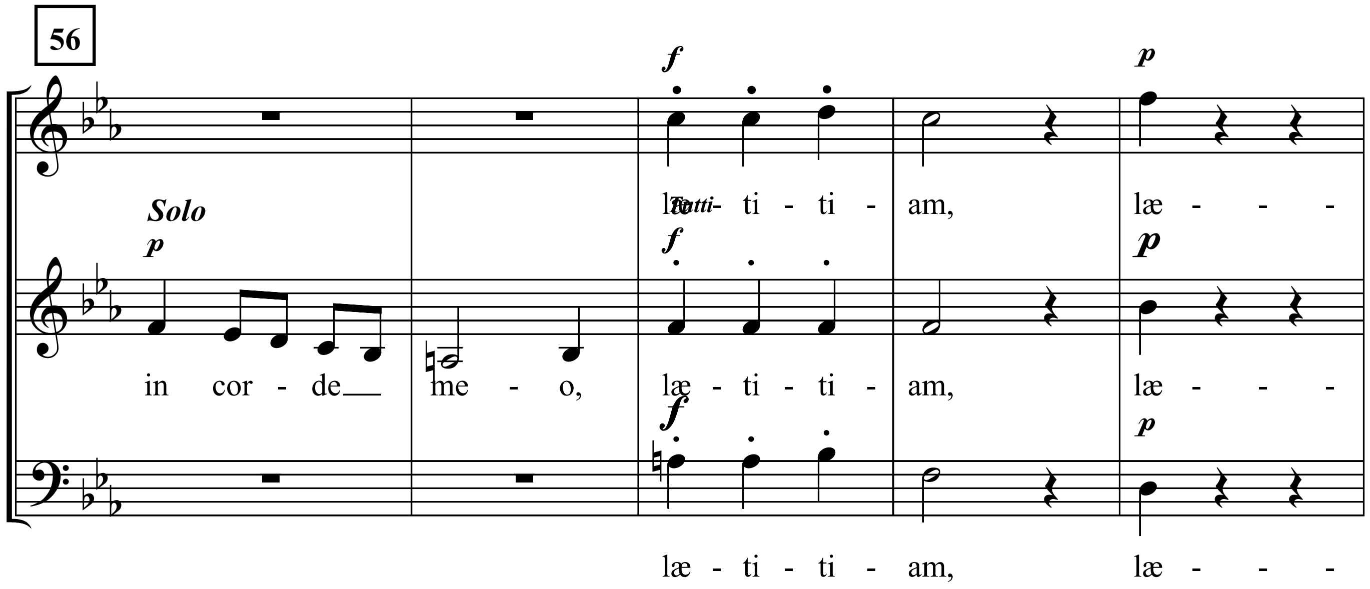
Edição: Paulo Castagna
Fontes: MMM, MIOP

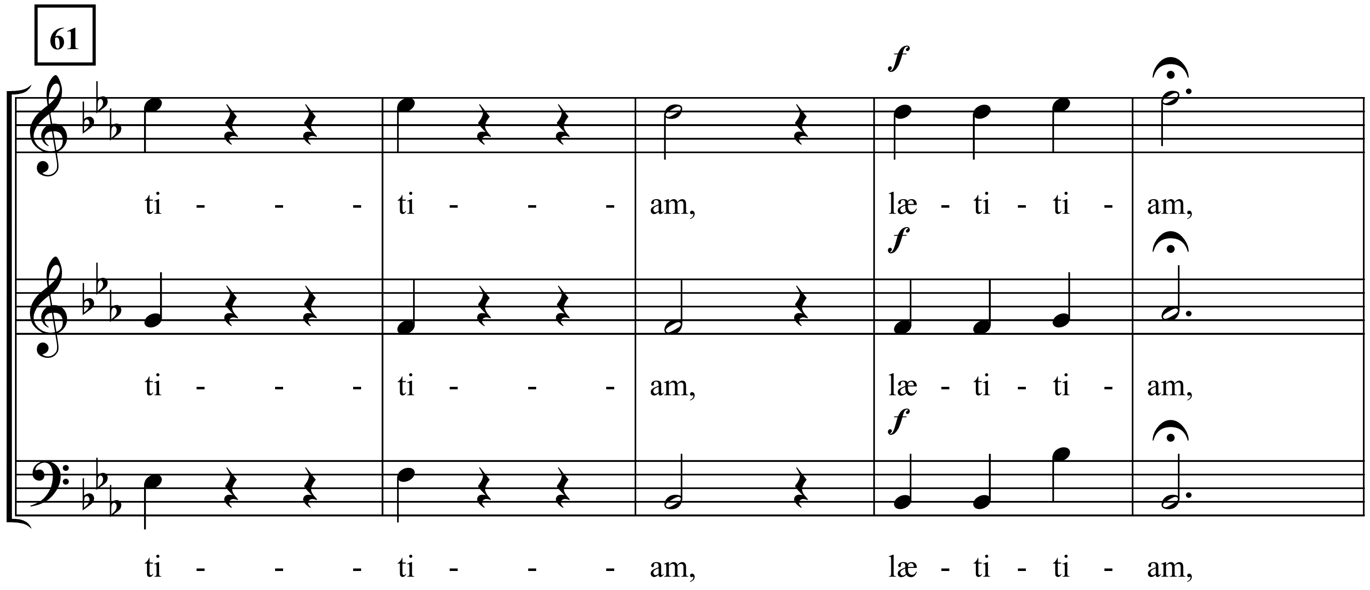
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

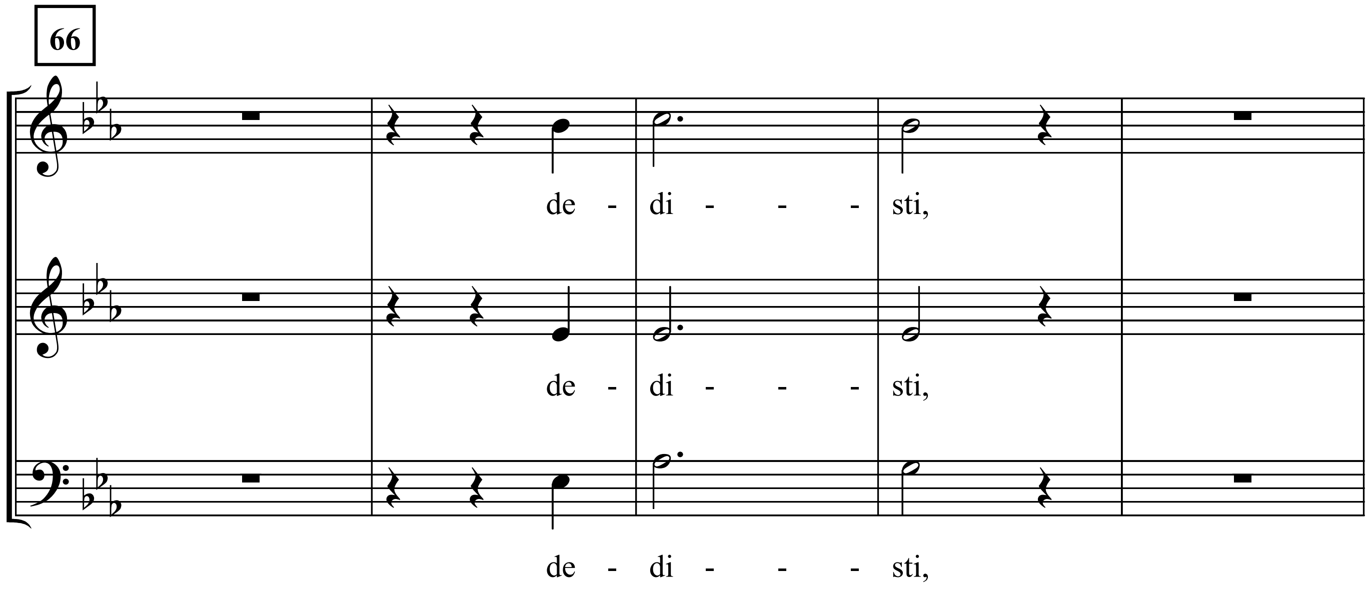


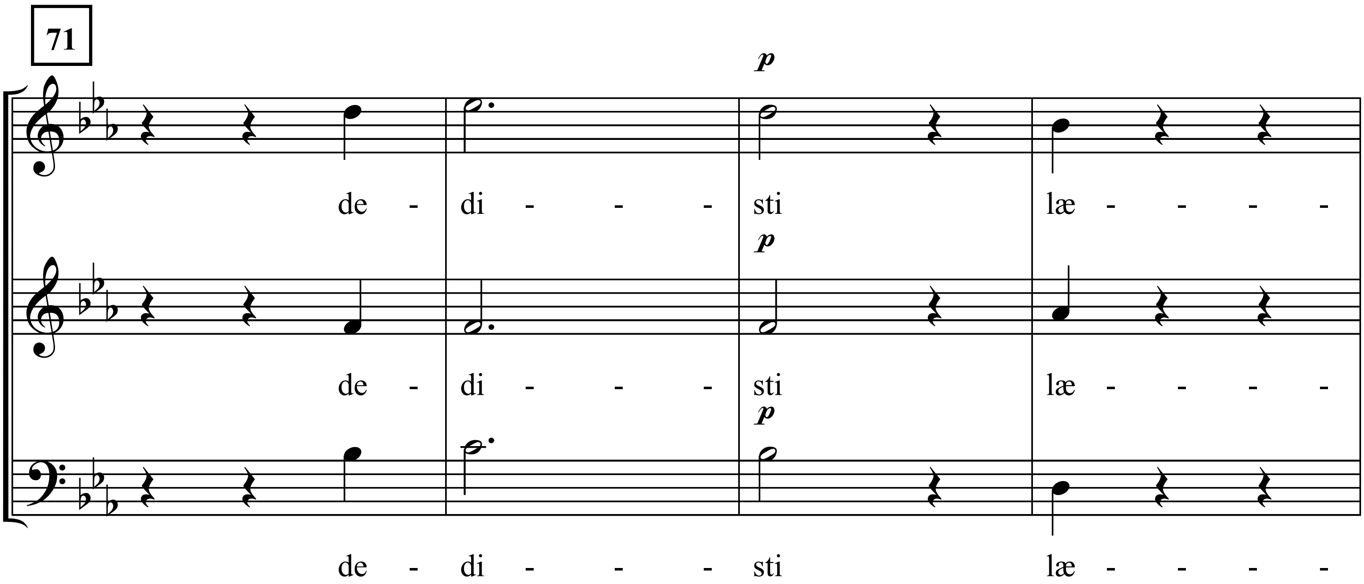

19
p
f
si - gna - tum est su - per, su - per nos,
nos, si - gna - tum est su - per, su - per nos,
si - gna - tum est su - per, su - per nos,
23
su-per nos, su-per nos, su-per, su - per nos,
su-per nos, su-per nos, su-per, su - per nos,
su-per nos, su-per nos, su-per, su - per nos,
29
su-per nos, su-per nos, su-per, su - per nos
su-per nos, su-per nos, su-per, su - per nos
su-per nos, su-per nos, su-per, su - per nos
3
4

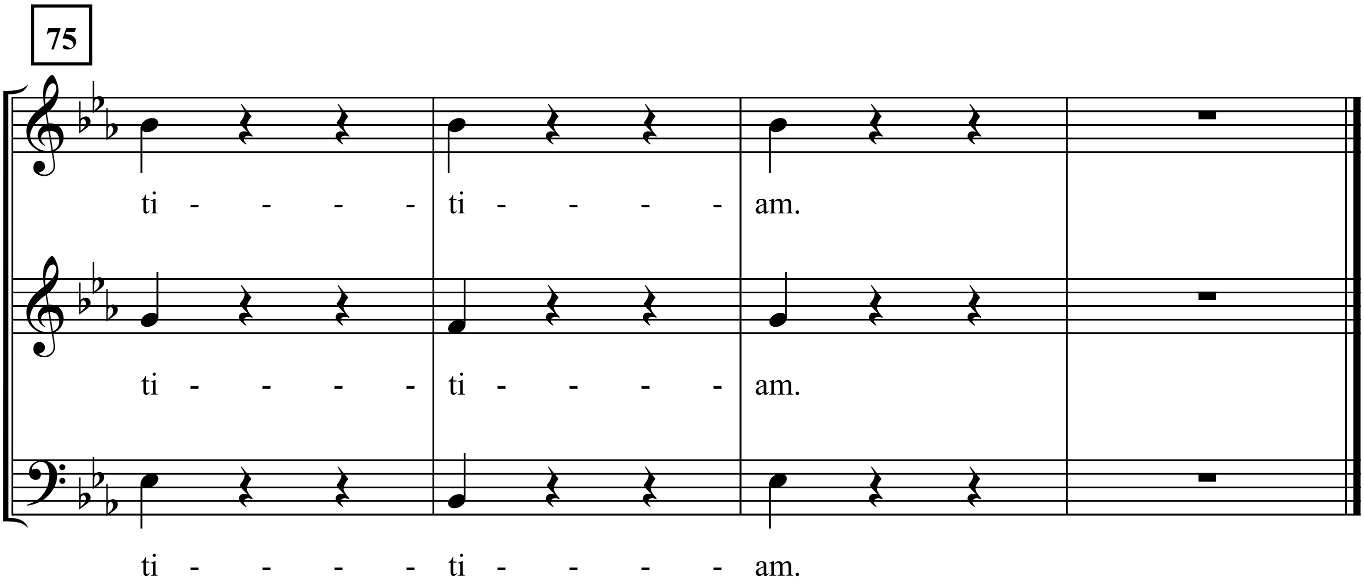

36
Allegro assai
De - di - sti, de - di -
De - di - sti, de - di -
De - di - sti, de - di -
43
sti læ - - ti - - - ti - - - am,
sti læ - - ti - - - ti - - - am,
sti læ - - ti - - - ti - - - am,
50
Solo
Tutti
læ - ti - ti - am,
in cor - de me - o, læ - ti - ti - am,
læ - ti - ti - am,


56
f
p
læ - ti - ti - am, læ - - -
Tutti
Solo
p
f
p
in cor - de me - o, læ - ti - ti - am, læ - - -
f
p
læ - ti - ti - am, læ - - -


61
f
ti - - - ti - - - am, læ - ti - ti - am,
f
ti - - - ti - - - am, læ - ti - ti - am,
f
ti - - - ti - - - am, læ - ti - ti - am,


66
de - di - - - sti,
de - di - - - sti,
de - di - - - sti,


71
p
de - di - - - sti læ - - - -
p
de - di - - - sti læ - - - -
p
de - di - - - sti læ - - - -


75
ti - - - - ti - - - - am.
ti - - - - ti - - - - am.
ti - - - - ti - - - - am.

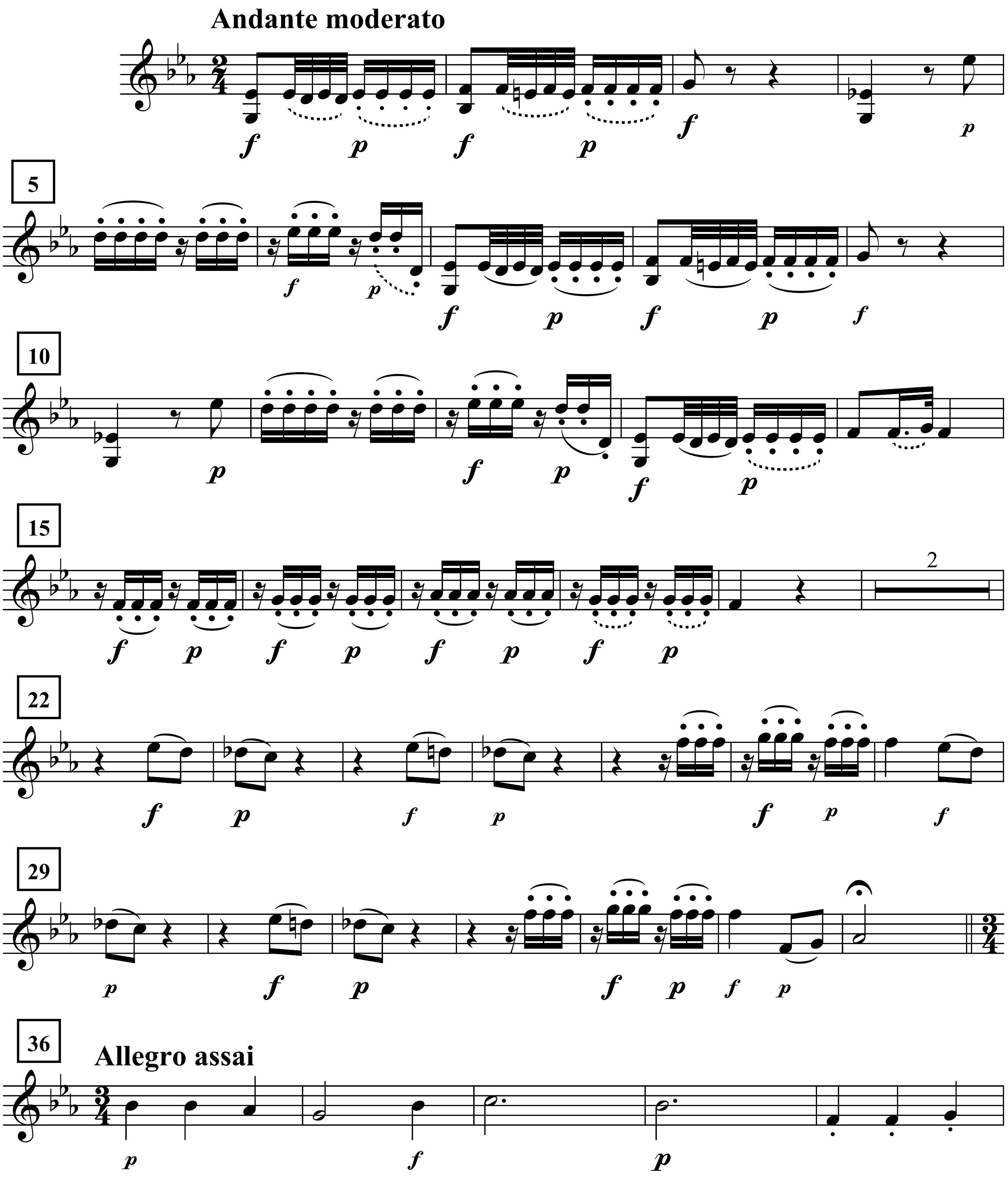
Violino I

Signatum est

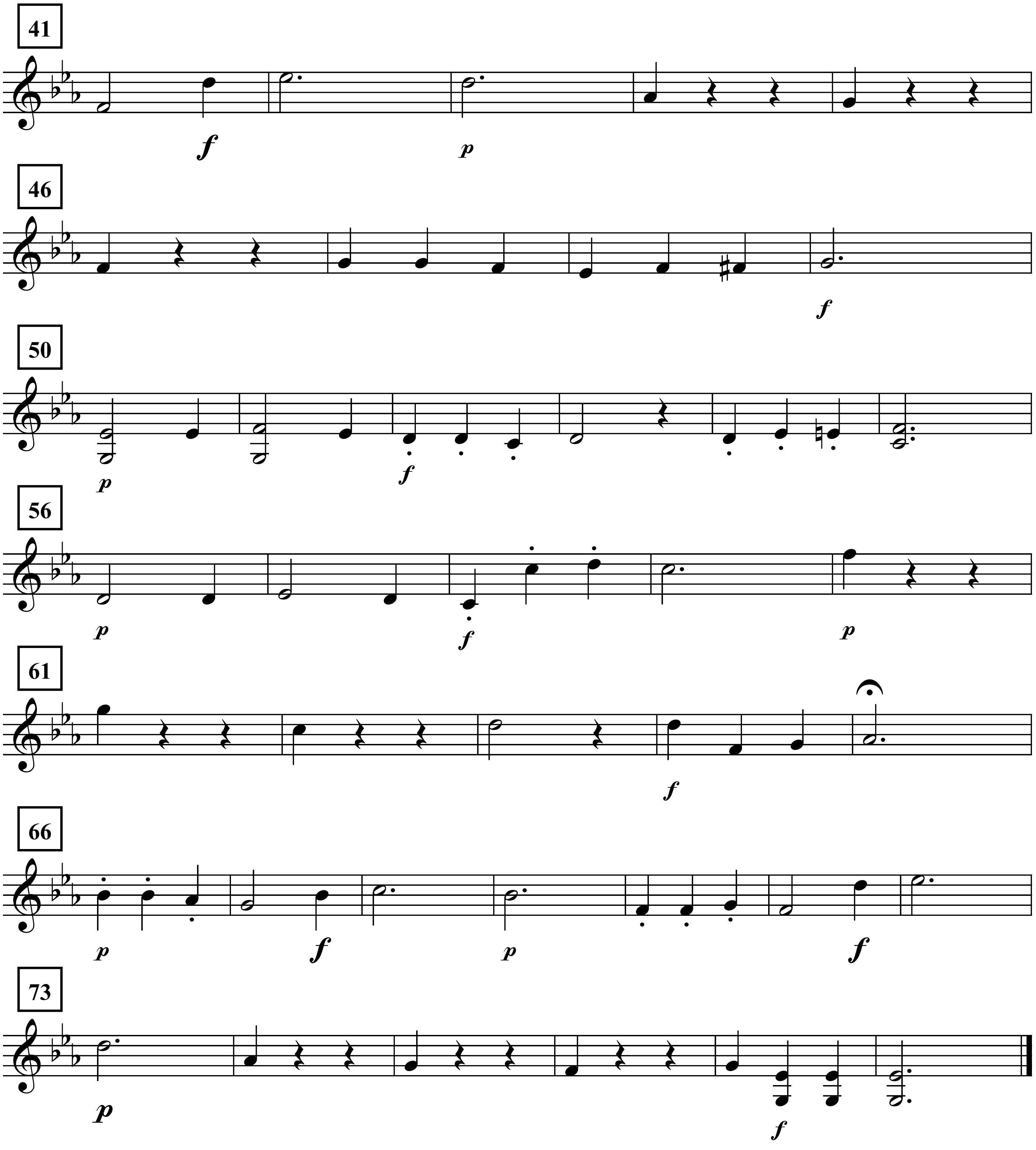
Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Signatum est* [Violino I] **2**



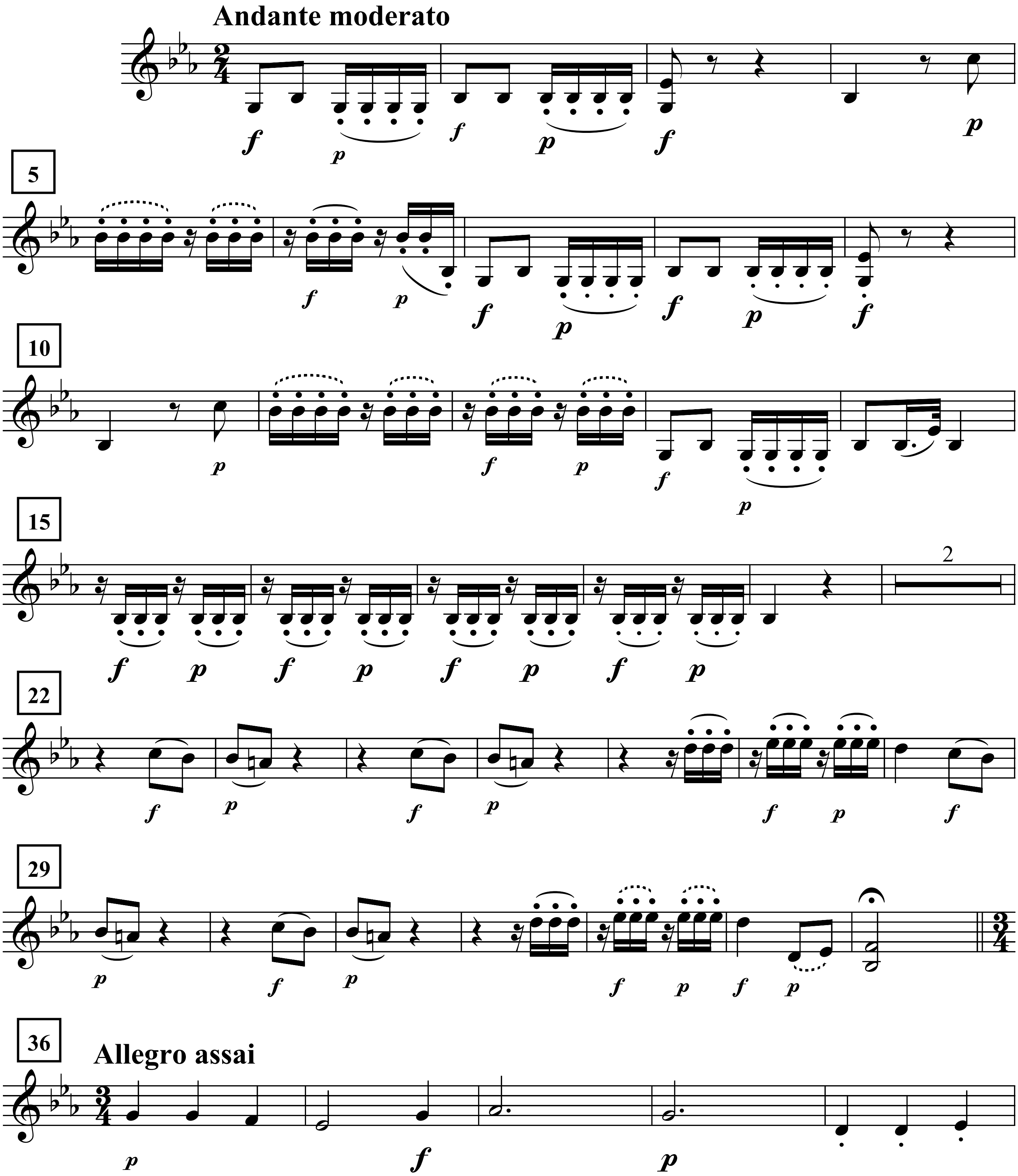
Violino II

Signatum est

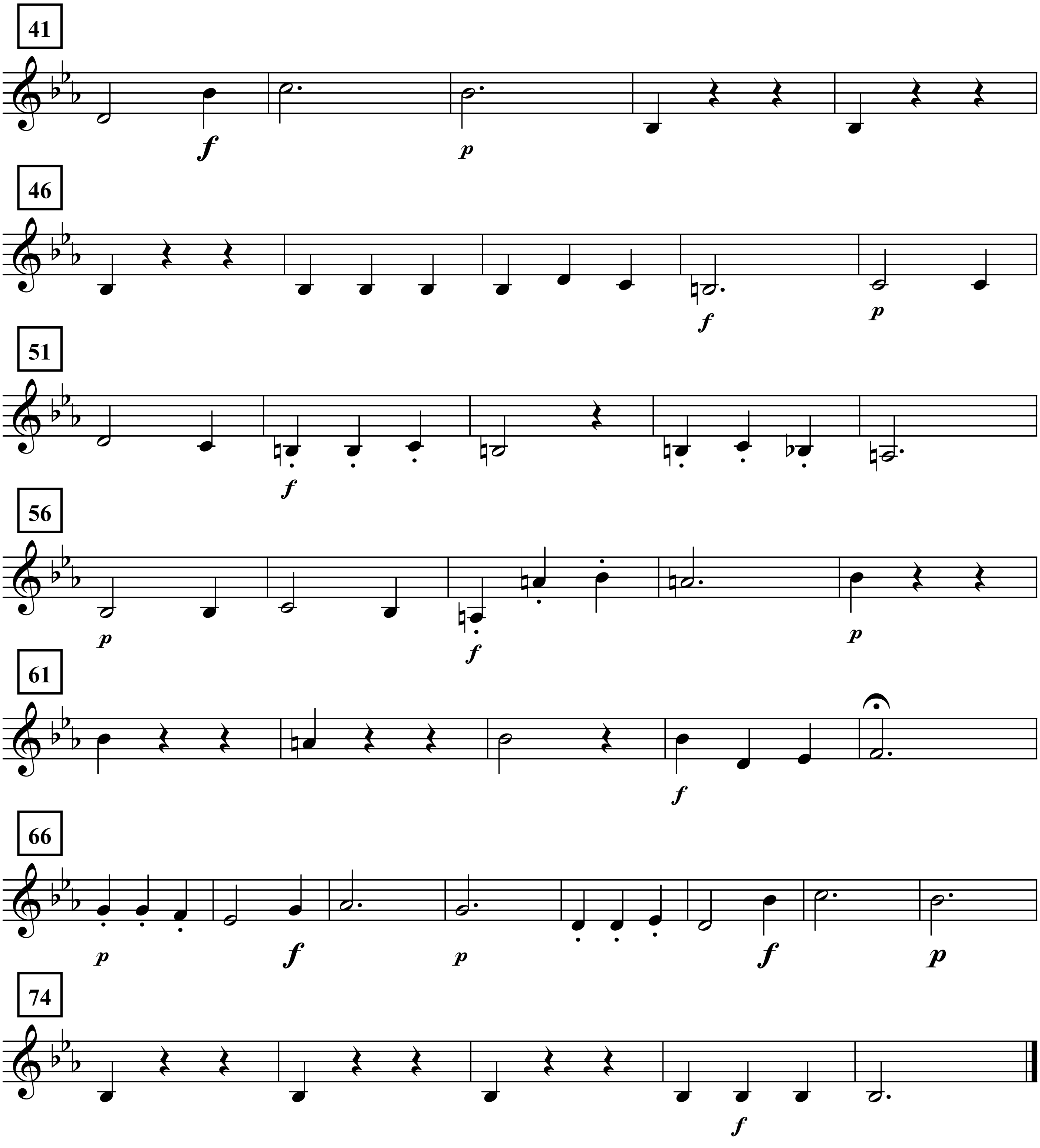
Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Signatum est* [Violino II] **2**



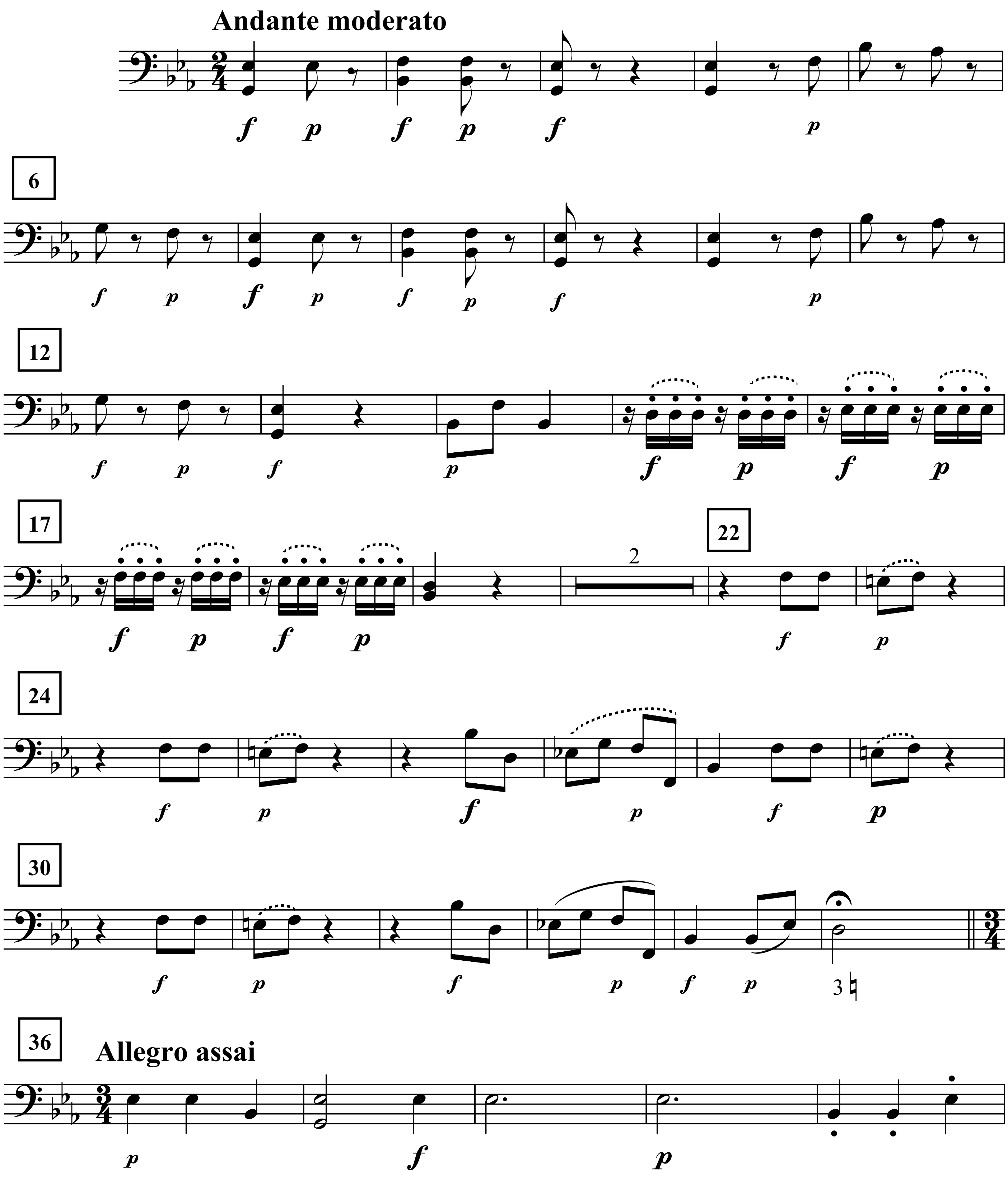
Baixo

Signatum est

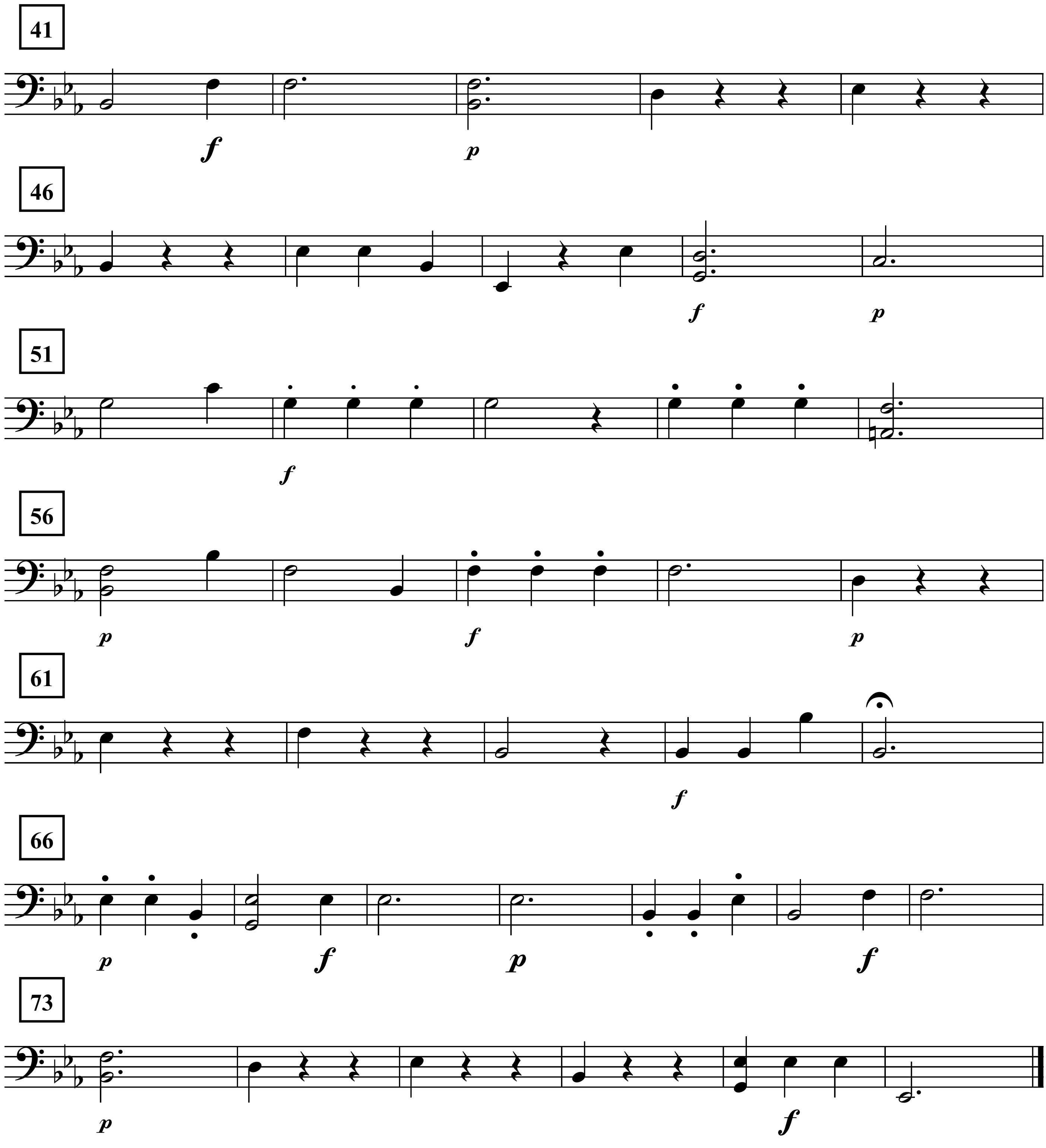
Terceto ao Pregador

Edição: Paulo Castagna
Fontes: MMM, MIOP

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Signatum est* [Baixo]



José Joaquim Emerico Lobo de Mesquita
(1746-1805)

Congratulamini mihi
PAMM 02

Edição: Paulo Castagna

coro, trompa, violino, baixo
(choir, french horn, violin, bass)

Partes:
- Trompa em Fá 1
- Trompa em Fá 2
- Coro (SATB)
- Violinos I
- Violinos II
- Baixo

52 p.

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Rio de Janeiro, 2017

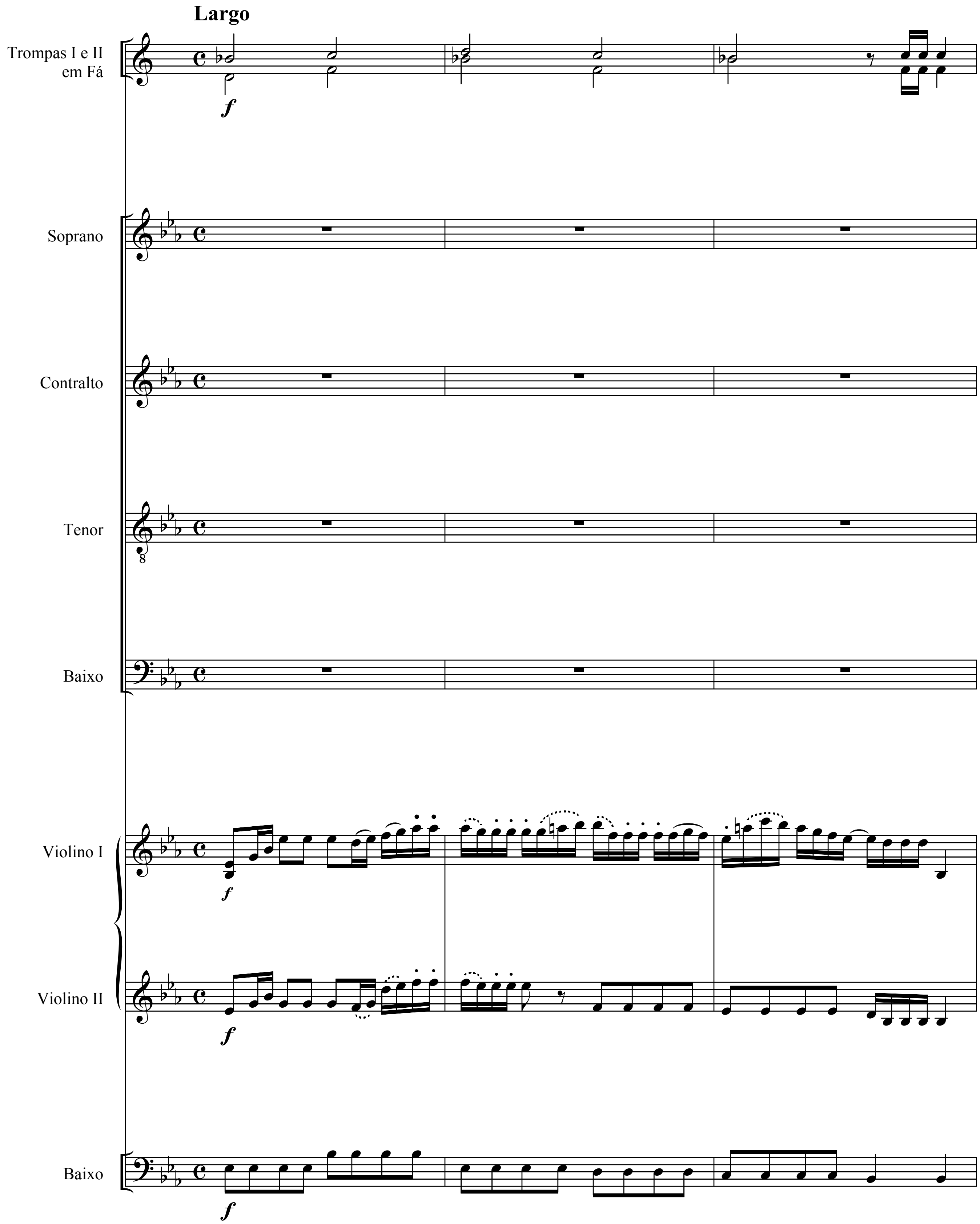
MUSICA BRASILIS

Congratulamini mihi

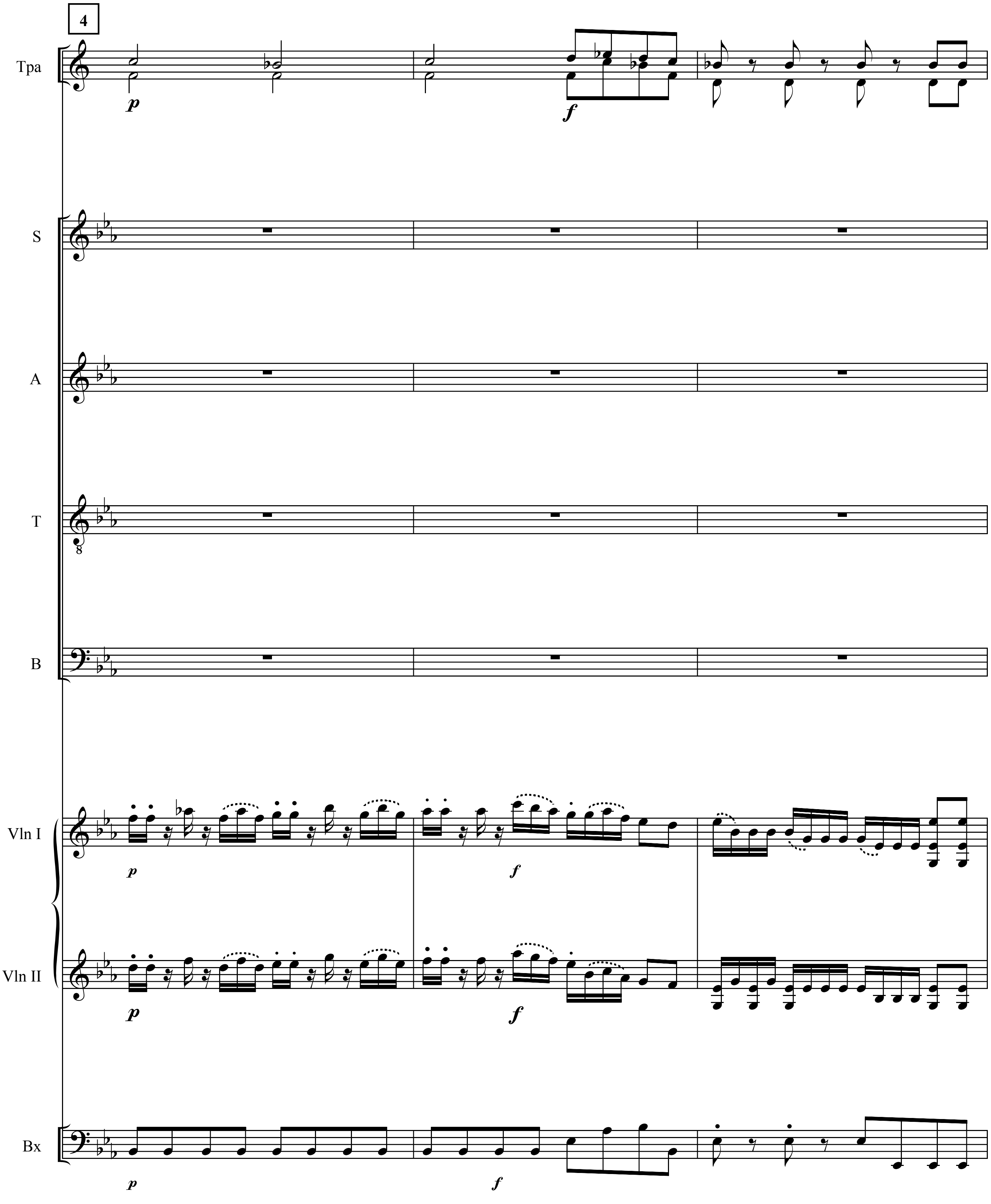
Responsório de Nossa Senhora

Edição: Paulo Castagna
Fonte: CCSL

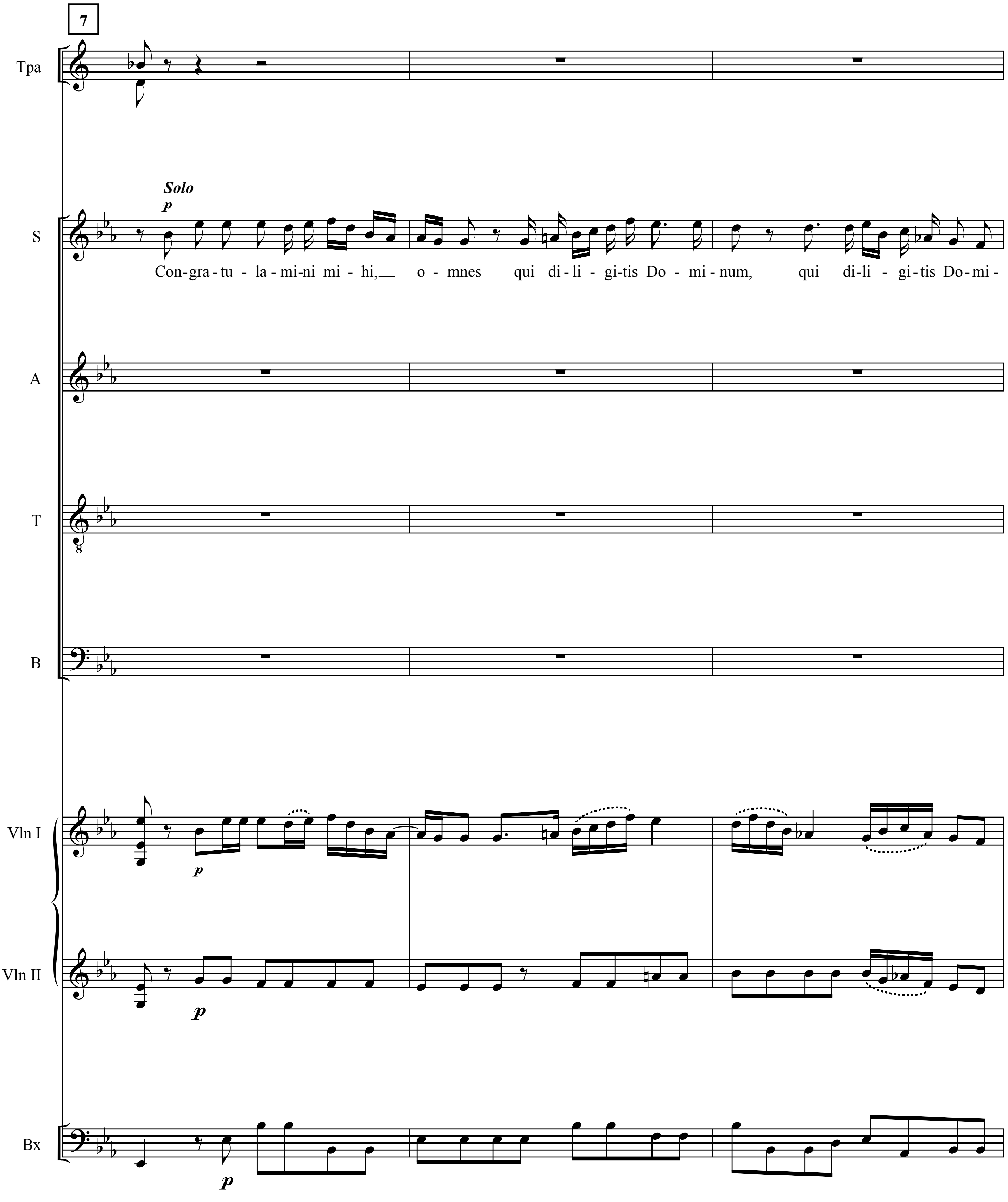
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



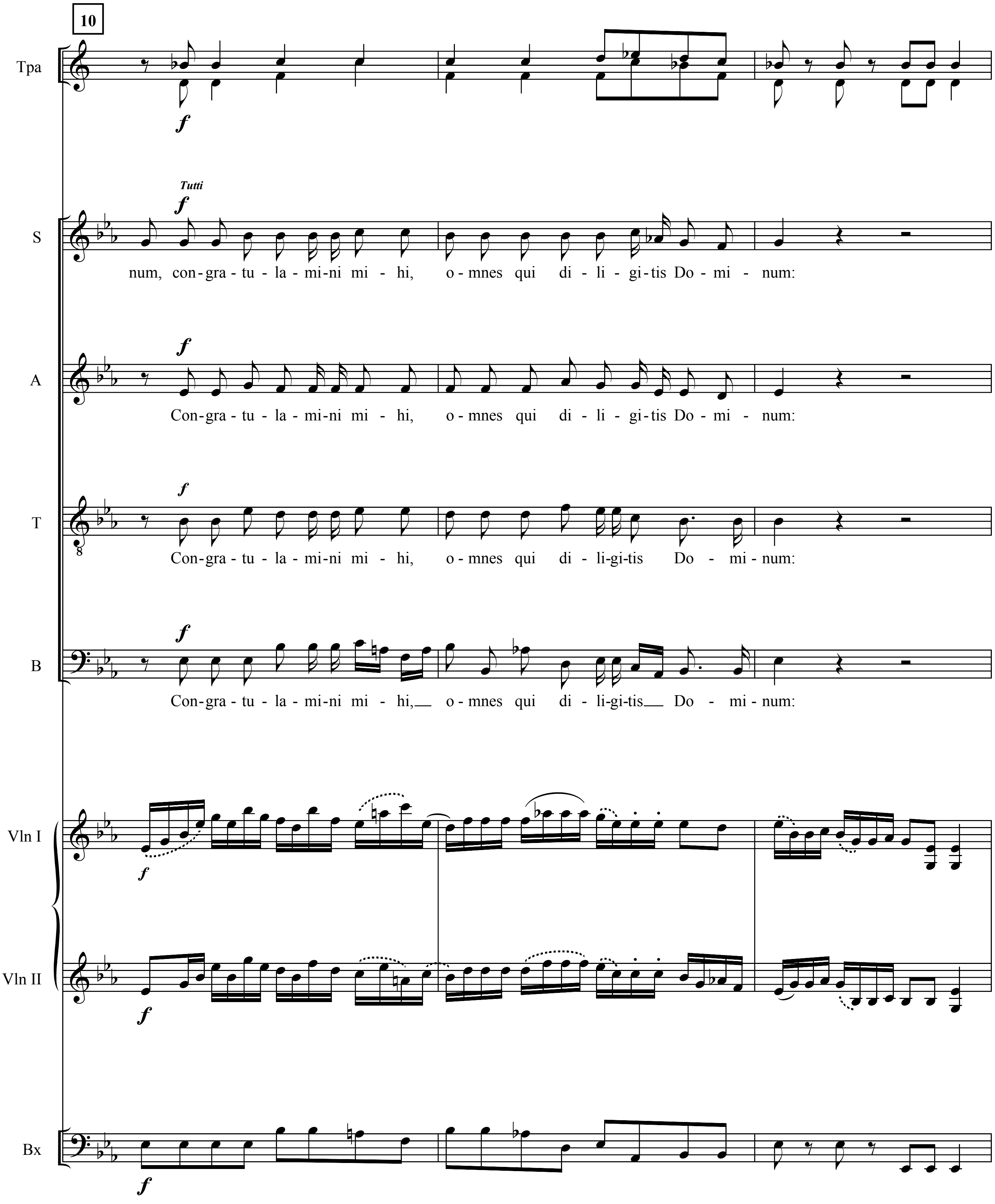
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



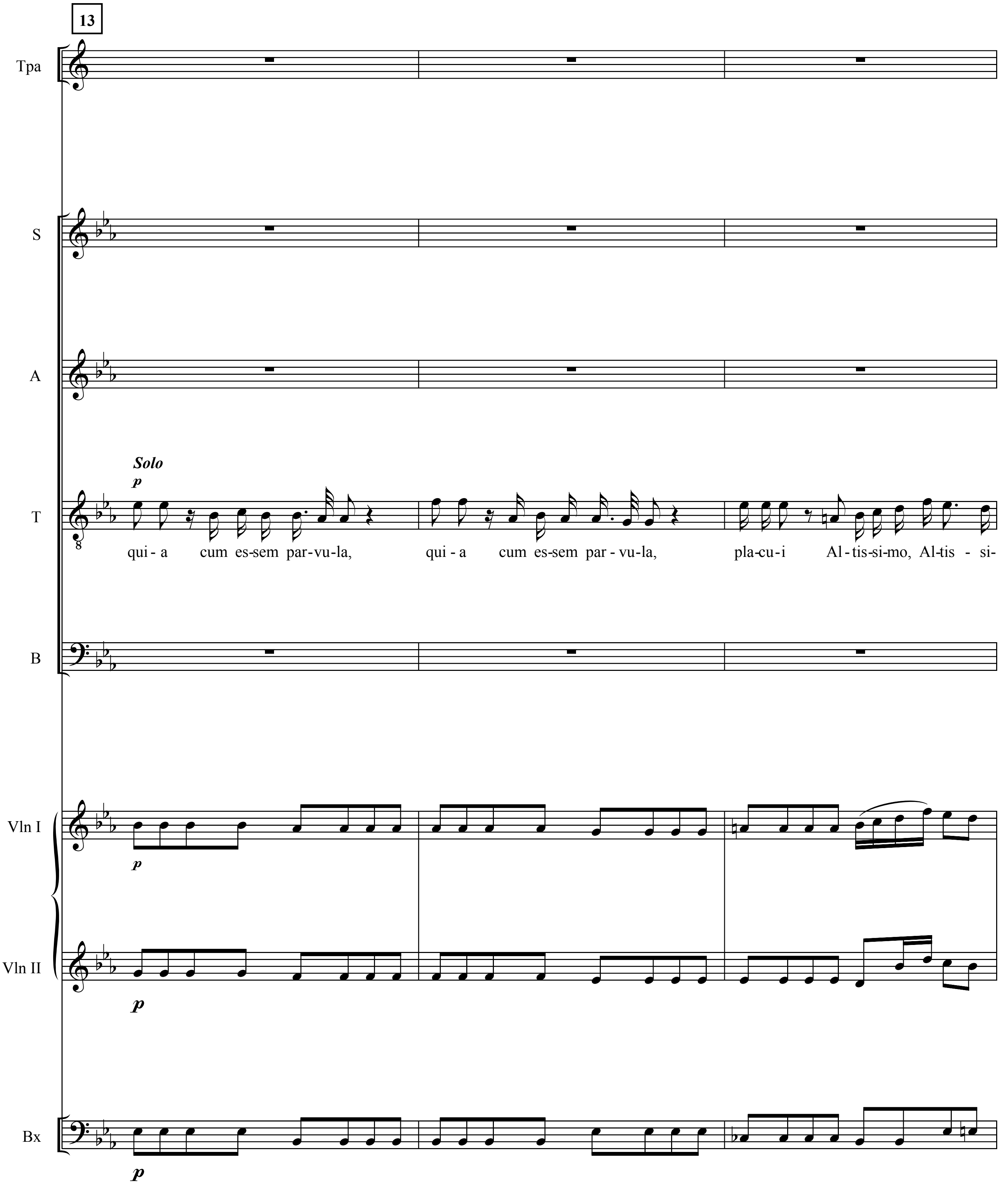
PAMM 02 - *Congratulamini mihi*



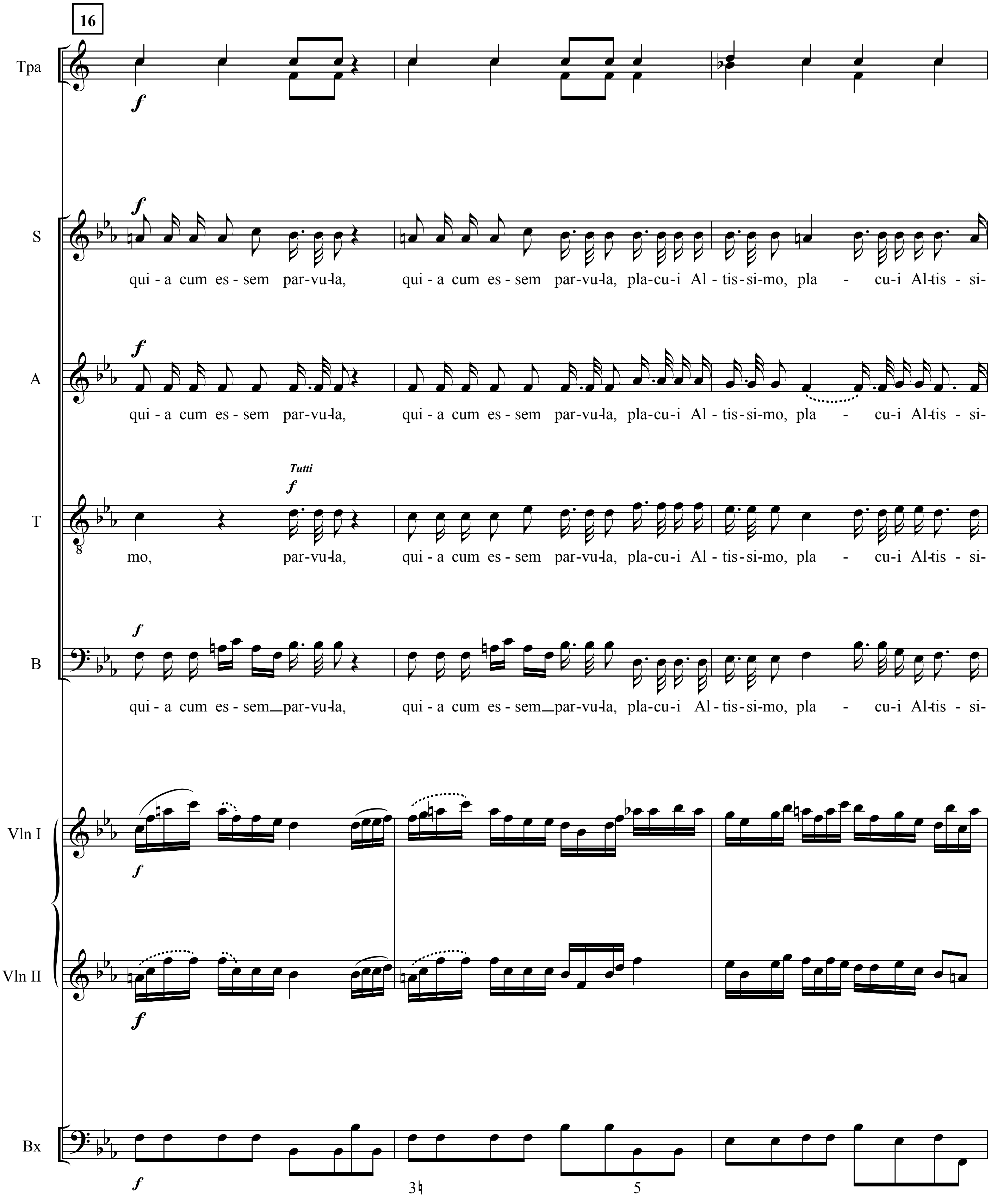
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



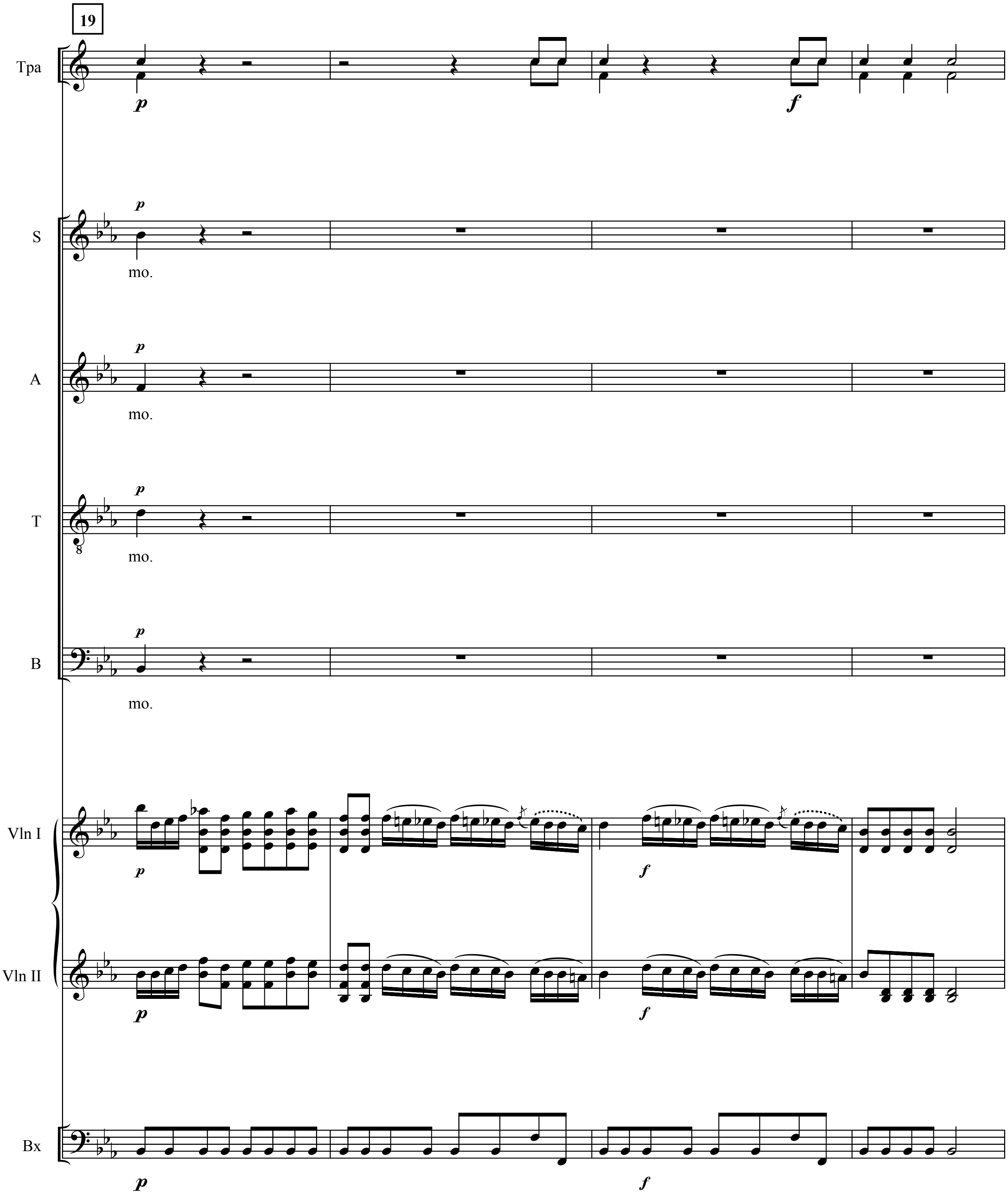
PAMM 02 - *Congratulamini mihi*



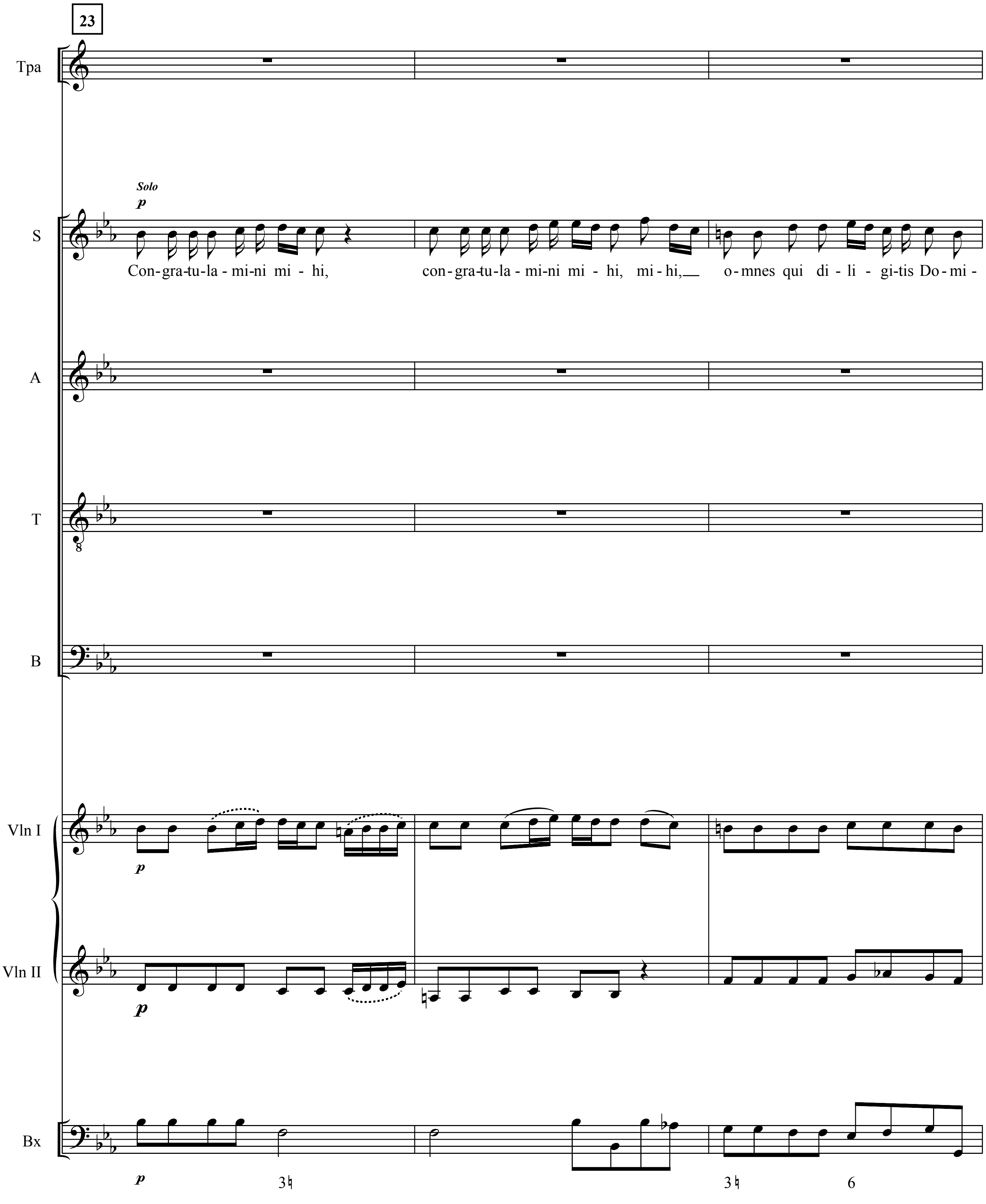
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



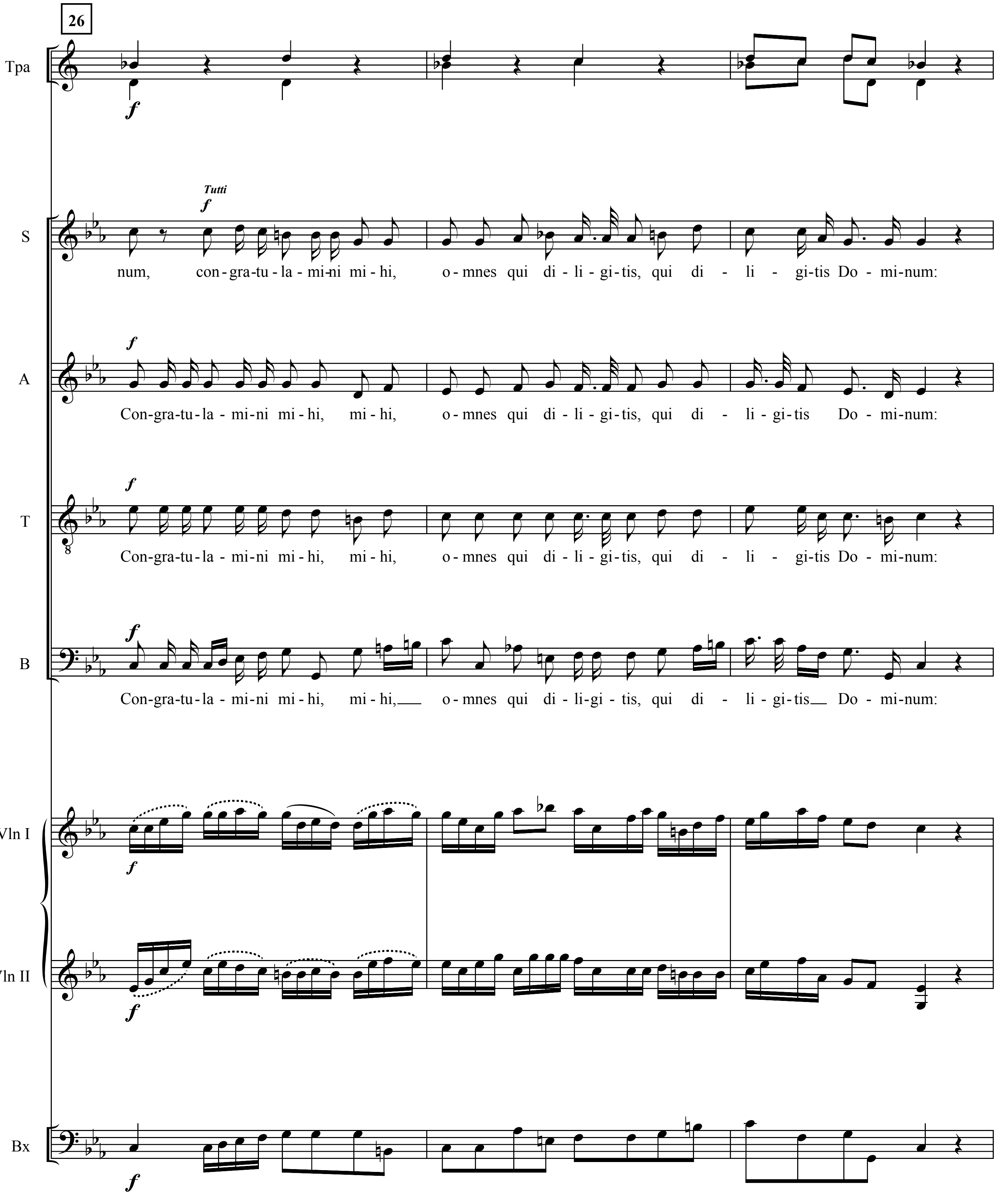
PAMM 02 - *Congratulamini mihi*



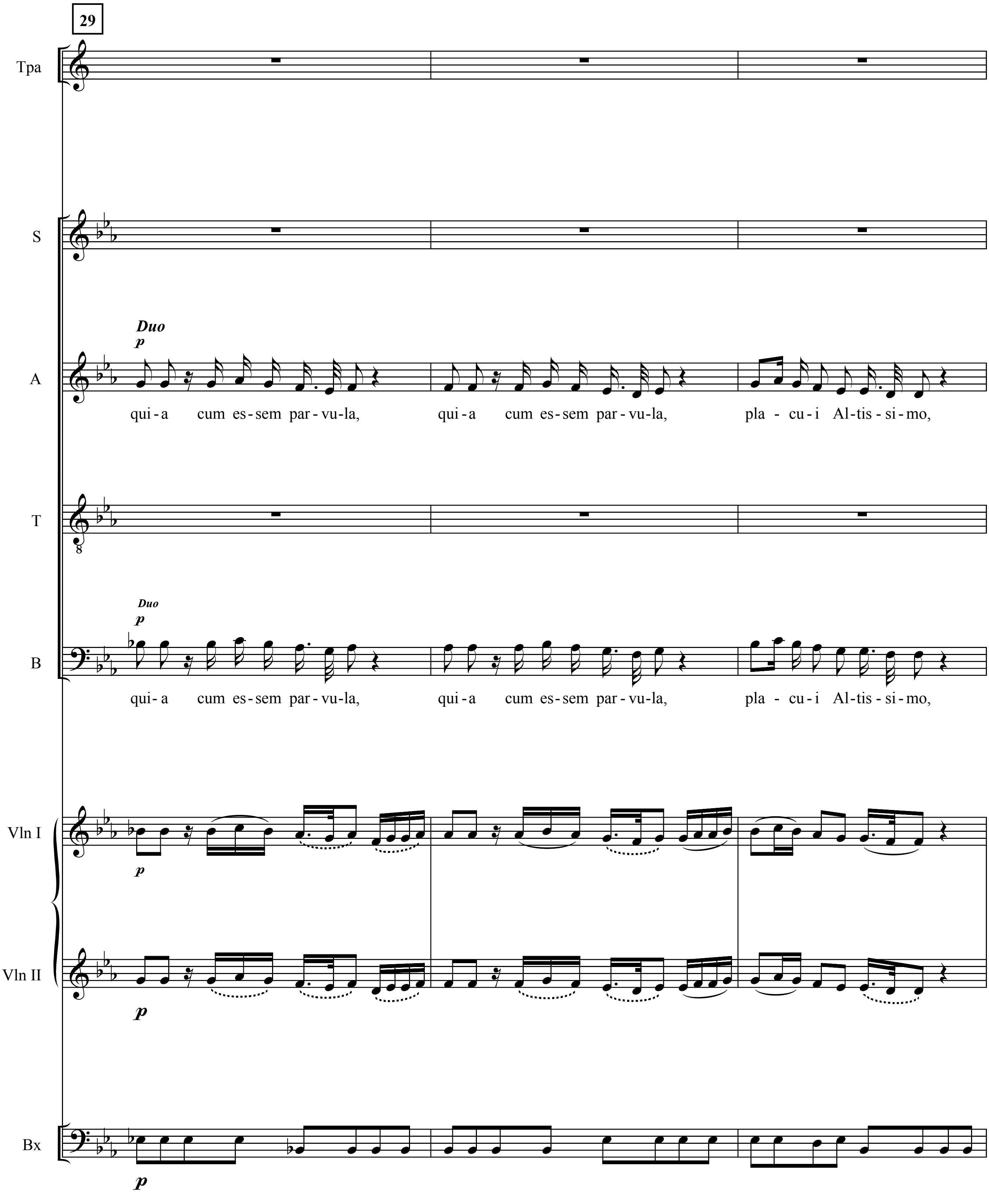
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



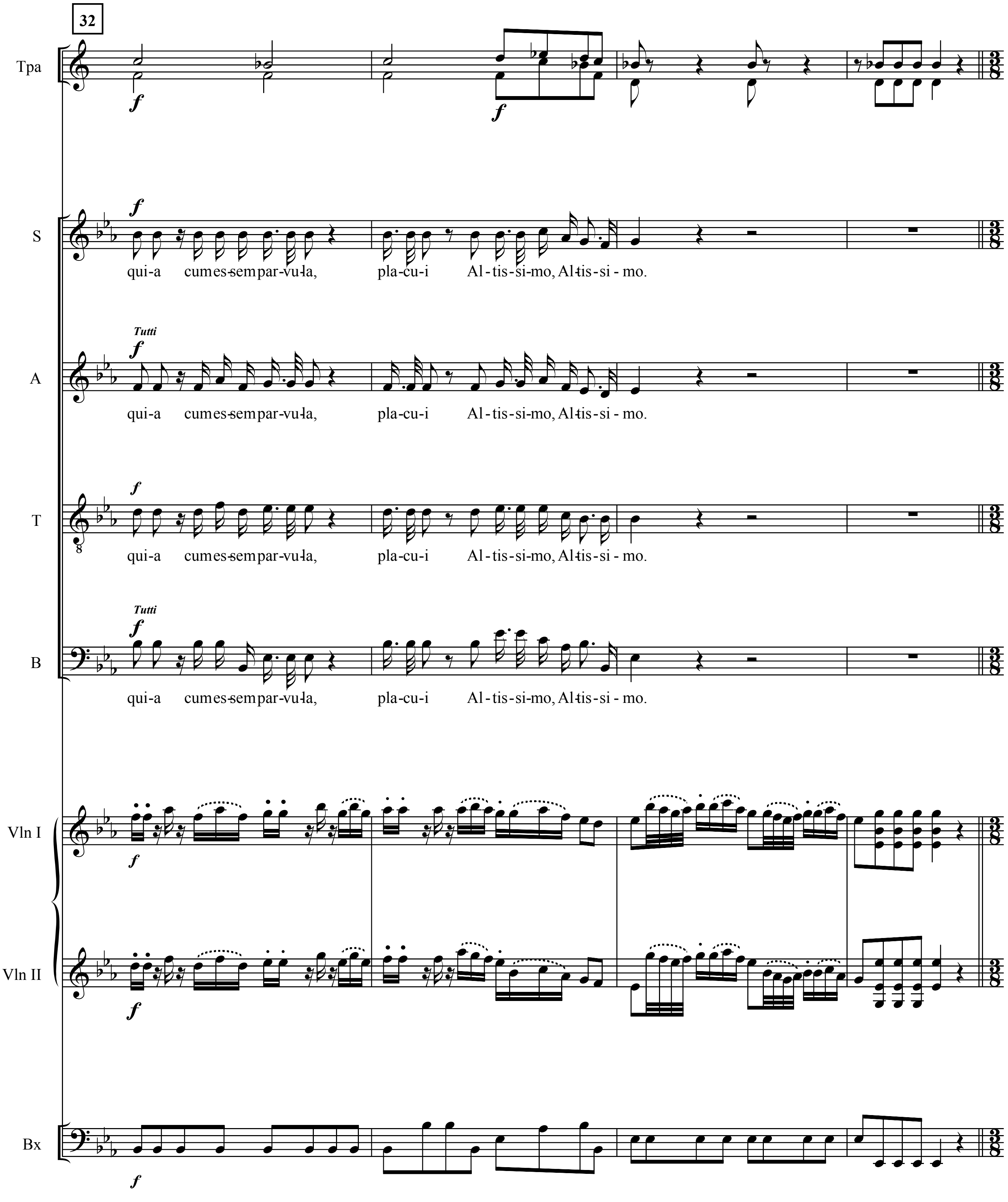
PAMM 02 - *Congratulamini mihi*



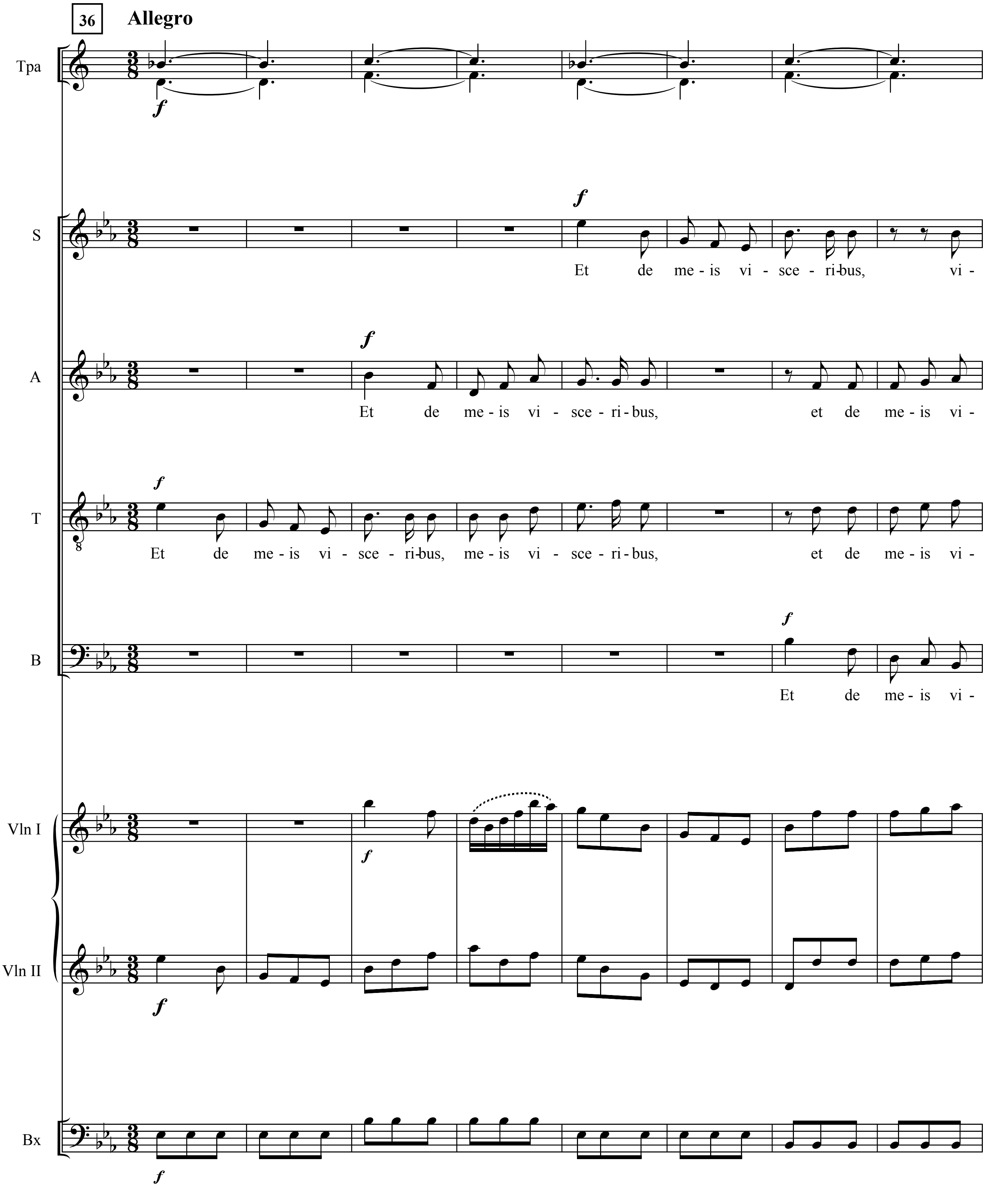
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



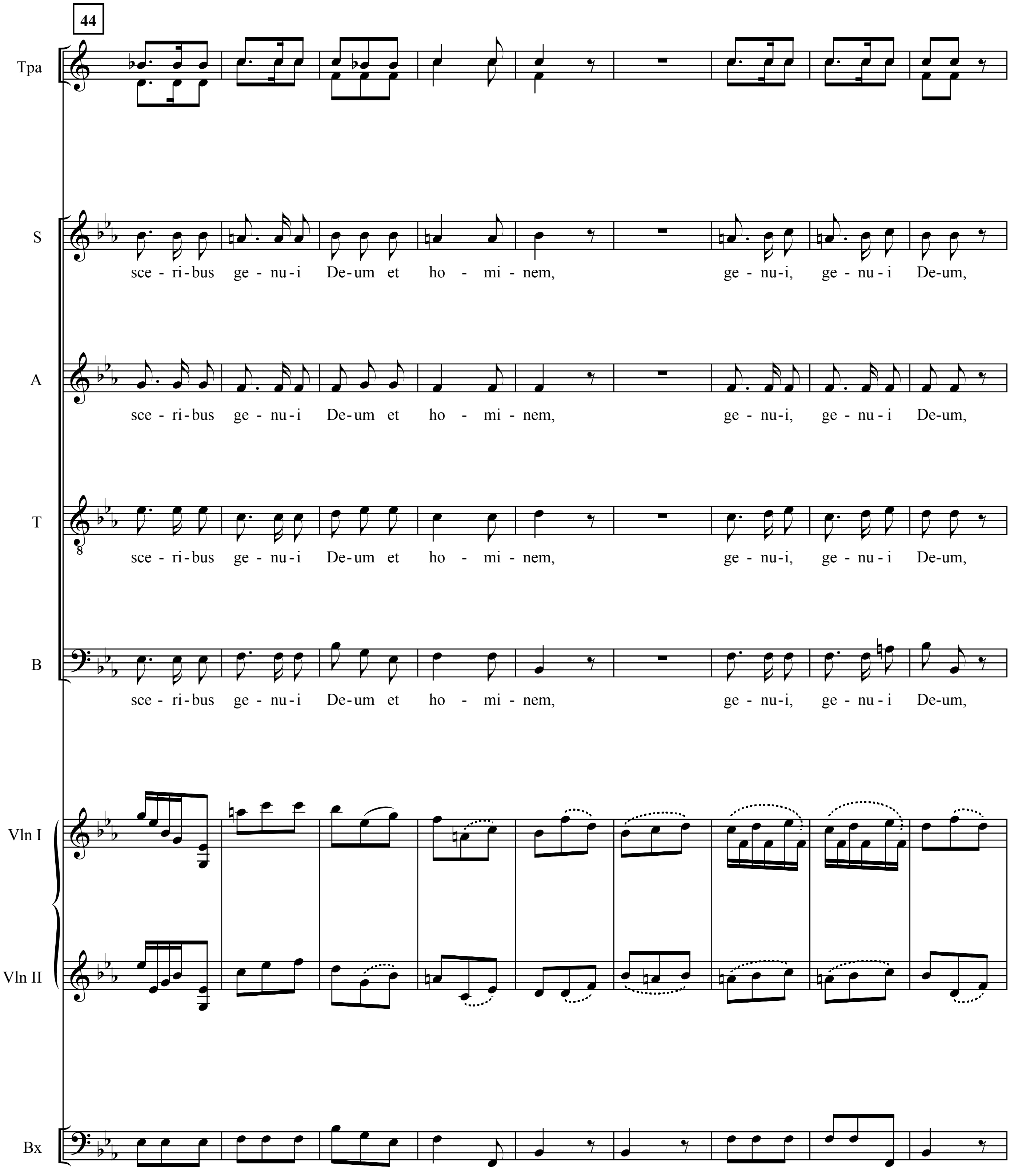
PAMM 02 - *Congratulamini mihi*



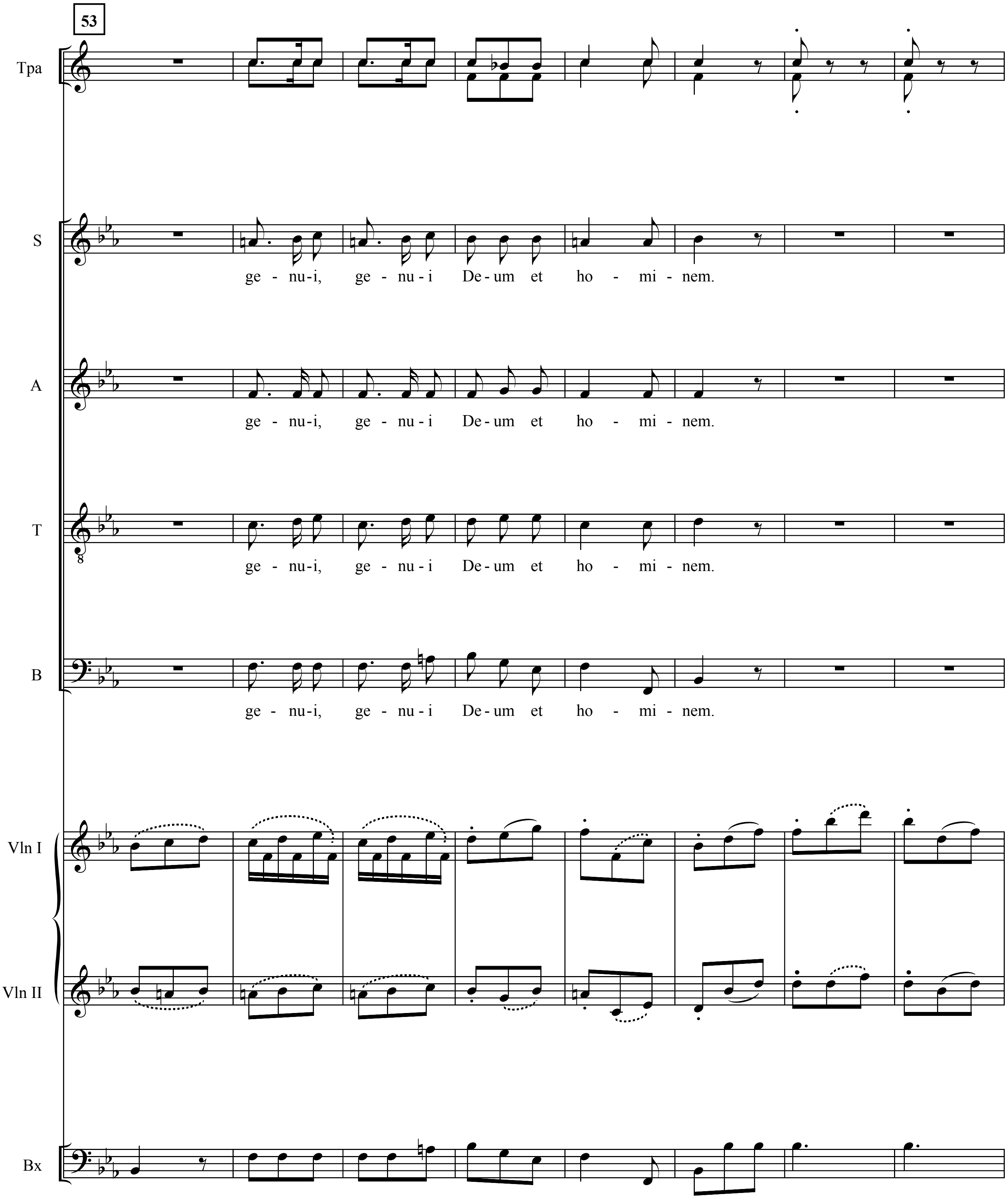
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



PAMM 02 - *Congratulamini mihi*



José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



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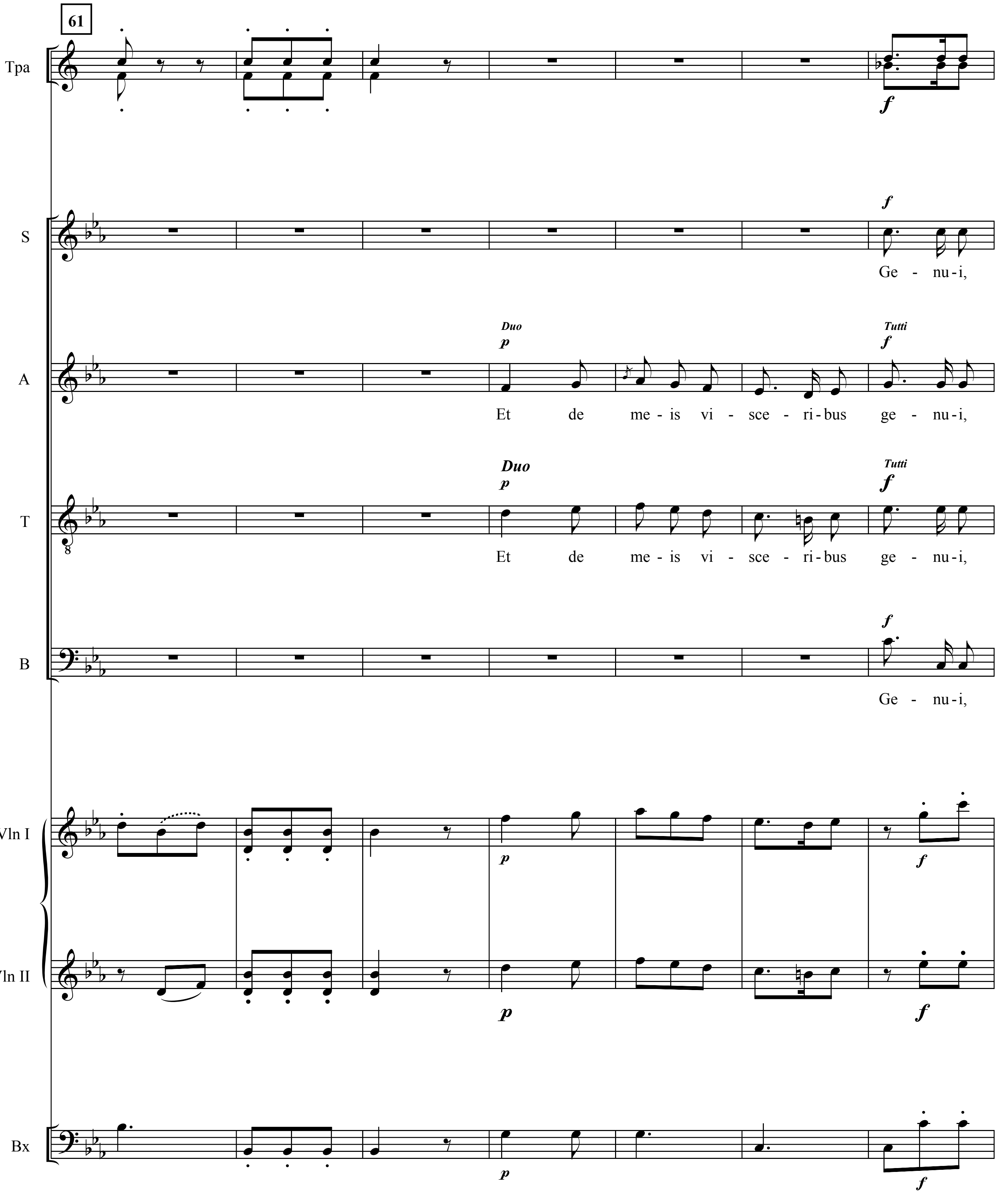
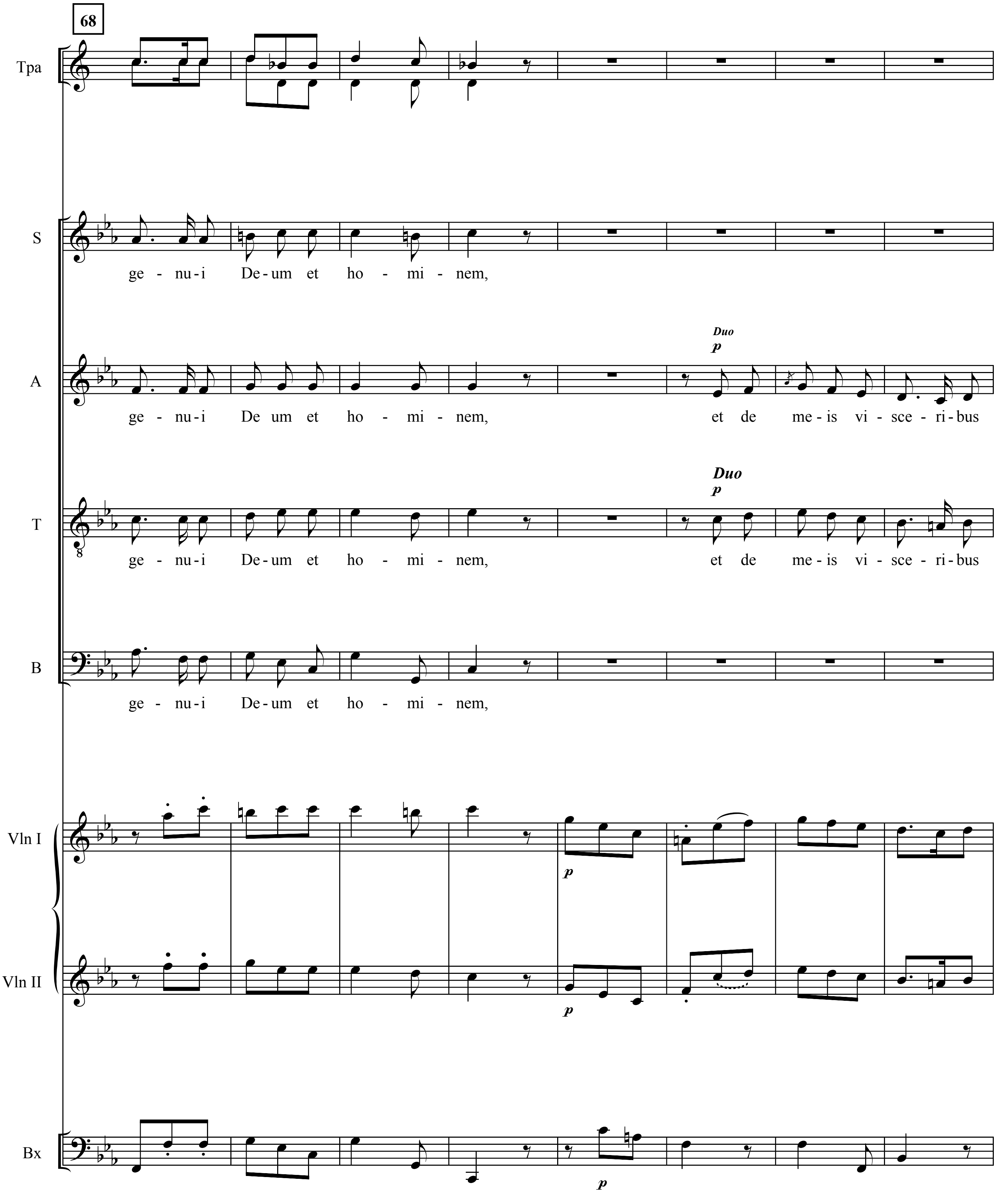


José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



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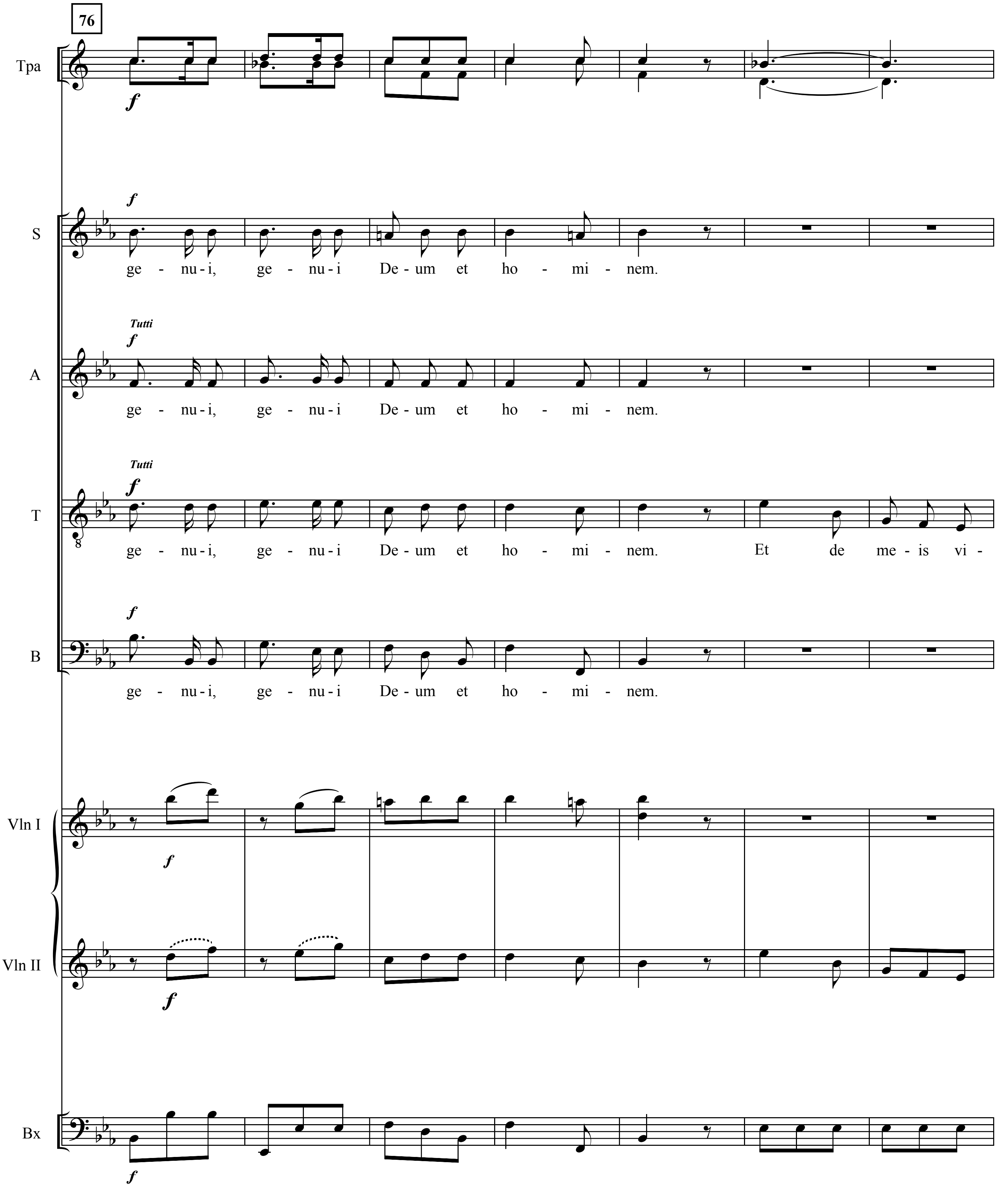
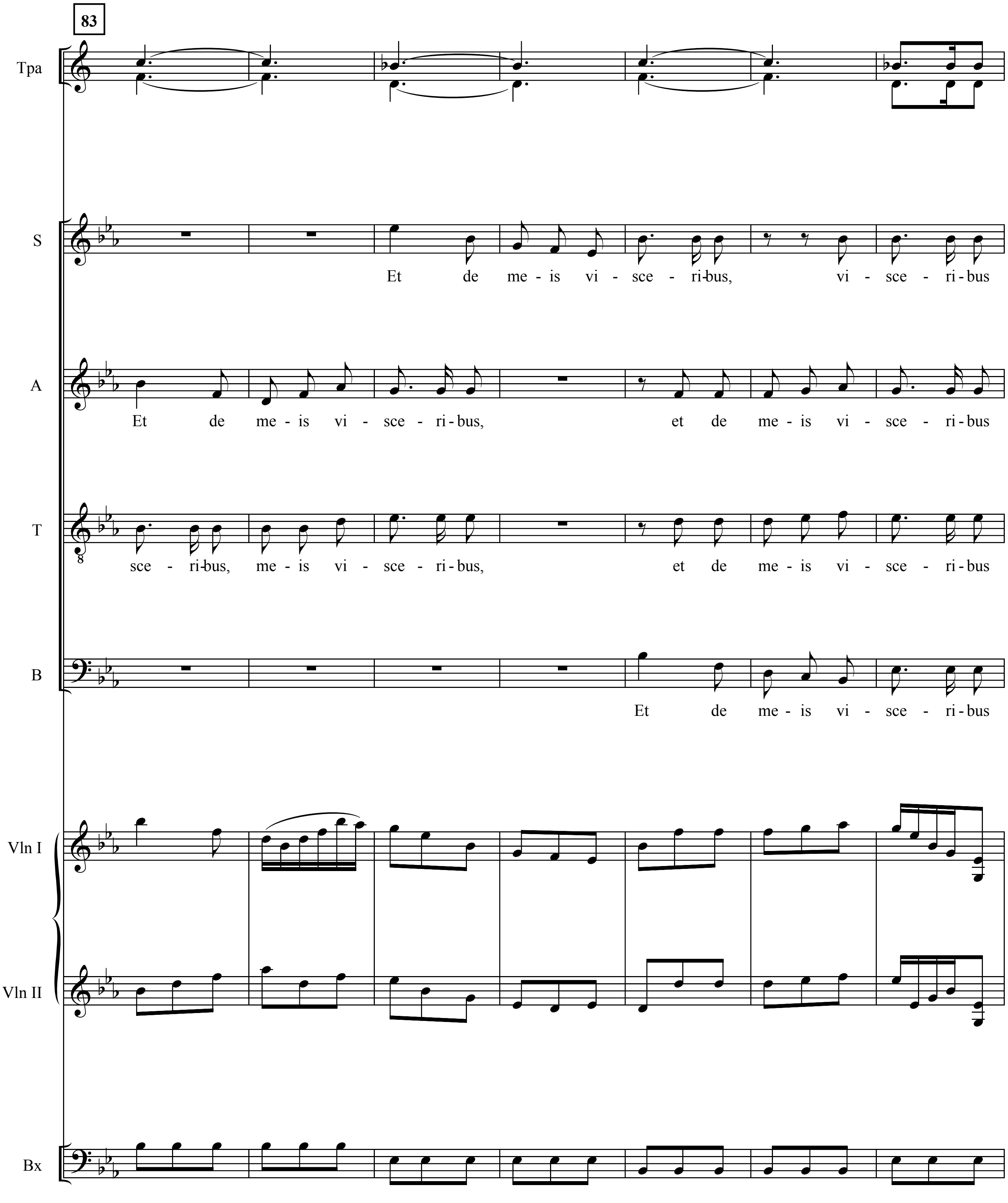
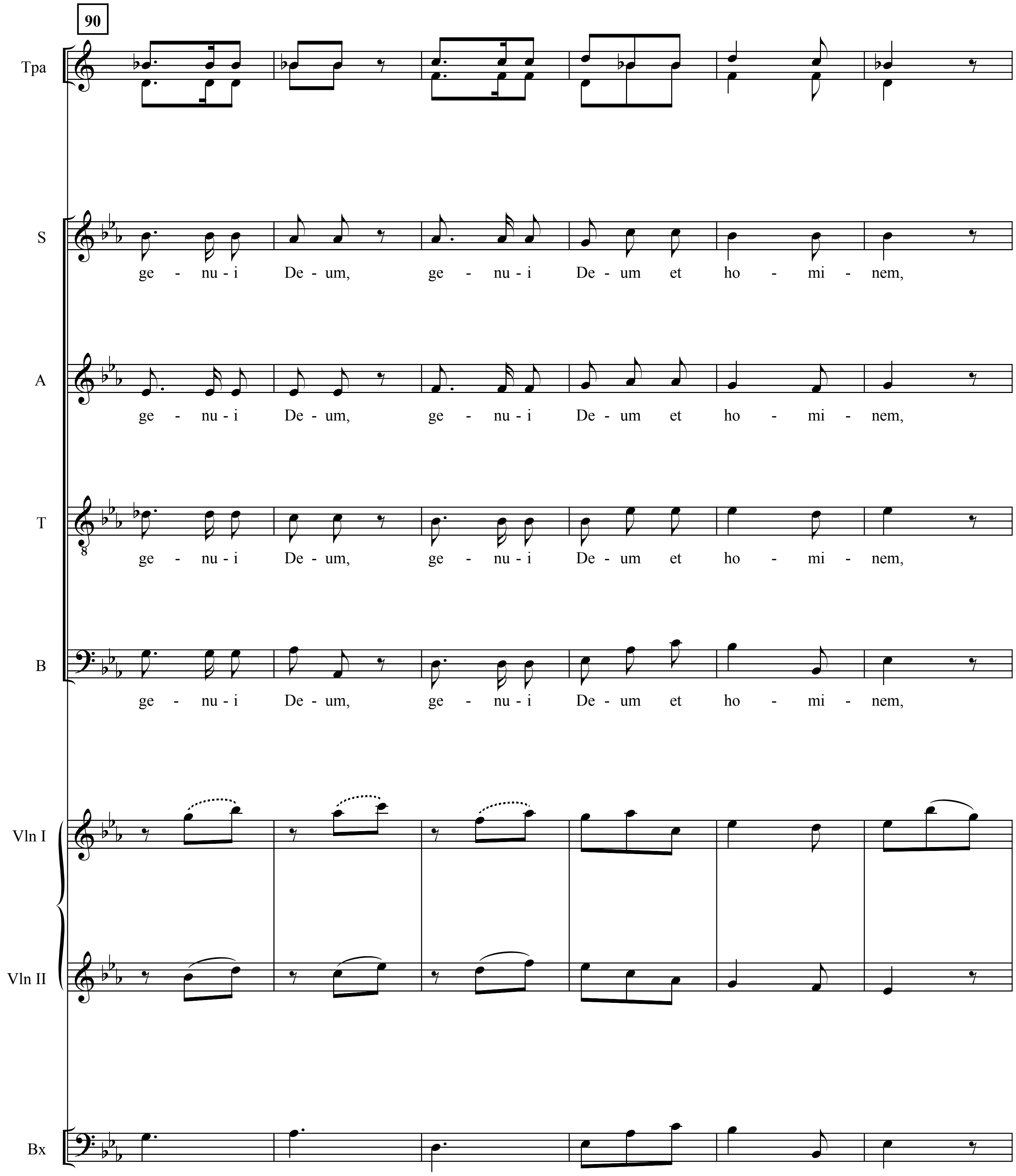


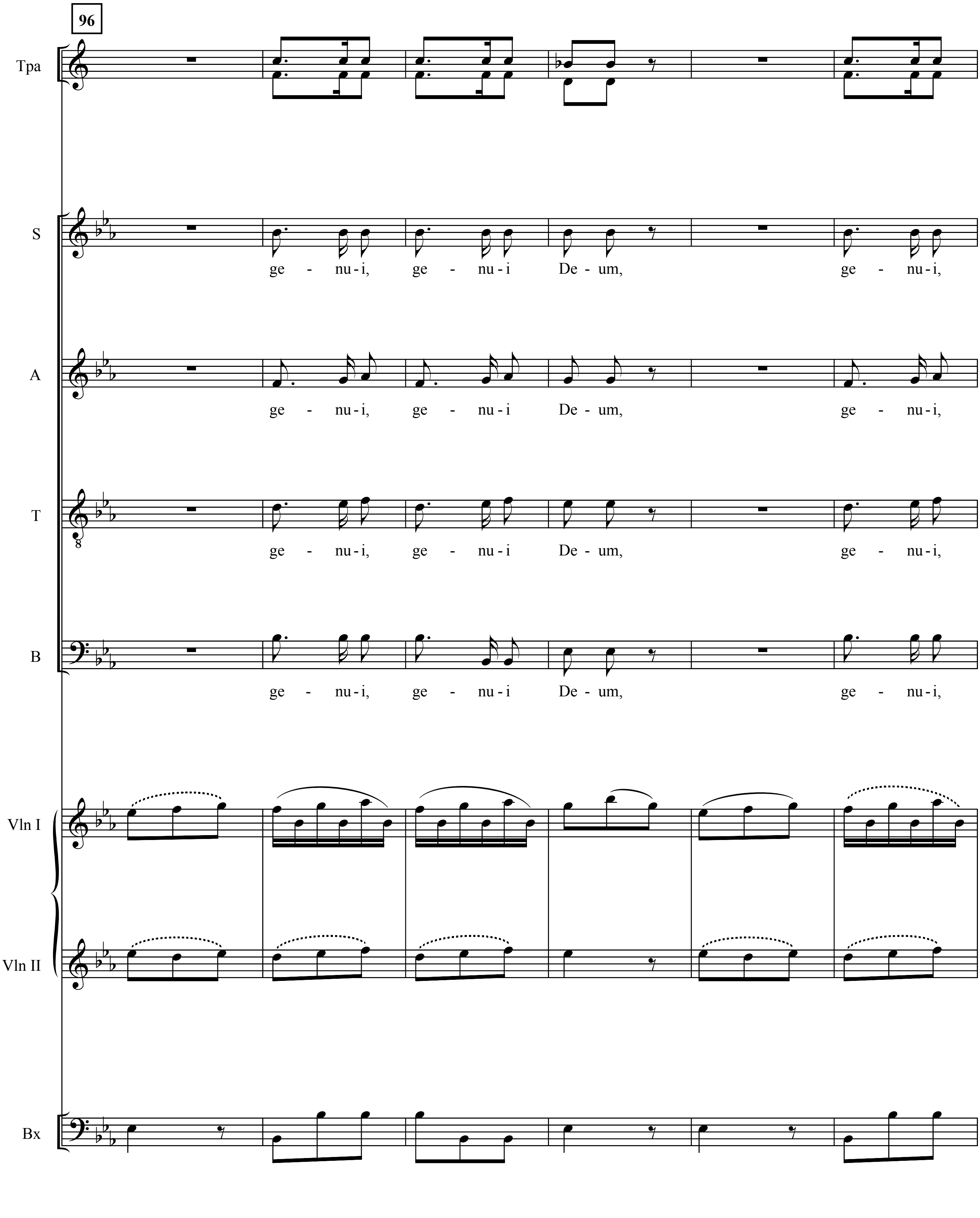
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



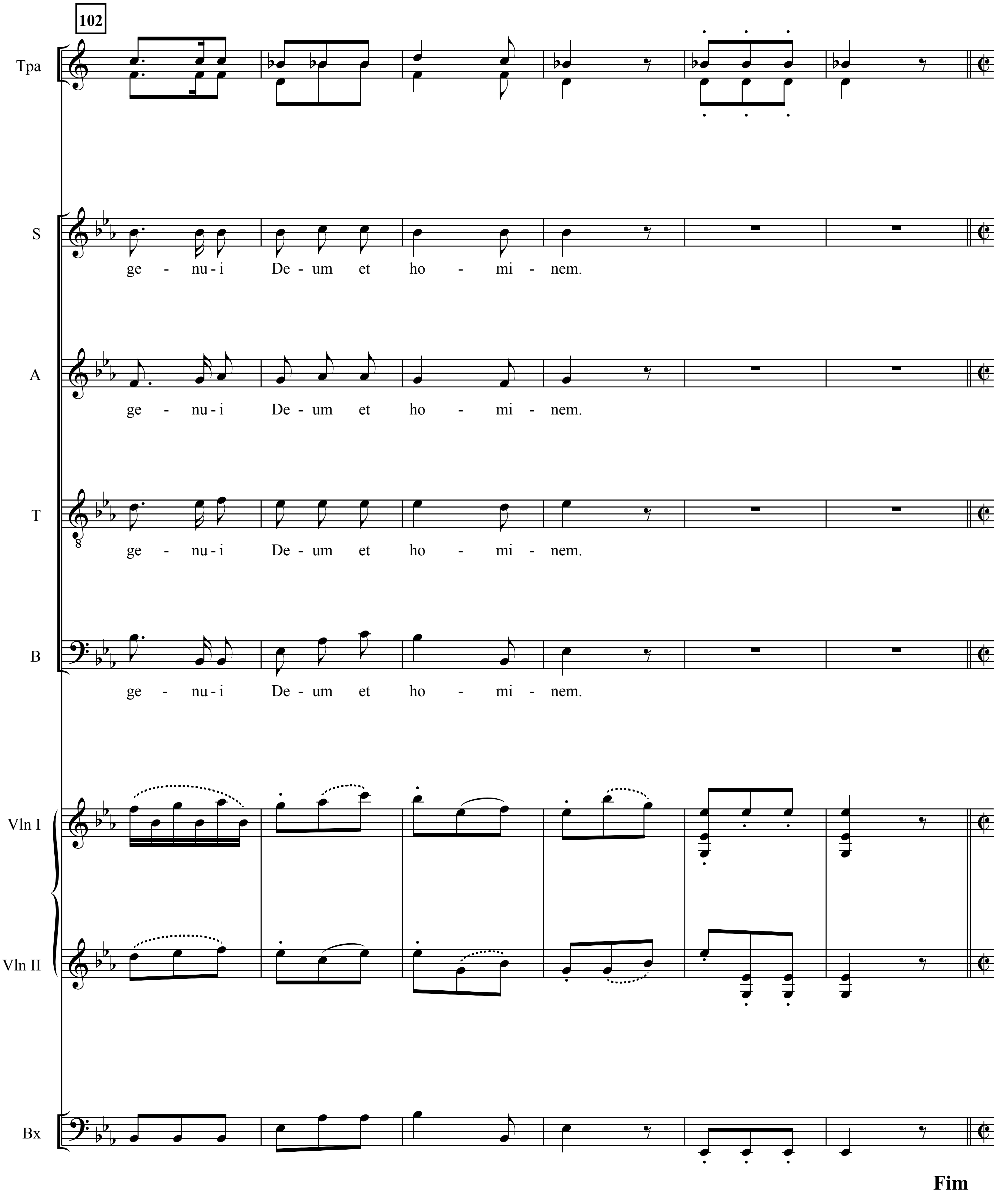
PAMM 02 - *Congratulamini mihi*



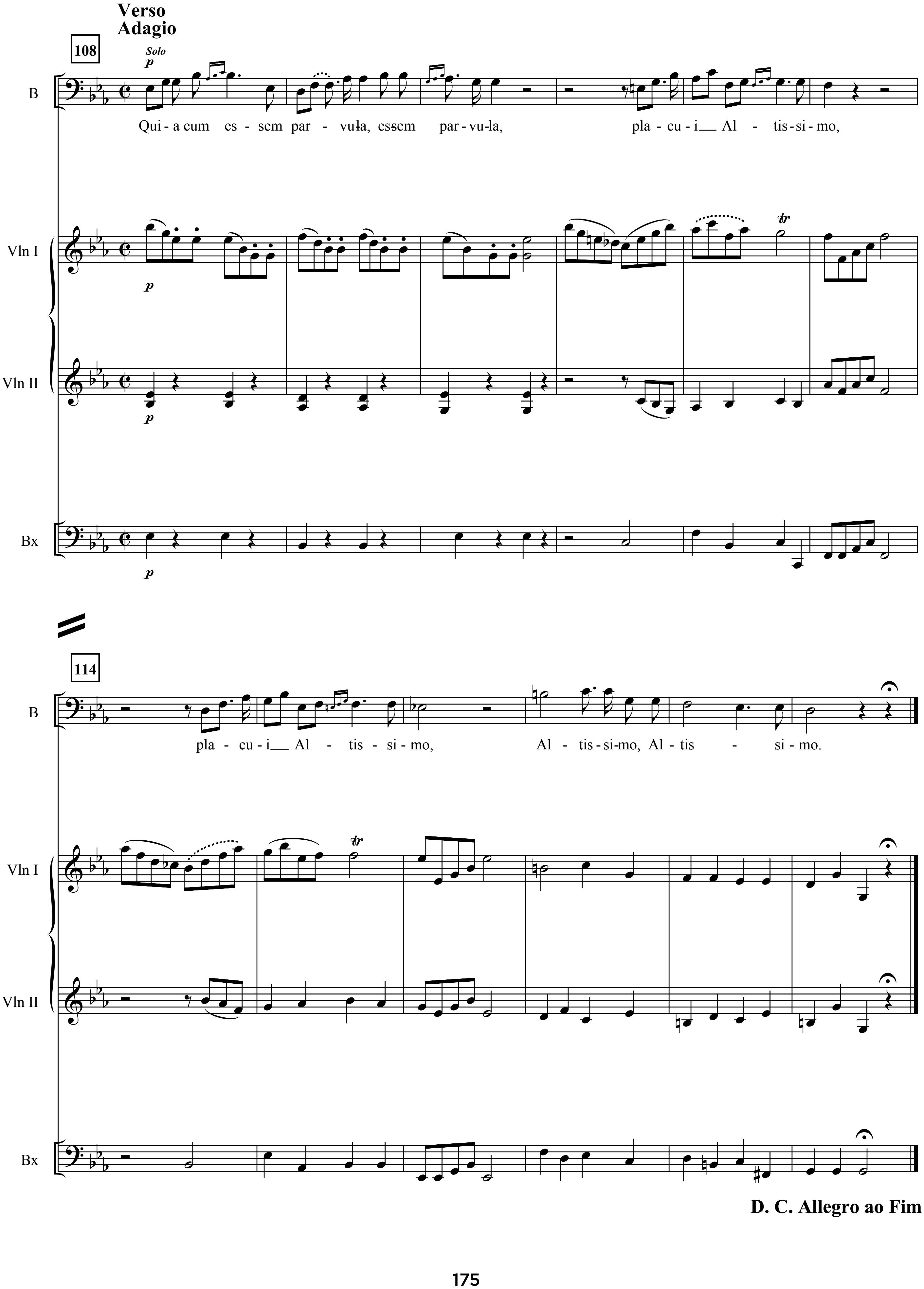
José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



PAMM 02 - ***Congratulamini mihi***



José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi*



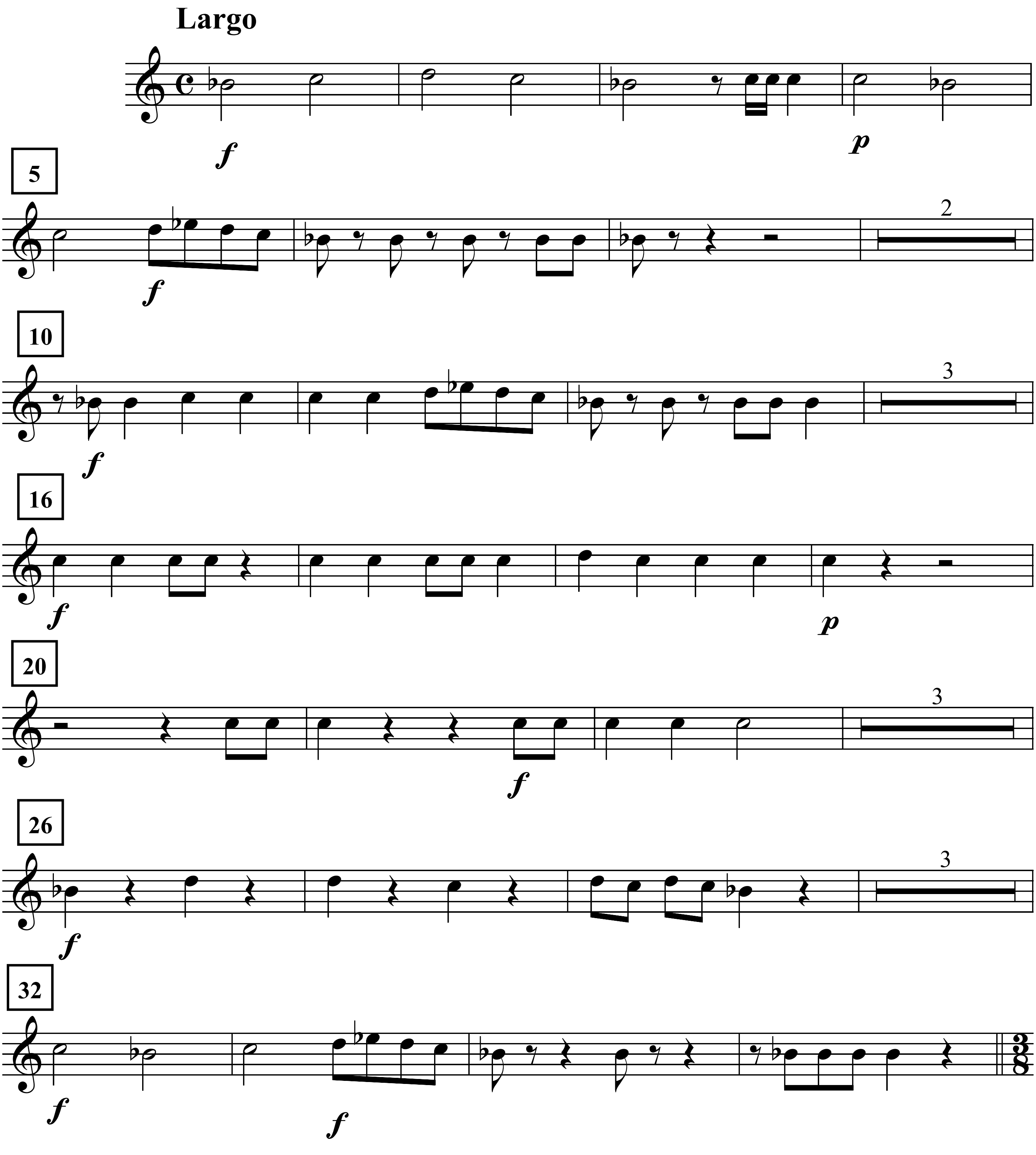
Trompa em Fá I

Congratulamini mihi

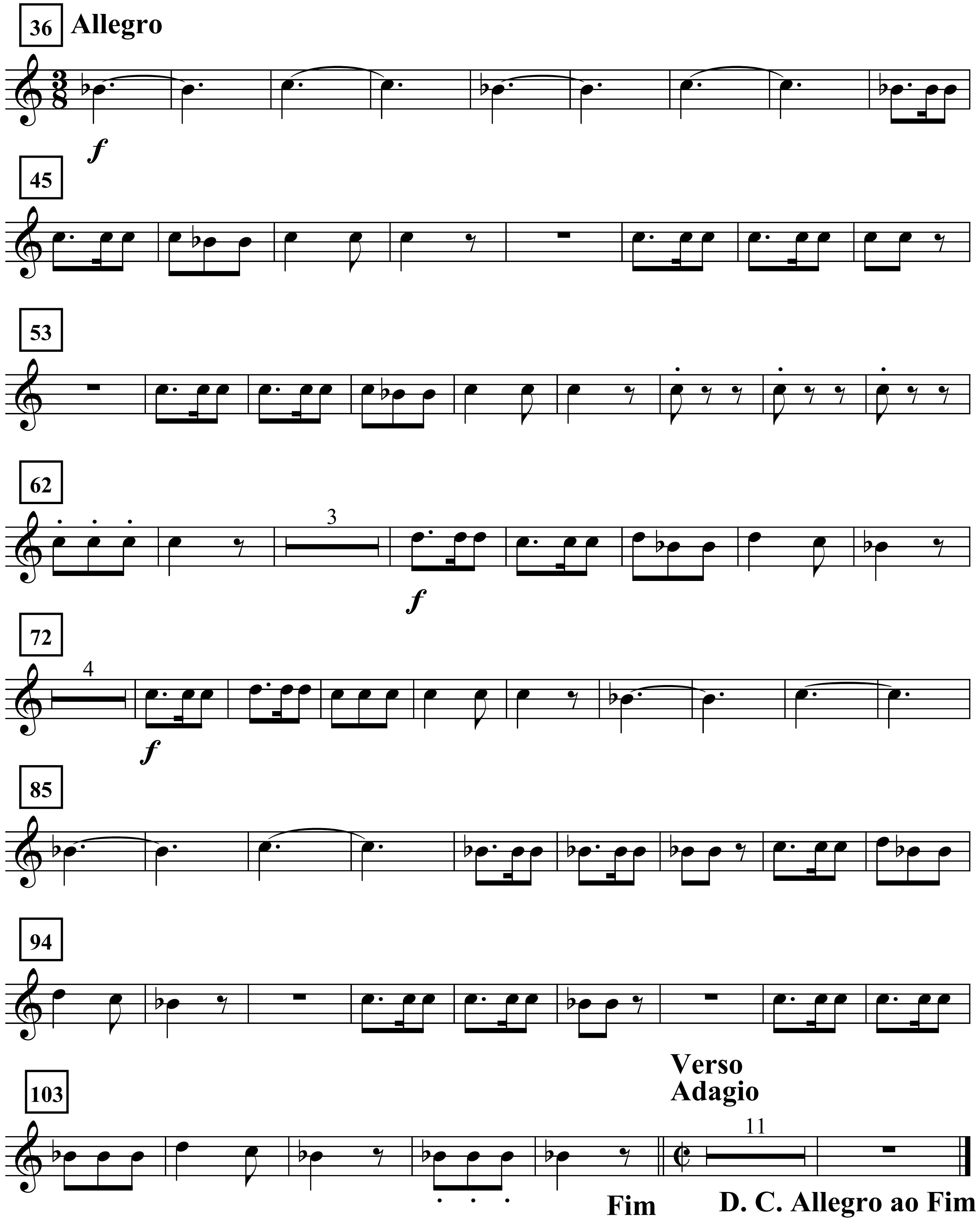
Responsório de Nossa Senhora

Edição: Paulo Castagna
Fonte: CCSL

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi* [Trompa em Fá II] **2**

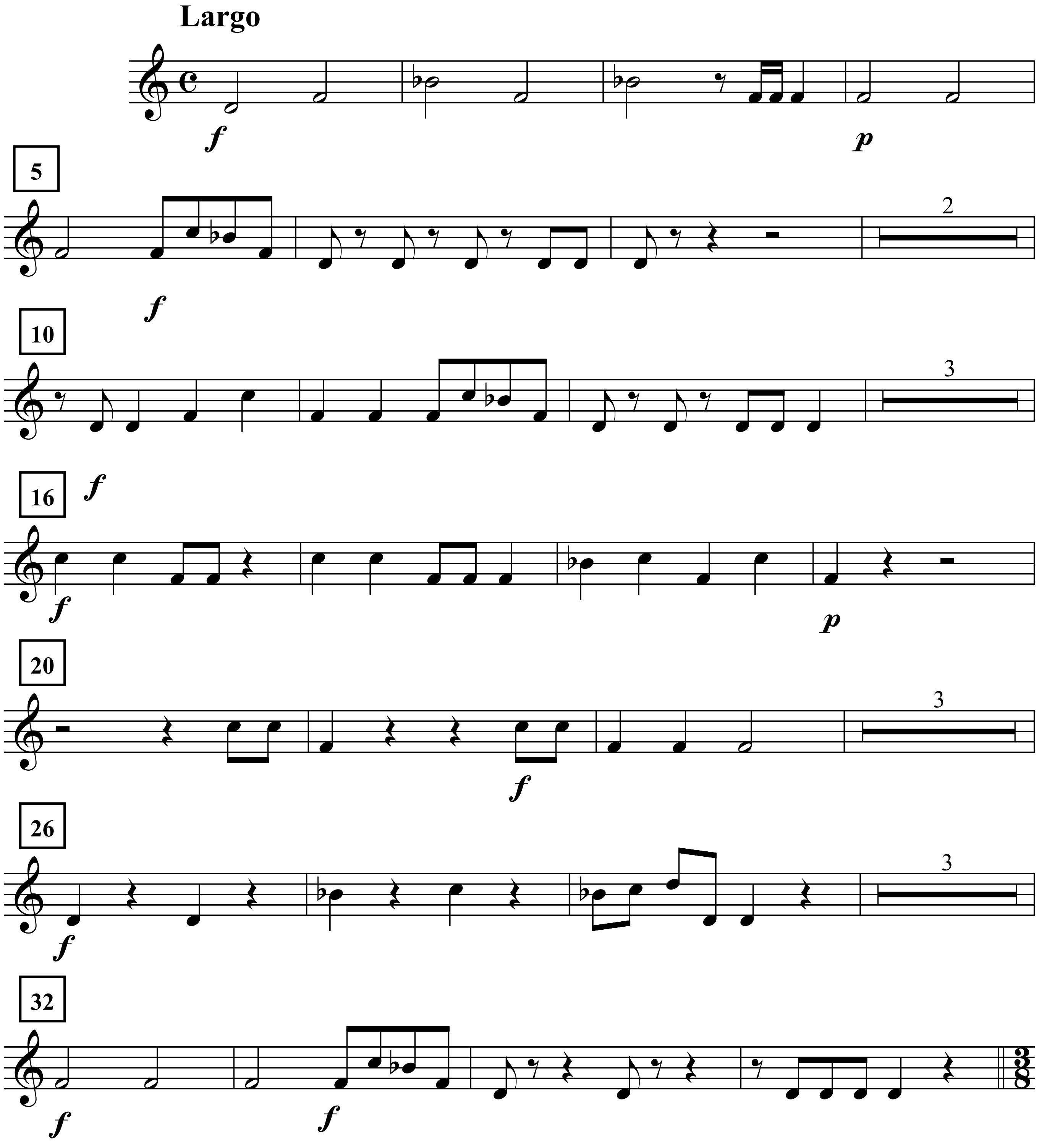


Trompa em Fá II Congratulamini mihi

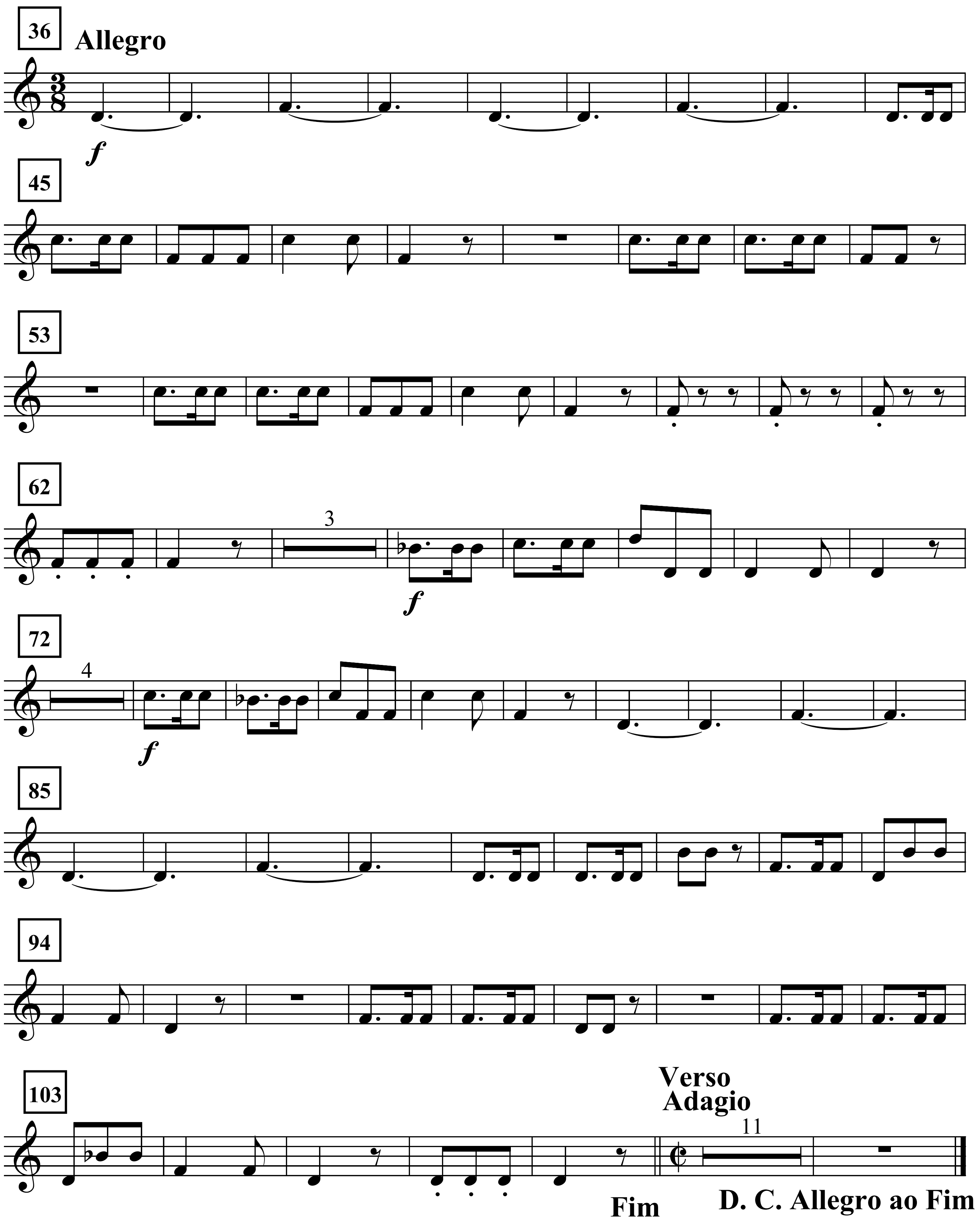
Responsório de Nossa Senhora

Edição: Paulo Castagna
Fonte: CCSL

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi* [Trompa em Fá I] **2**



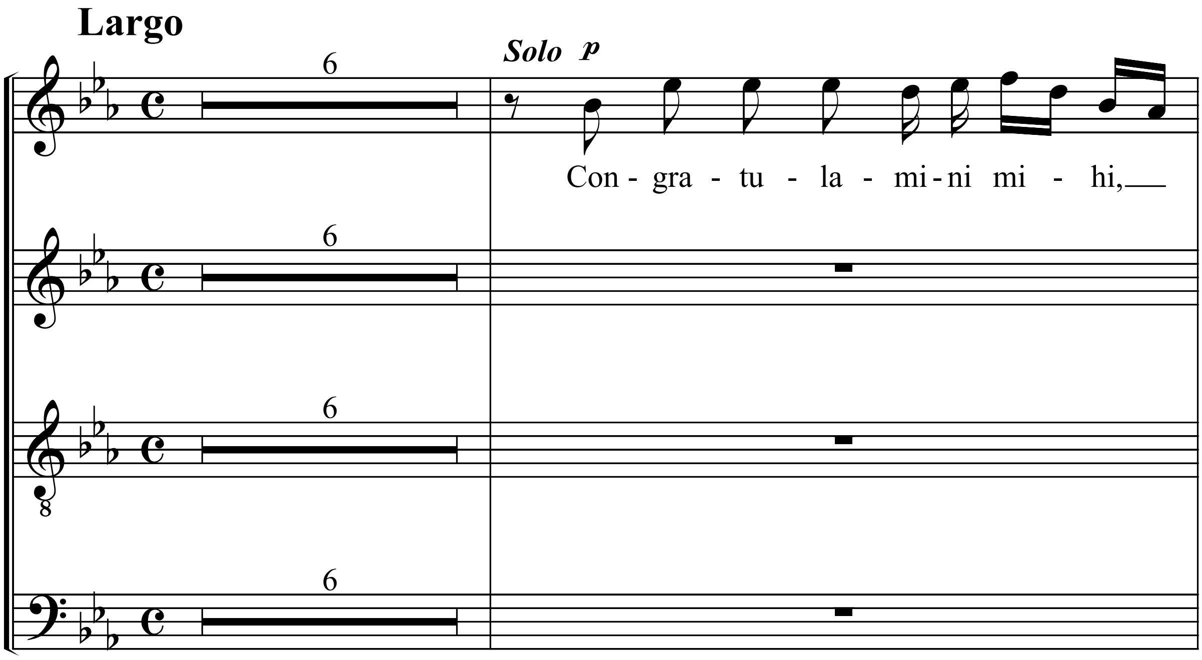
Congratulamini mihi

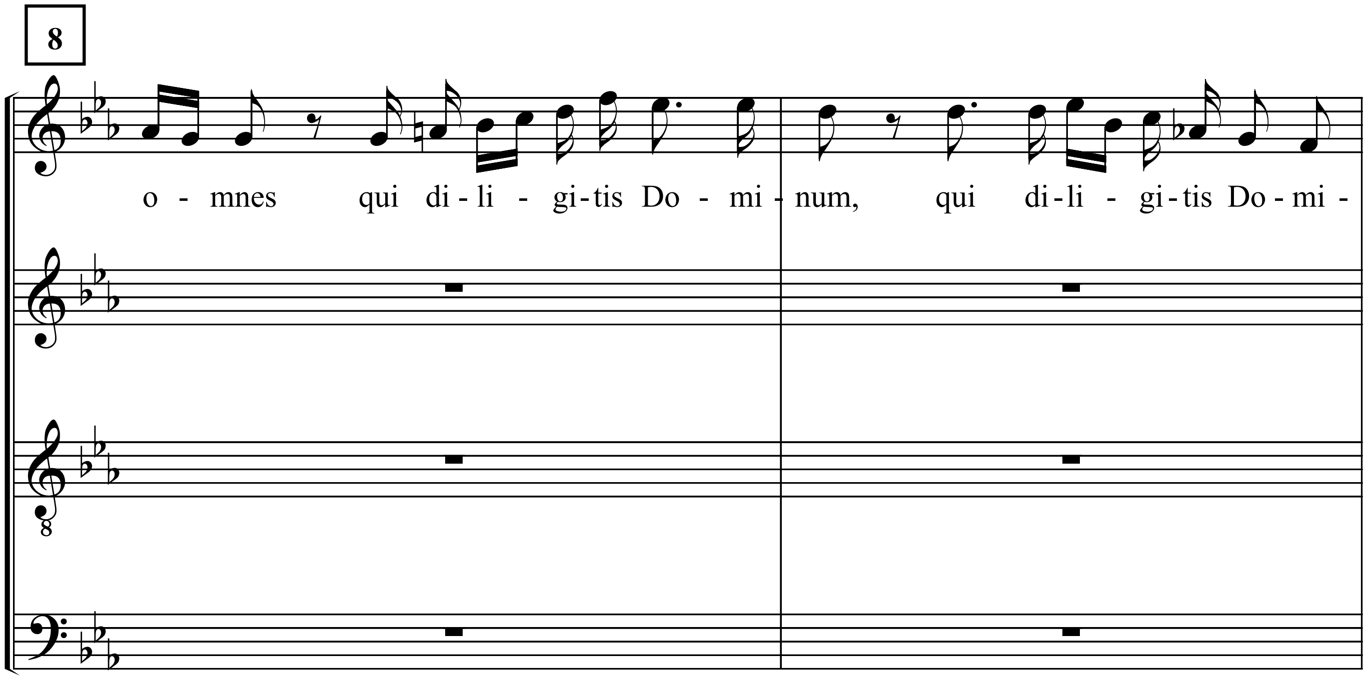
Coro

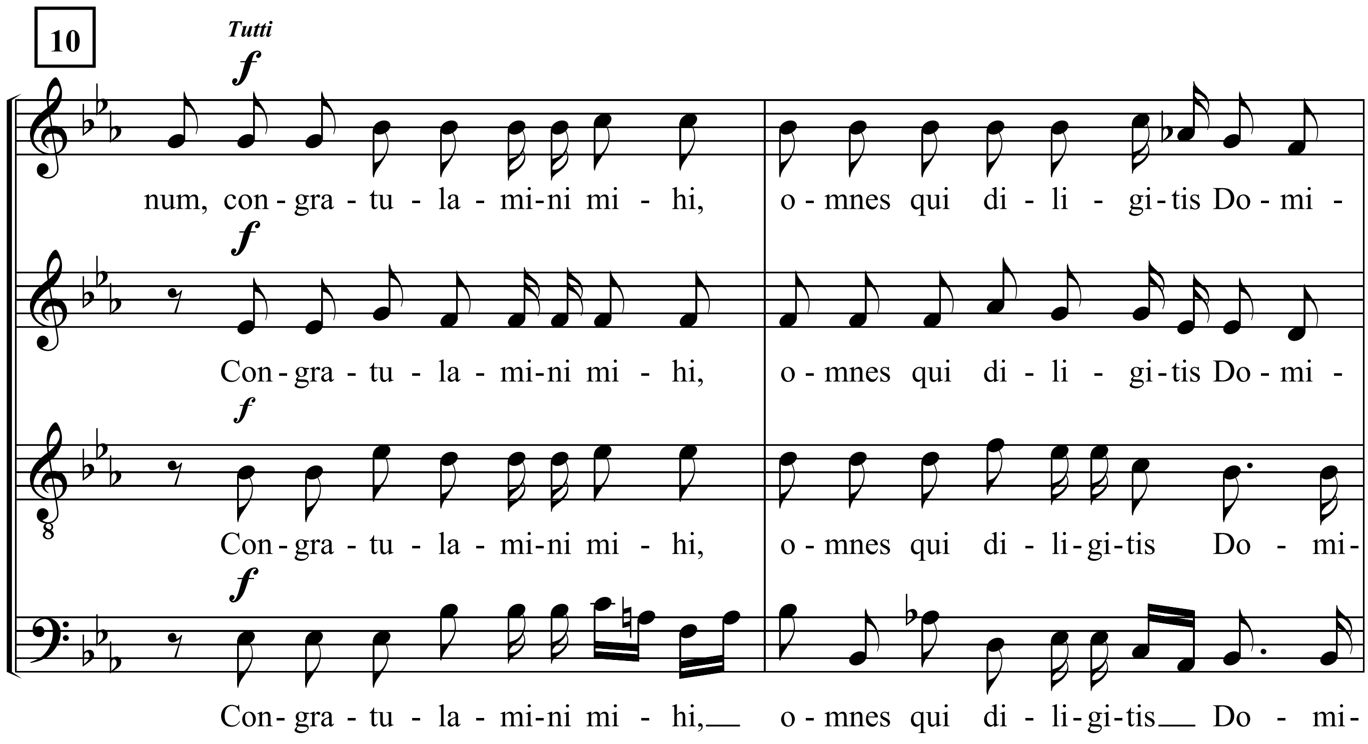
Responsório de Nossa Senhora

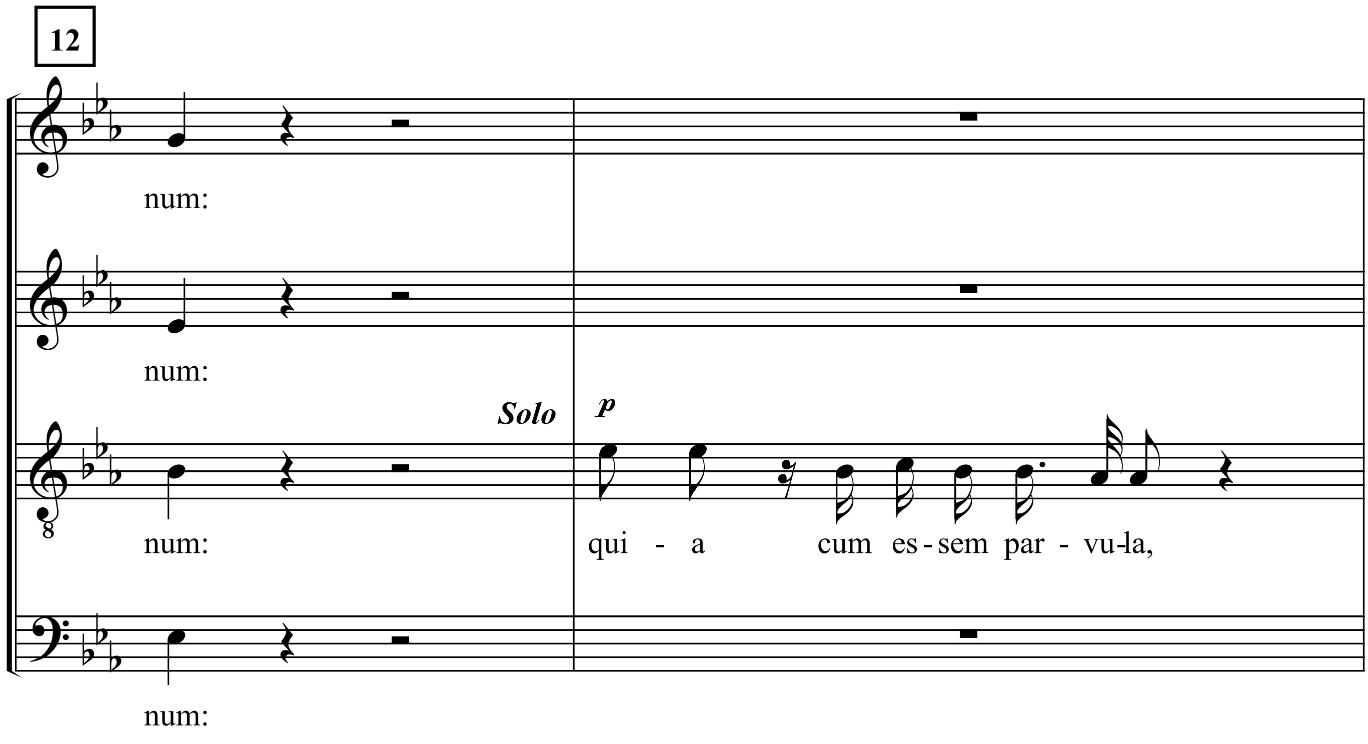
Edição: Paulo Castagna
Fonte: CCSL

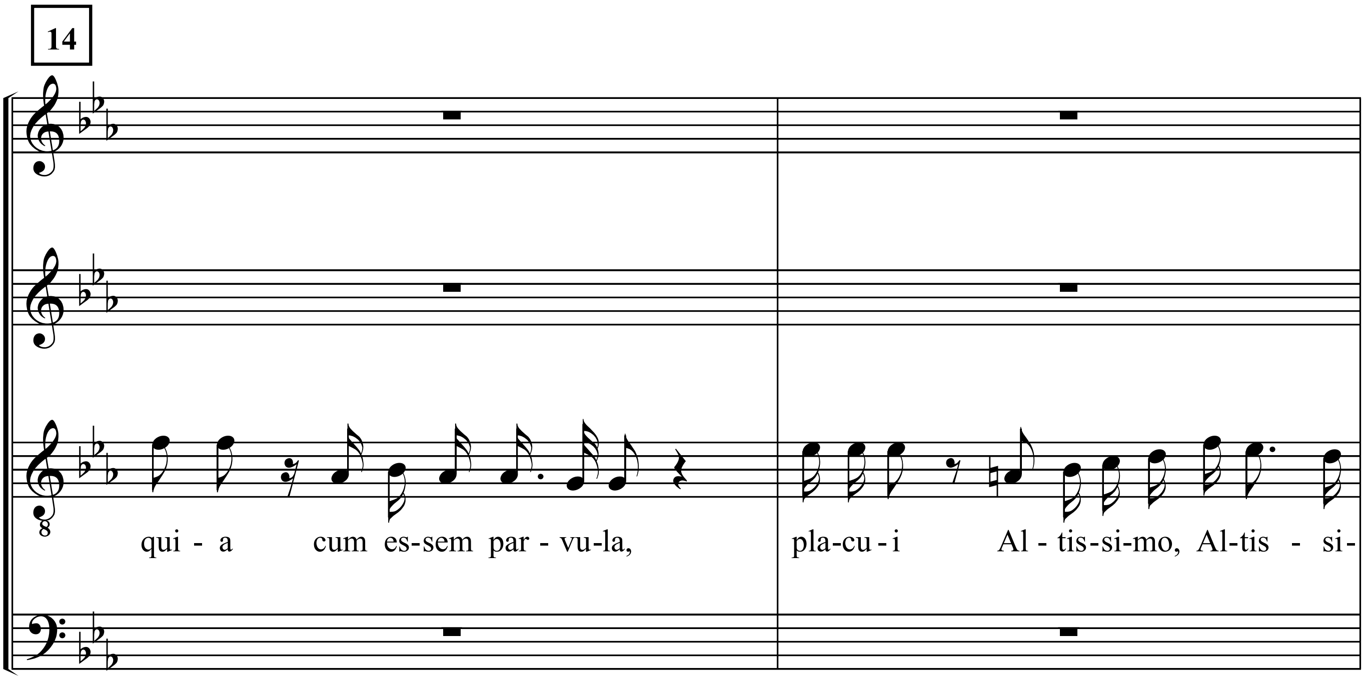
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

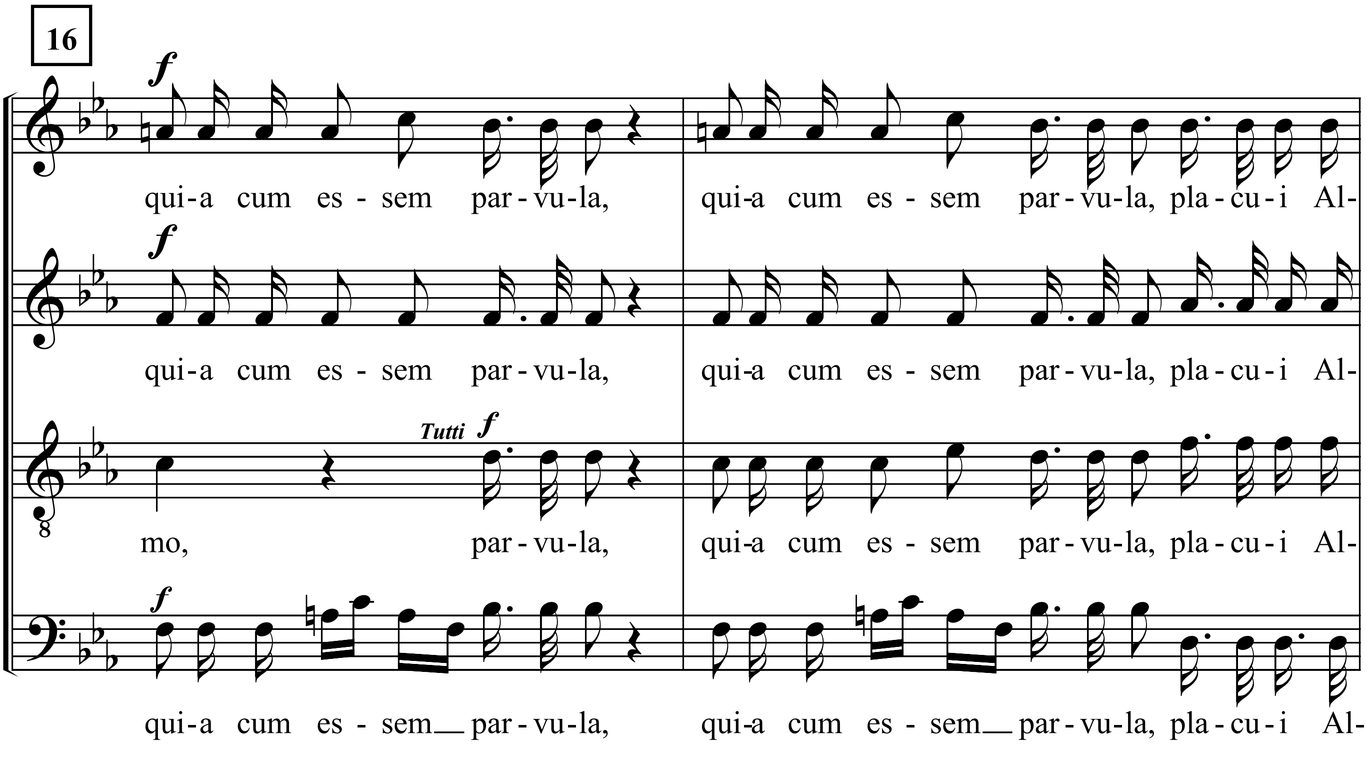


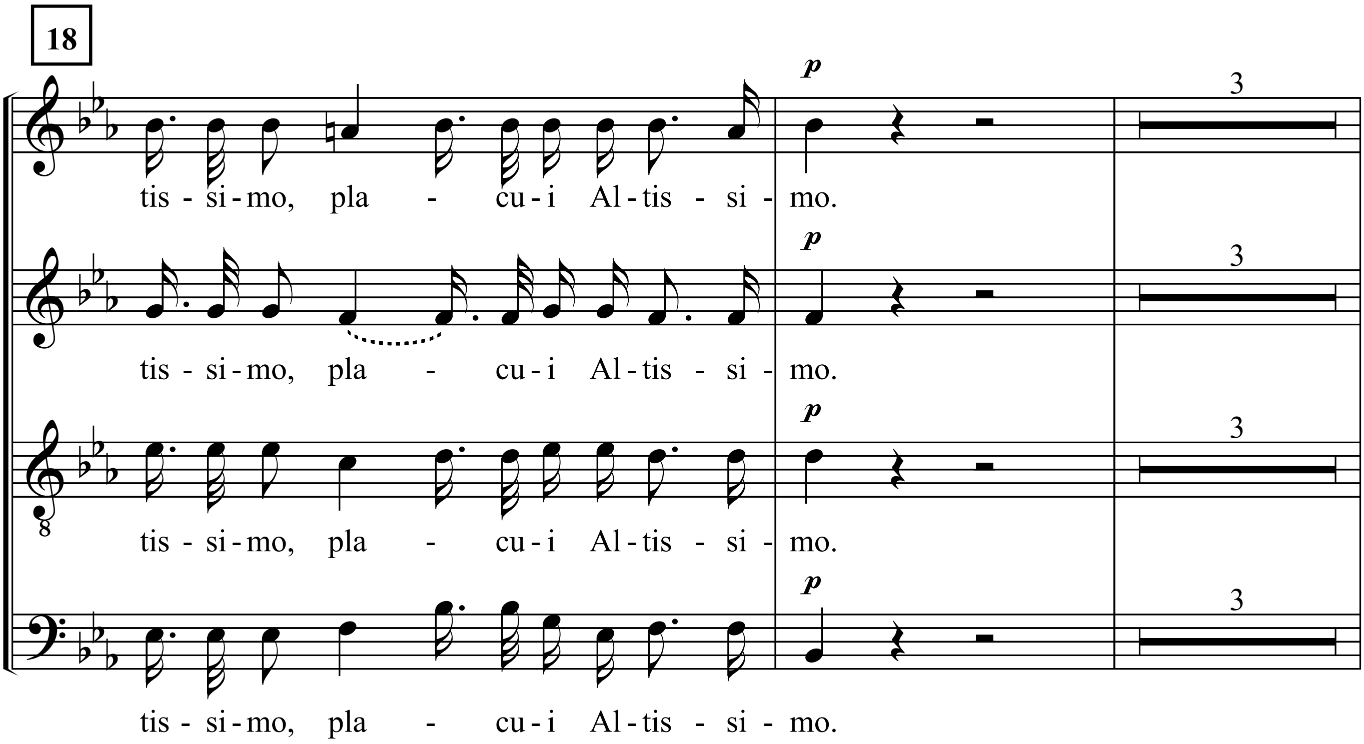


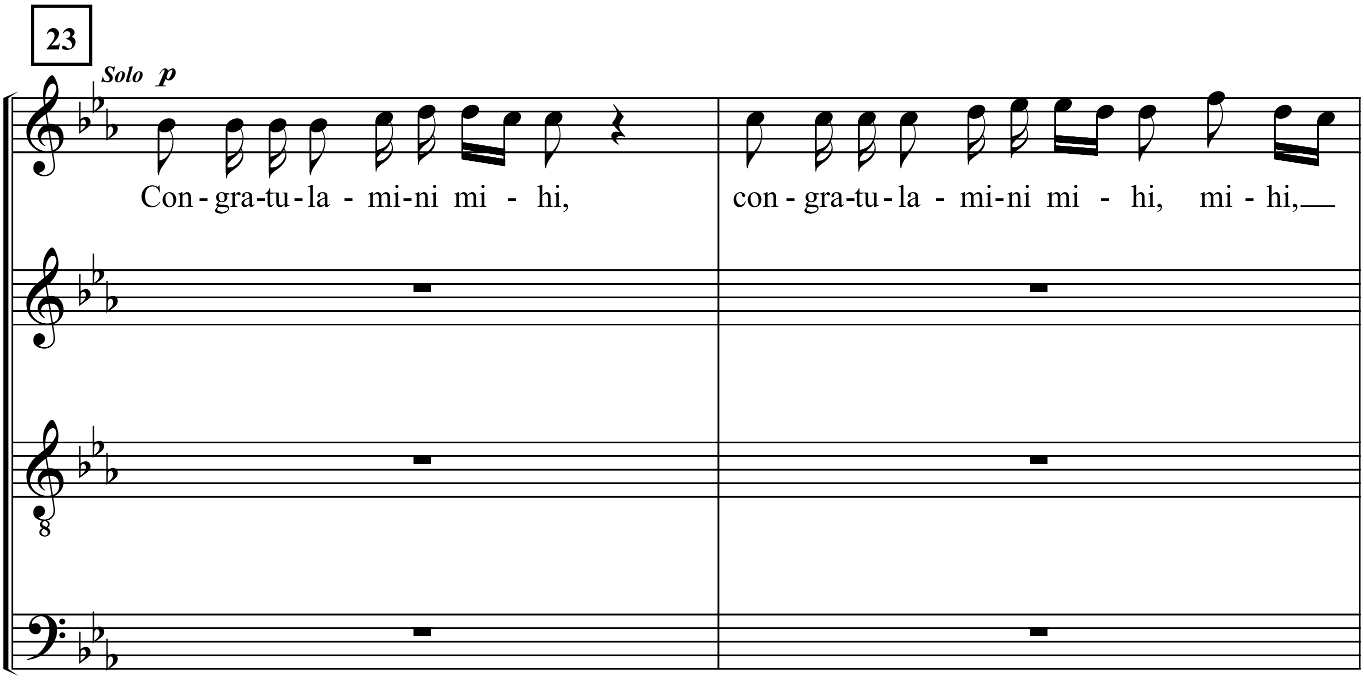

10
Tutti
f
num, con - gra - tu - la - mi-ni mi - hi, o - mnes qui di - li - gi - tis Do - mi -
Con - gra - tu - la - mi-ni mi - hi, o - mnes qui di - li - gi - tis Do - mi -
Con - gra - tu - la - mi-ni mi - hi, o - mnes qui di - li - gi - tis Do - mi-
Con - gra - tu - la - mi-ni mi - hi, o - mnes qui di - li - gi - tis Do - mi-

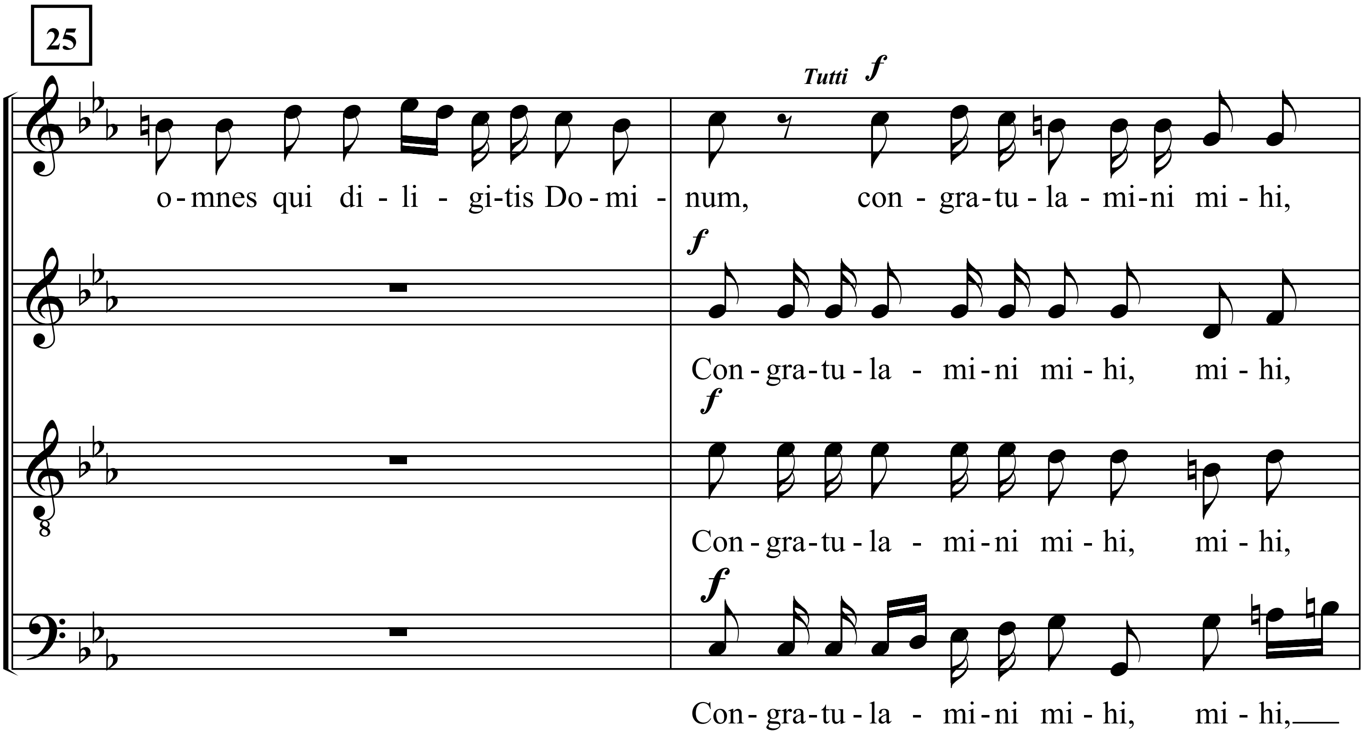

12
num:
num:
Solo
p
num: qui - a cum es - sem par - vu-la,
num:

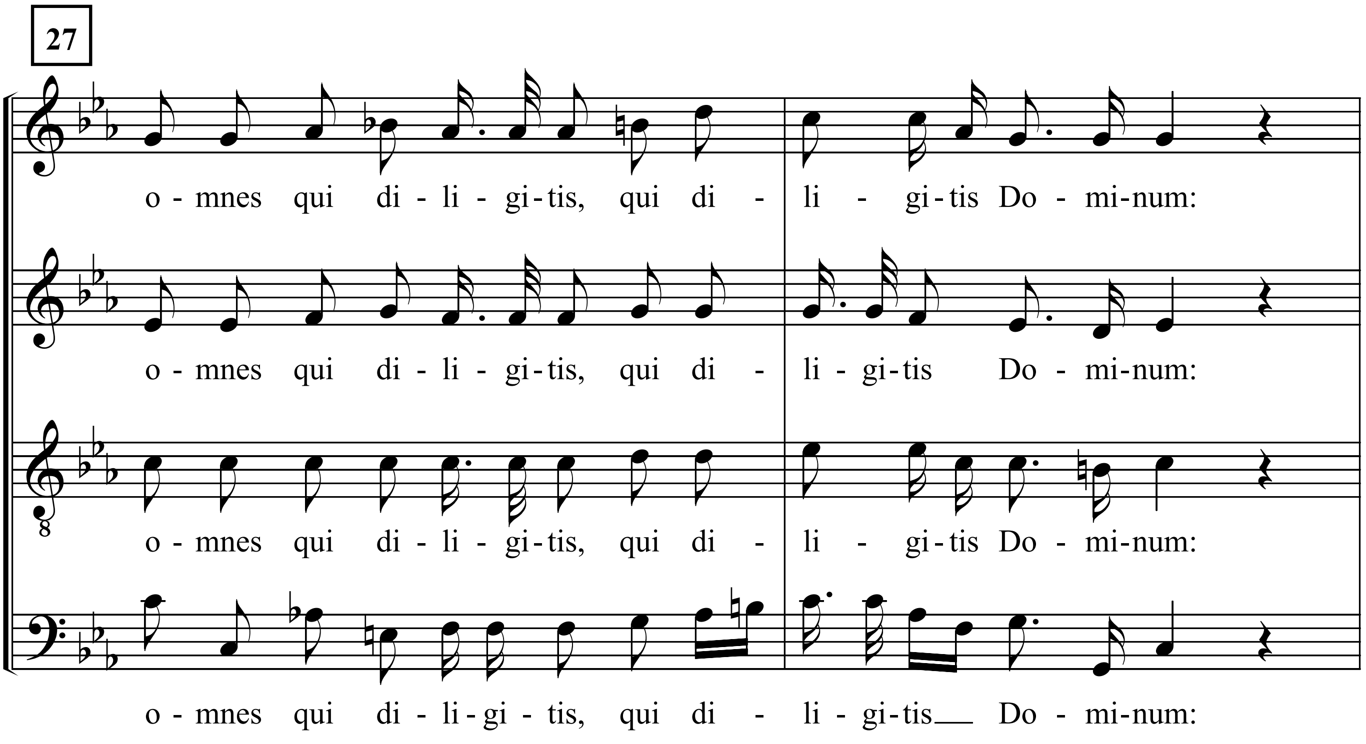

14
qui - a cum es-sem par - vu-la,
pla-cu - i Al - tis-si-mo, Al-tis - si-

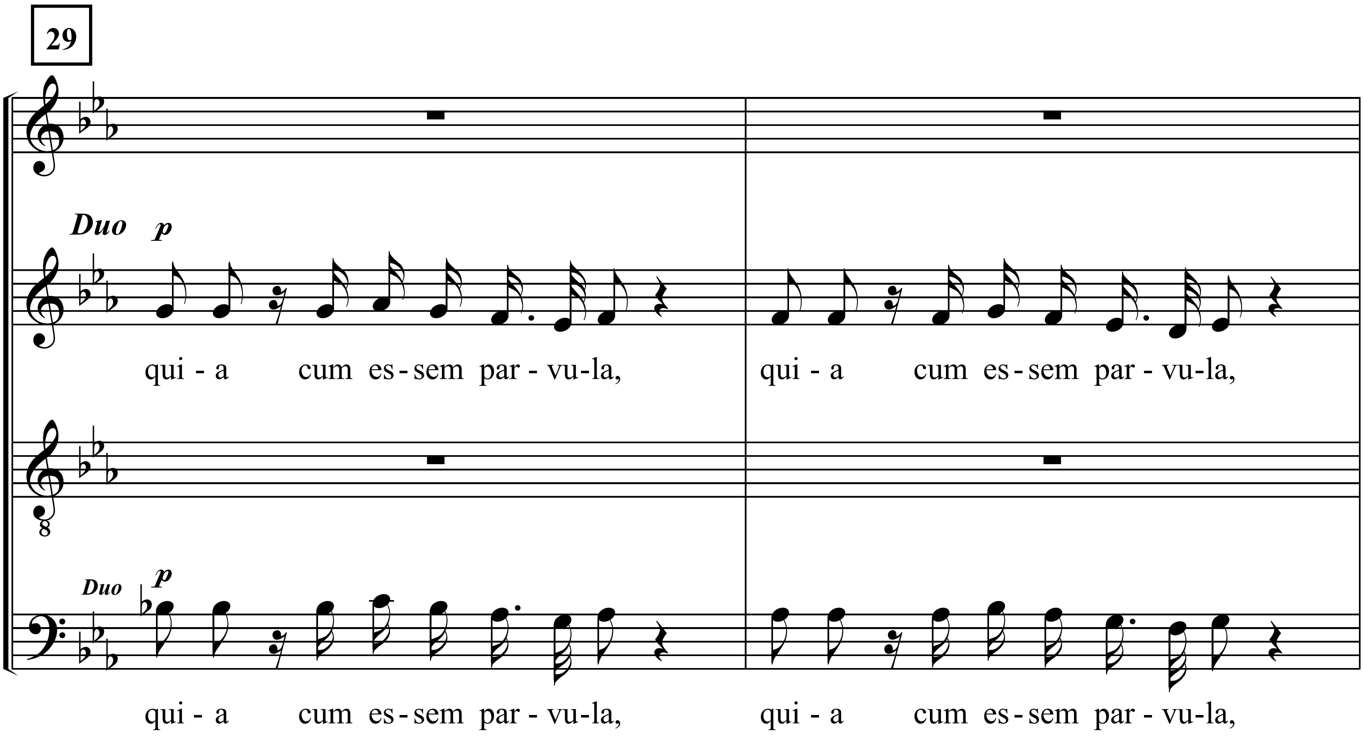

16
f
qui-a cum es - sem par-vu-la,
qui-a cum es - sem par-vu-la, pla-cu-i Al-
f
qui-a cum es - sem par-vu-la,
qui-a cum es - sem par-vu-la, pla-cu-i Al-
Tutti f
mo, par-vu-la,
qui-a cum es - sem par-vu-la, pla-cu-i Al-
f
qui-a cum es - sem par-vu-la,
qui-a cum es - sem par-vu-la, pla-cu-i Al-

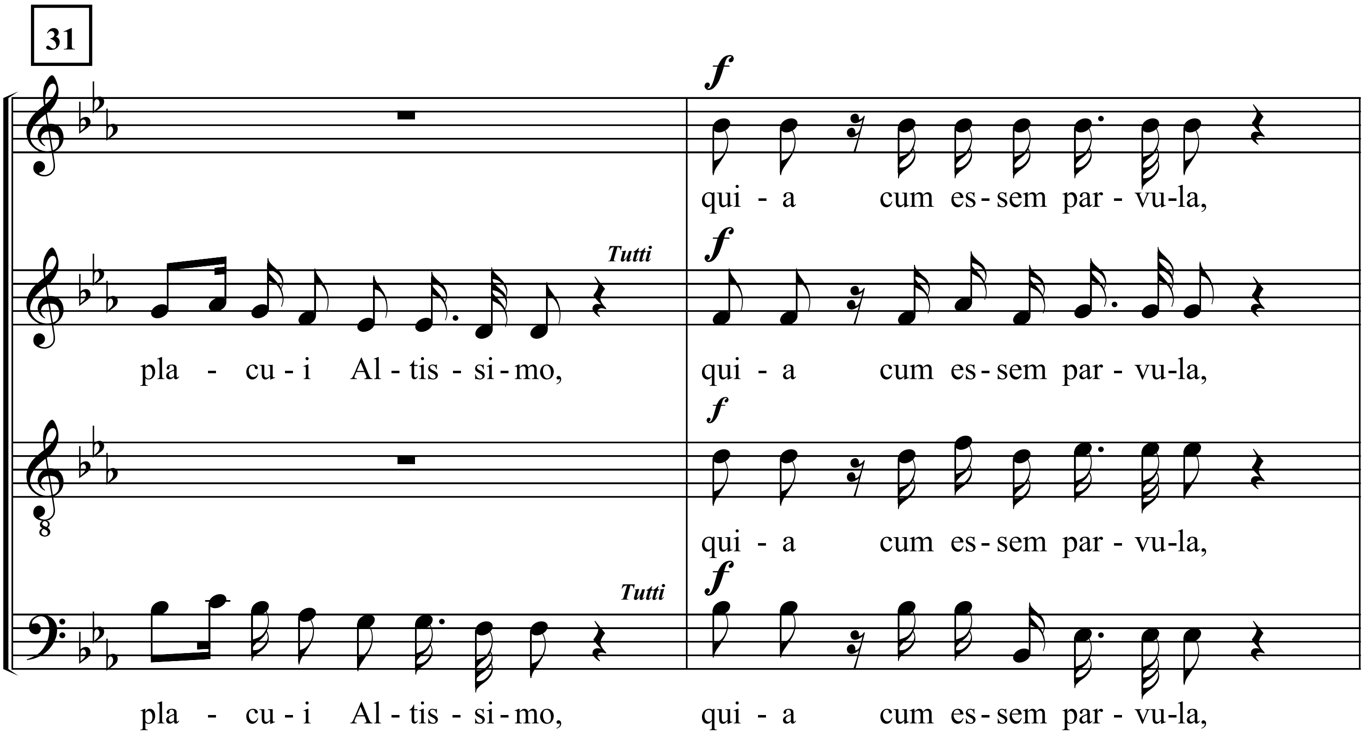

18
p
3
tis - si - mo, pla - cu - i Al - tis - si - mo.
tis - si - mo, pla - cu - i Al - tis - si - mo.
tis - si - mo, pla - cu - i Al - tis - si - mo.
tis - si - mo, pla - cu - i Al - tis - si - mo.

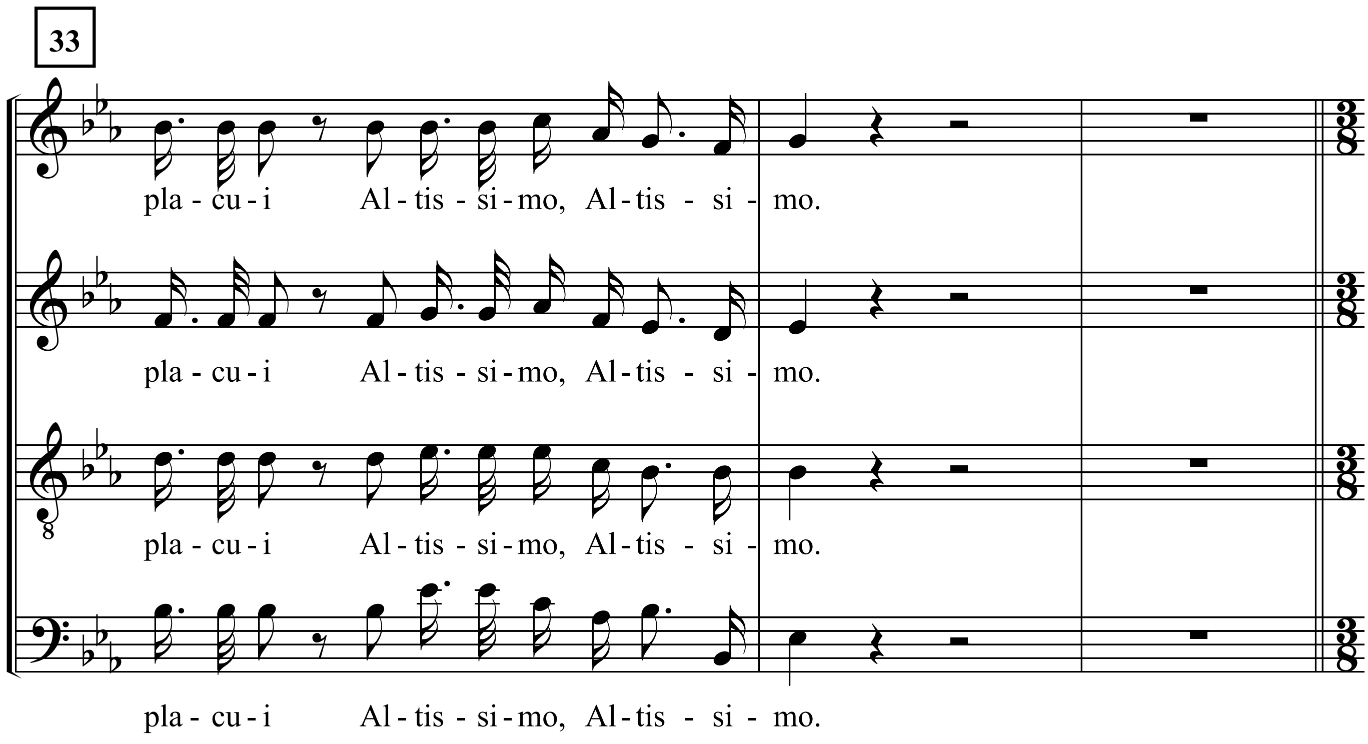

23
Solo p
Con - gra - tu - la - mi - ni mi - hi,
con - gra - tu - la - mi - ni mi - hi, mi - hi,

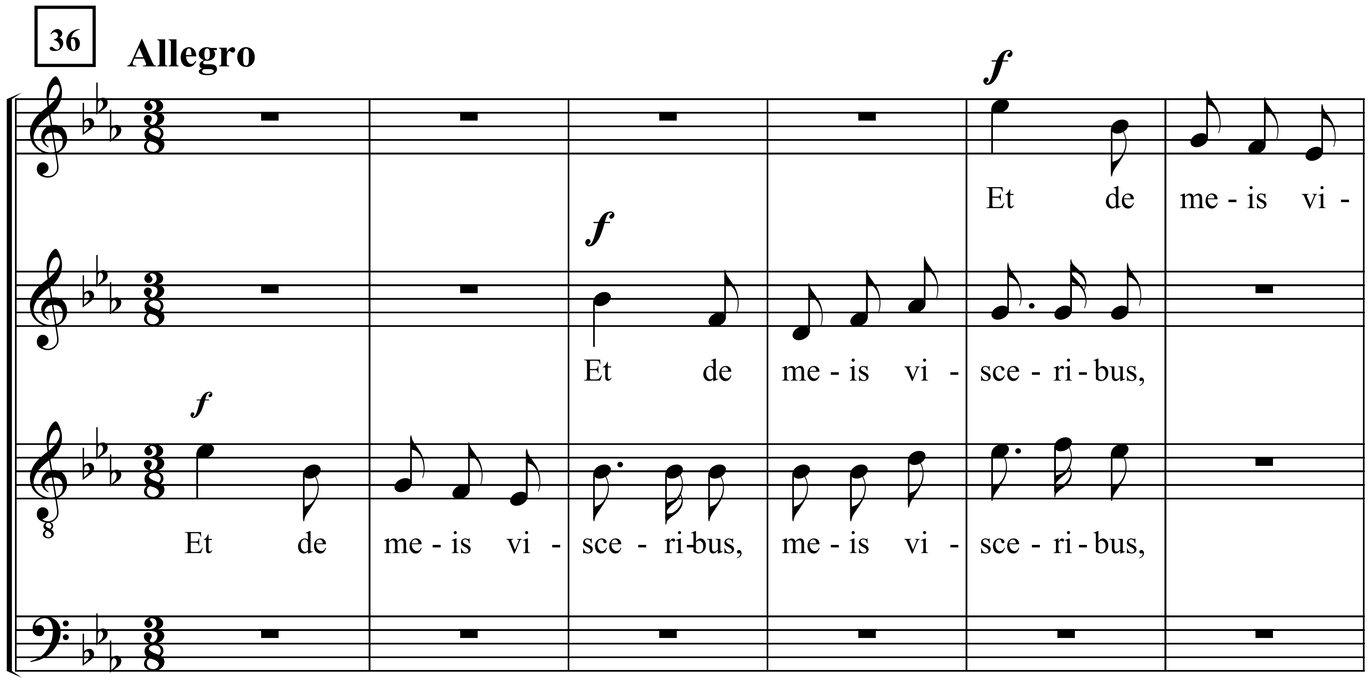

25
Tutti f
o-mnes qui di - li - gi-tis Do-mi - num, con - gra-tu - la - mi-ni mi - hi,
f
Con - gra-tu - la - mi-ni mi - hi, mi - hi,
f
Con - gra-tu - la - mi-ni mi - hi, mi - hi,
f
Con - gra-tu - la - mi-ni mi - hi, mi - hi,

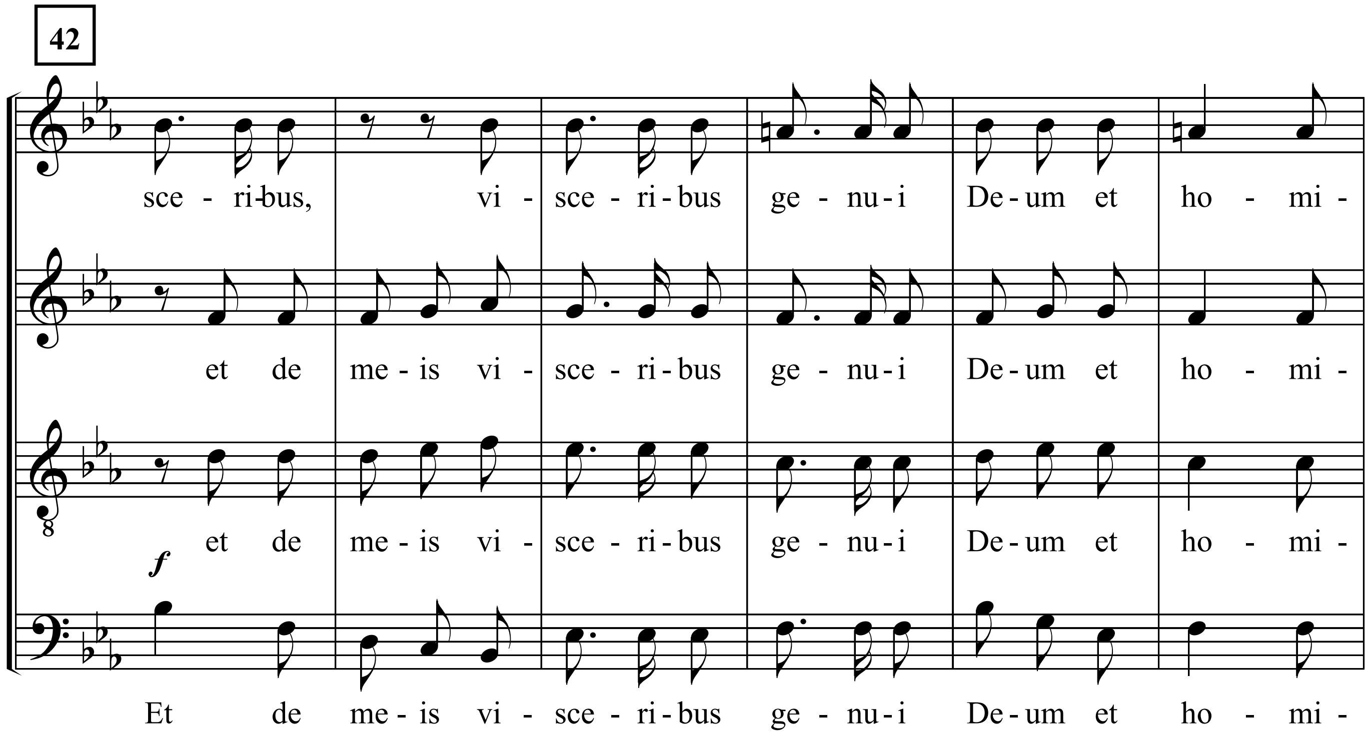

27
o - mnes qui di - li - gi-tis, qui di - li - gi-tis Do - mi-num:
o - mnes qui di - li - gi-tis, qui di - li - gi-tis Do - mi-num:
o - mnes qui di - li - gi-tis, qui di - li - gi-tis Do - mi-num:
o - mnes qui di - li-gi - tis, qui di - li - gi-tis Do - mi-num:

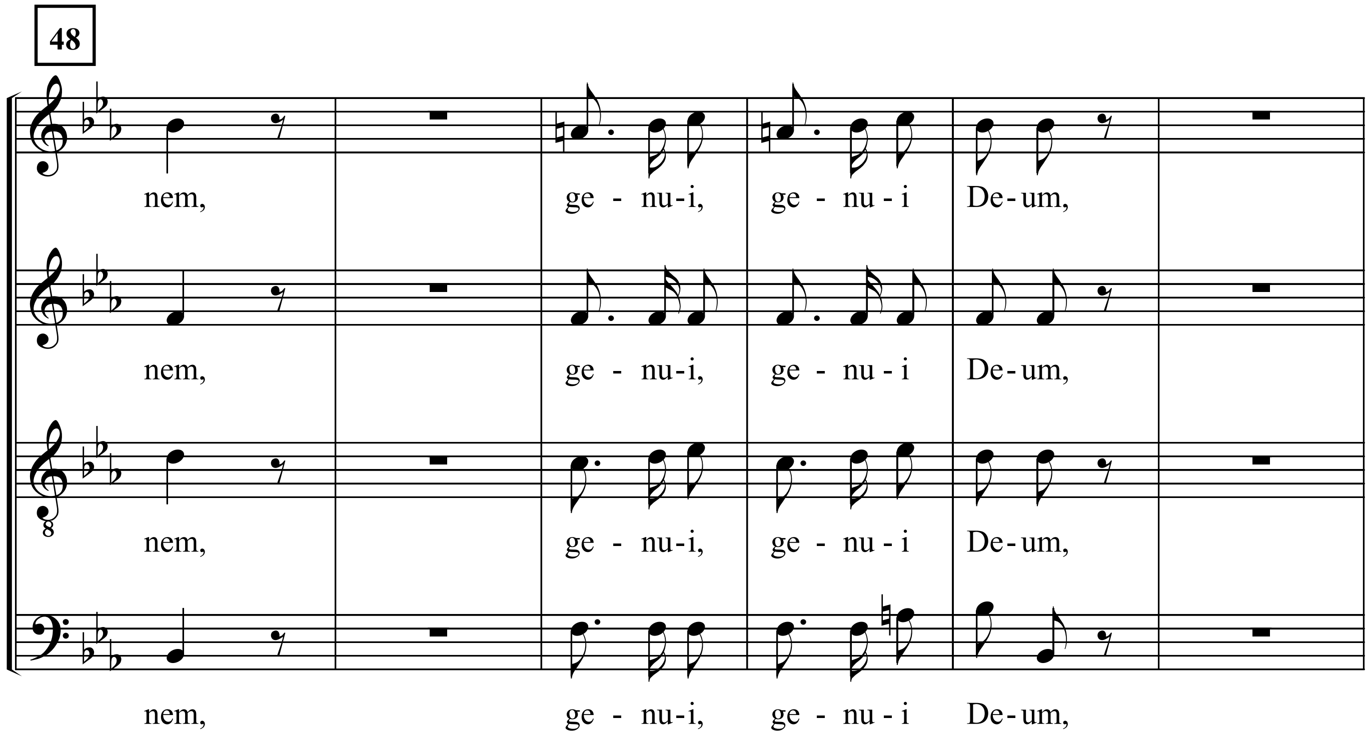

29
Duo p
qui - a cum es - sem par - vu - la,
qui - a cum es - sem par - vu - la,
Duo p
qui - a cum es - sem par - vu - la,
qui - a cum es - sem par - vu - la,

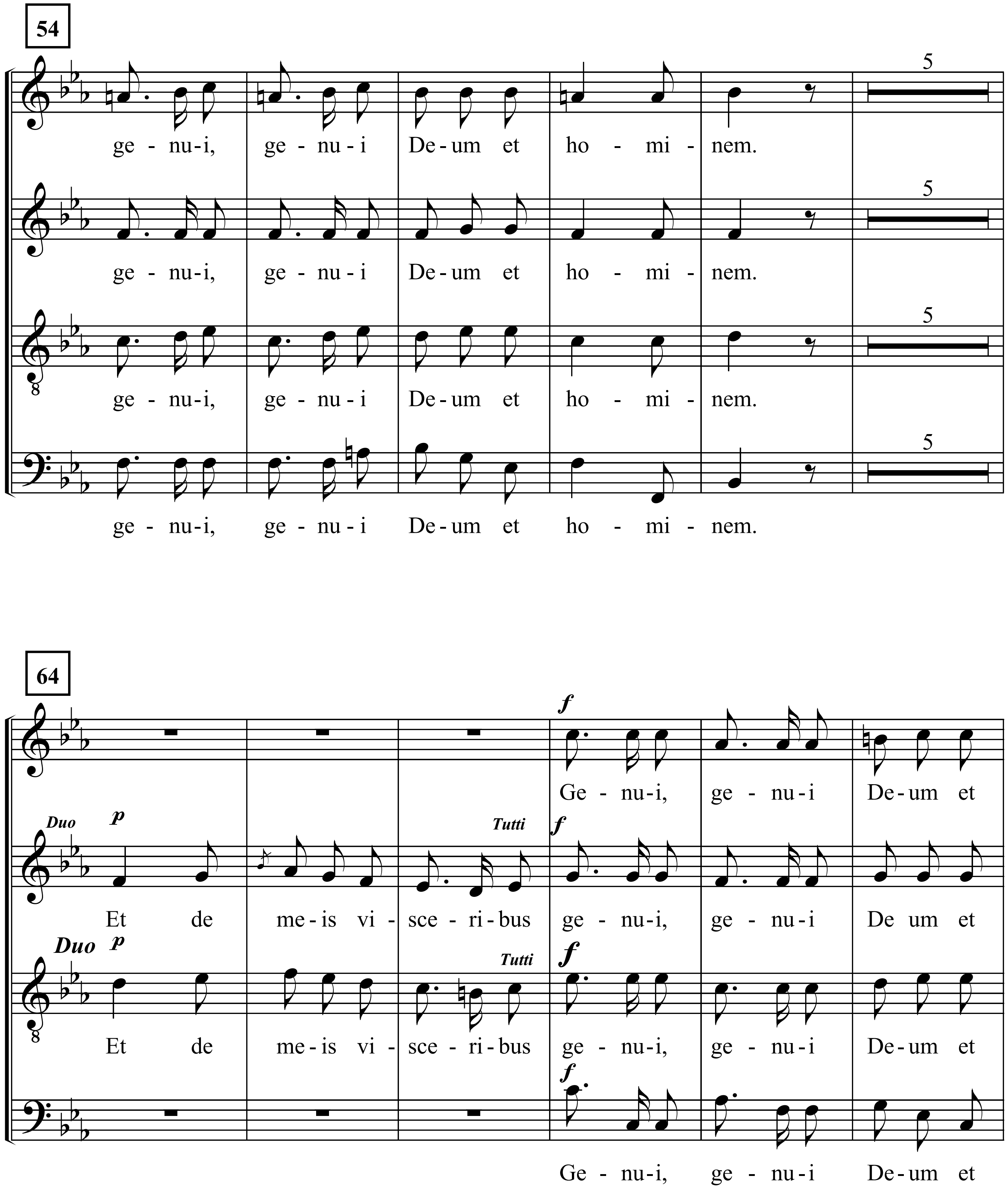

31
f
qui - a cum es - sem par - vu - la,
Tutti
f
pla - cu - i Al - tis - si - mo,
qui - a cum es - sem par - vu - la,
f
qui - a cum es - sem par - vu - la,
Tutti
f
pla - cu - i Al - tis - si - mo,
qui - a cum es - sem par - vu - la,

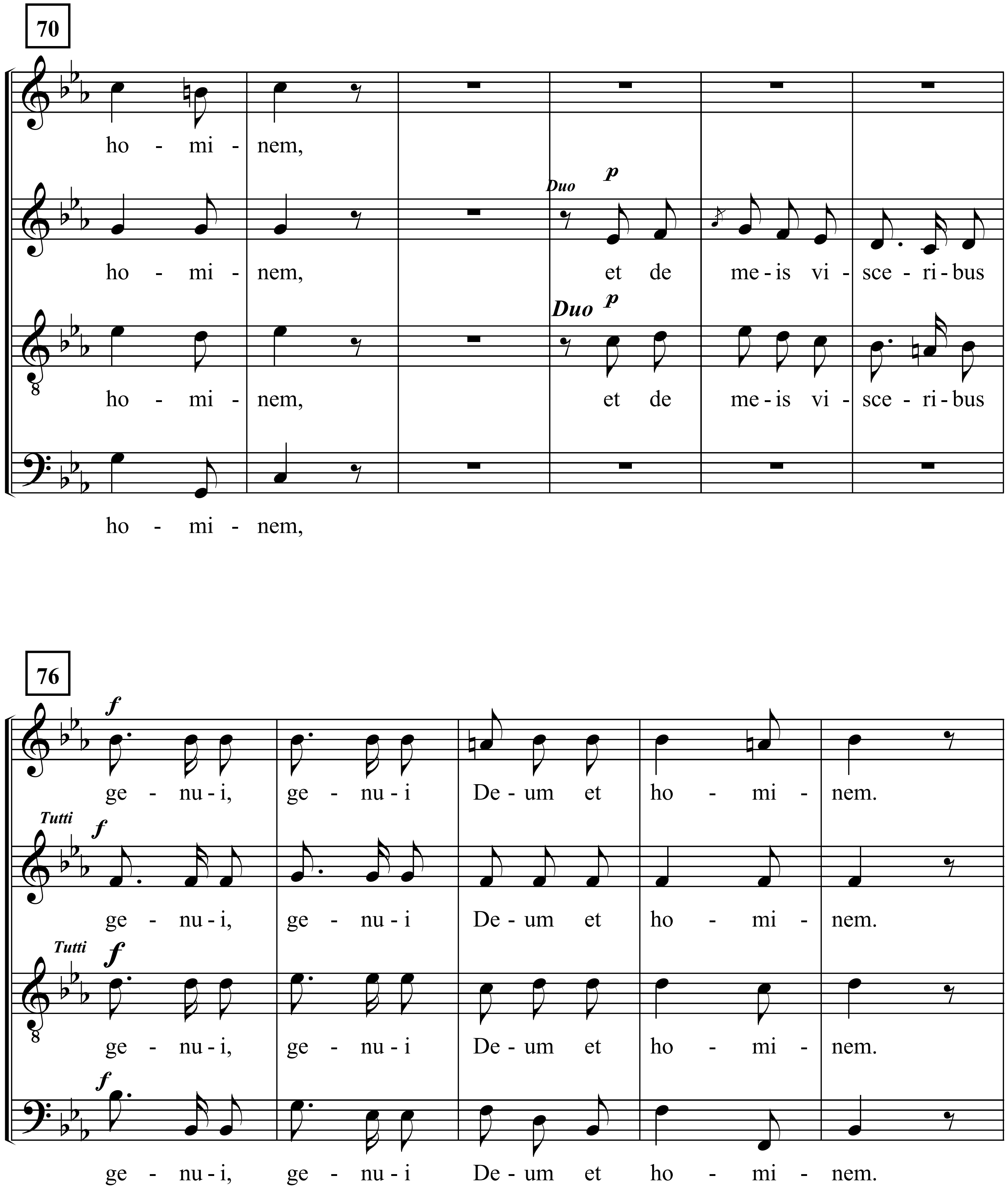

33
pla - cu - i Al - tis - si - mo, Al - tis - si - mo.
pla - cu - i Al - tis - si - mo, Al - tis - si - mo.
8
pla - cu - i Al - tis - si - mo, Al - tis - si - mo.
pla - cu - i Al - tis - si - mo, Al - tis - si - mo.


36
Allegro
f
Et de me - is vi -
f
Et de me - is vi - sce - ri - bus,
f
8
Et de me - is vi - sce - ri - bus, me - is vi - sce - ri - bus,

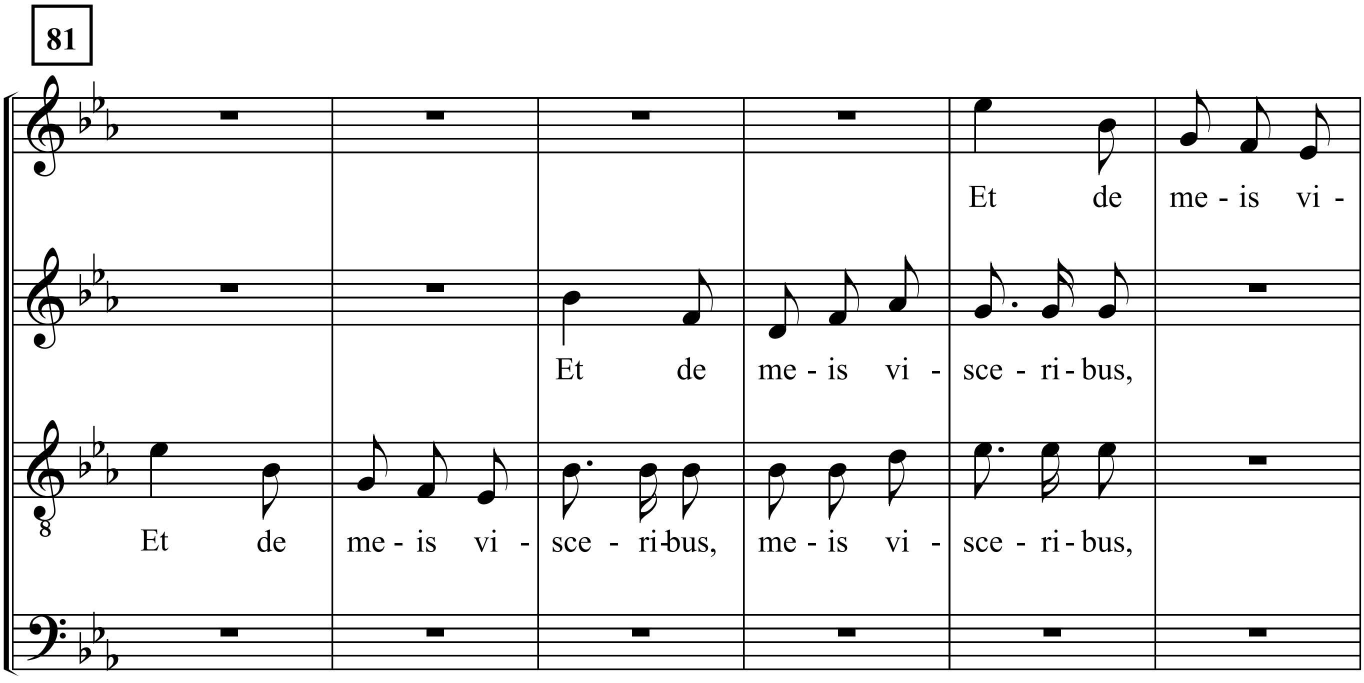

42
sce - ri-bus, vi - sce - ri - bus ge - nu - i De - um et ho - mi -
et de me - is vi - sce - ri - bus ge - nu - i De - um et ho - mi -
et de me - is vi - sce - ri - bus ge - nu - i De - um et ho - mi -
f
Et de me - is vi - sce - ri - bus ge - nu - i De - um et ho - mi -

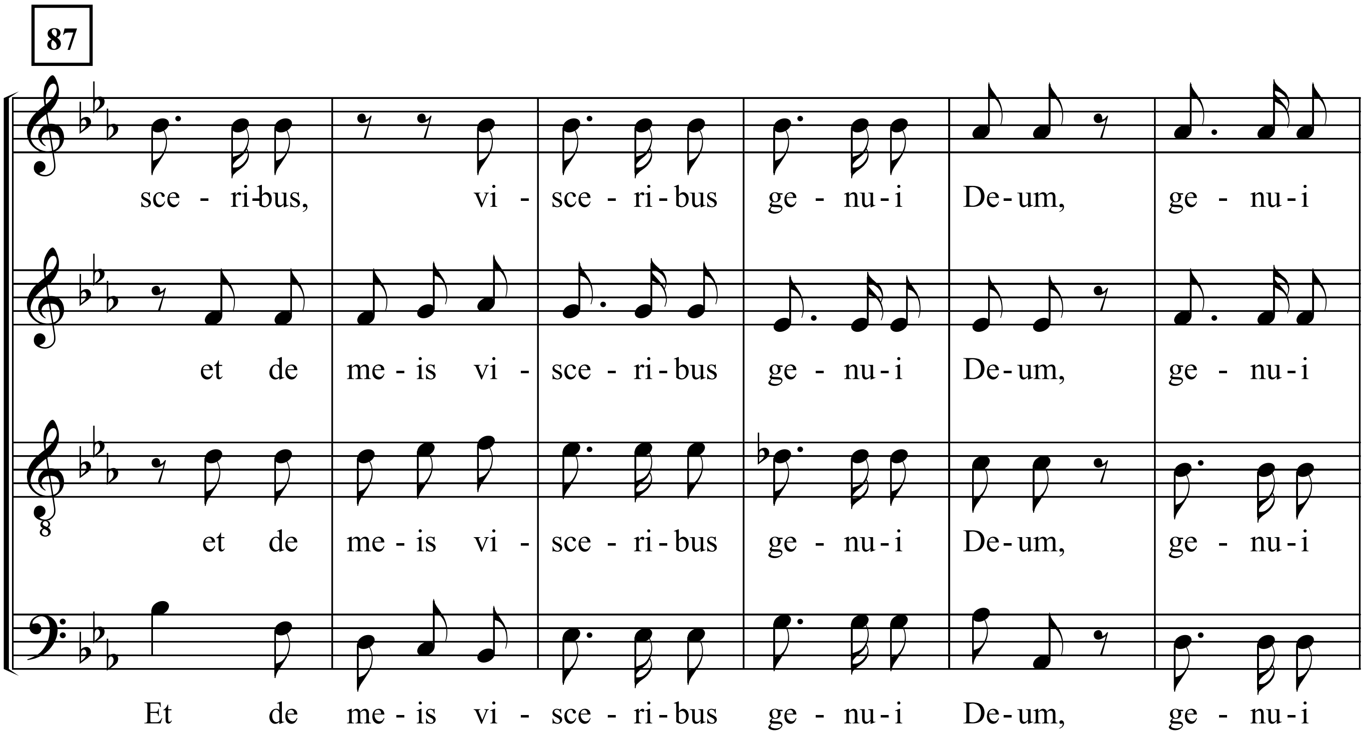

48
nem, ge - nu - i, ge - nu - i De - um,
nem, ge - nu - i, ge - nu - i De - um,
nem, ge - nu - i, ge - nu - i De - um,
nem, ge - nu - i, ge - nu - i De - um,

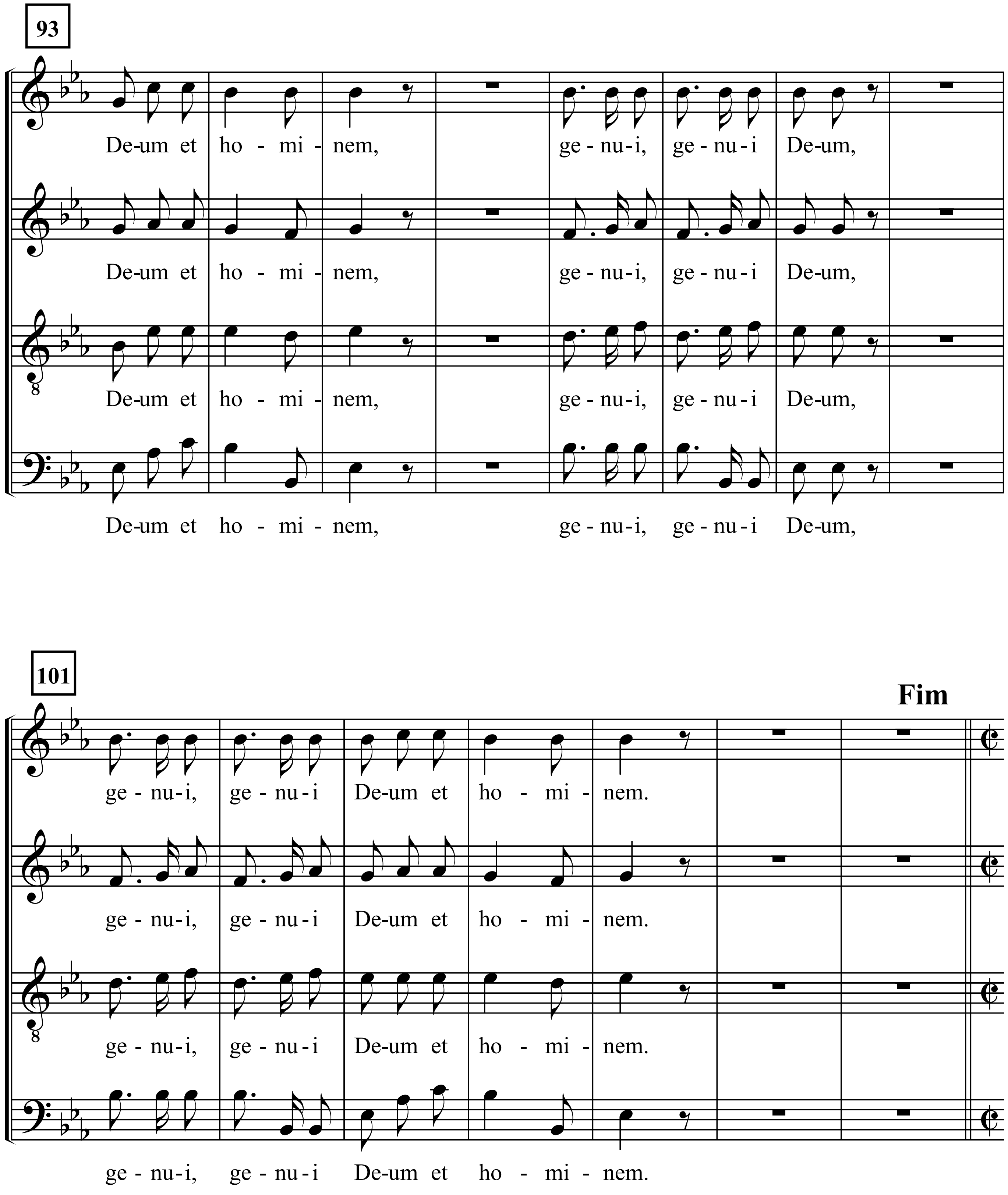

54
5
ge - nu-i, ge - nu - i De-um et ho - mi - nem.
5
ge - nu-i, ge - nu - i De-um et ho - mi - nem.
5
ge - nu-i, ge - nu - i De-um et ho - mi - nem.
5
ge - nu-i, ge - nu - i De-um et ho - mi - nem.
64
f
Ge - nu-i, ge - nu-i De-um et
Duo p
Tutti f
Et de me-is vi - sce - ri-bus ge - nu-i, ge - nu-i De um et
Duo p
Tutti f
Et de me-is vi - sce - ri-bus ge - nu-i, ge - nu-i De-um et
f
Ge - nu-i, ge - nu-i De-um et

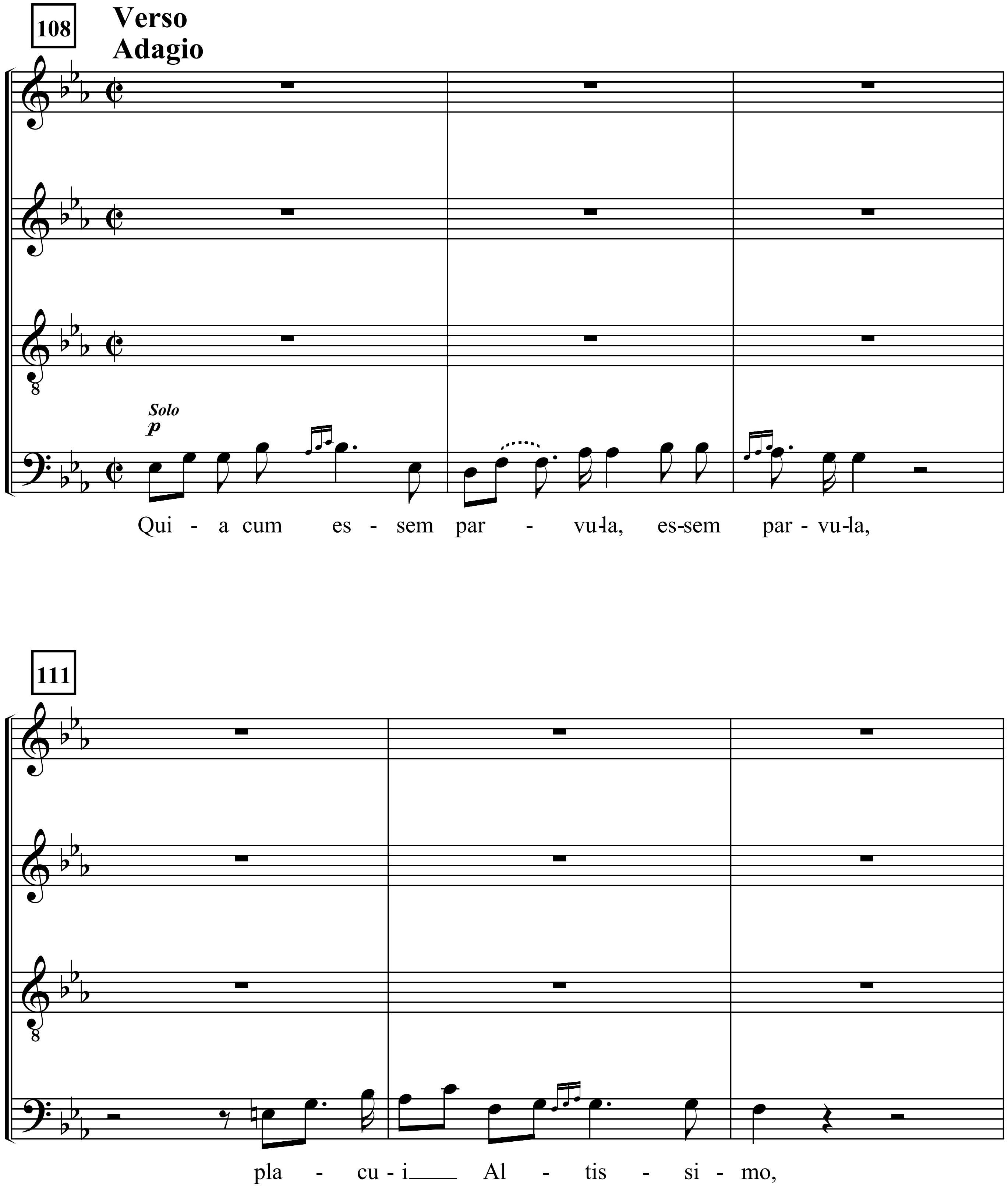


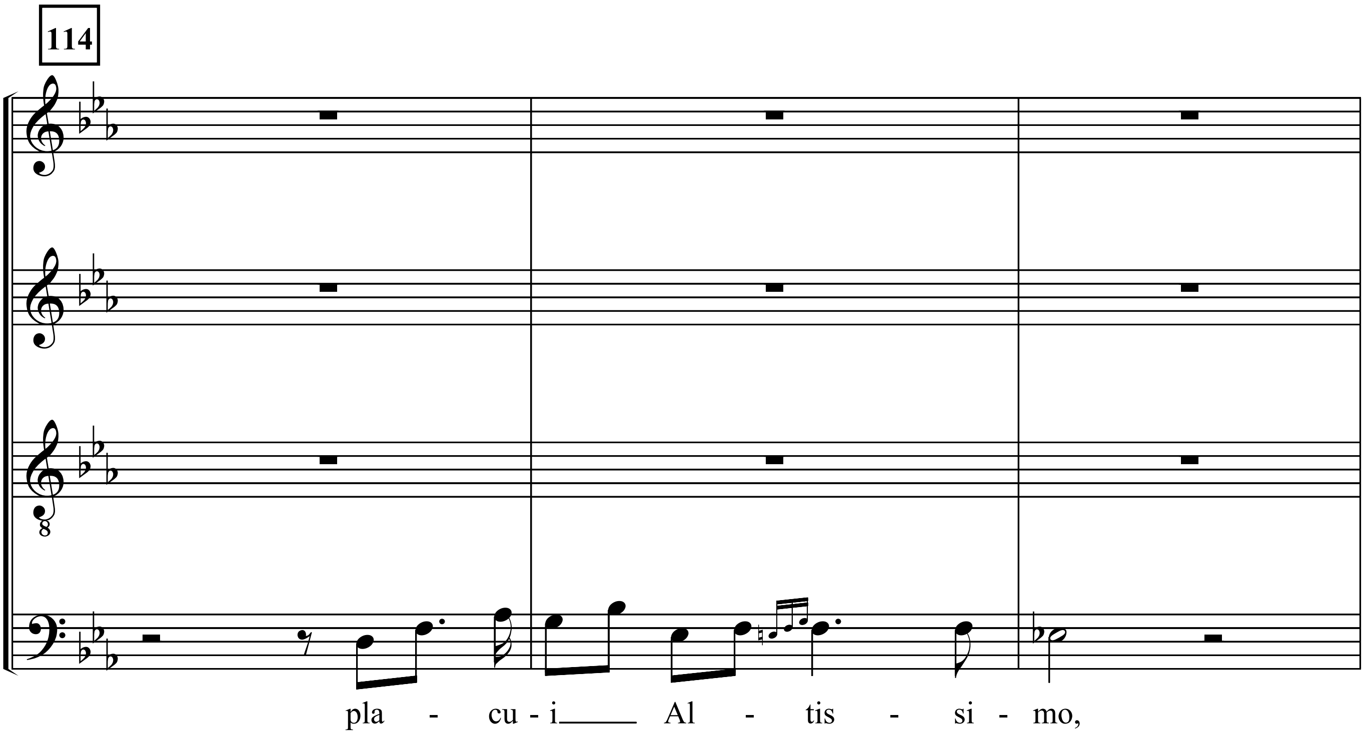
70
ho - mi - nem,
Duo p
ho - mi - nem, et de me - is vi - sce - ri - bus
Duo p
ho - mi - nem, et de me - is vi - sce - ri - bus
ho - mi - nem,
76
f
ge - nu - i, ge - nu - i De - um et ho - mi - nem.
Tutti f
ge - nu - i, ge - nu - i De - um et ho - mi - nem.
Tutti f
ge - nu - i, ge - nu - i De - um et ho - mi - nem.
f
ge - nu - i, ge - nu - i De - um et ho - mi - nem.

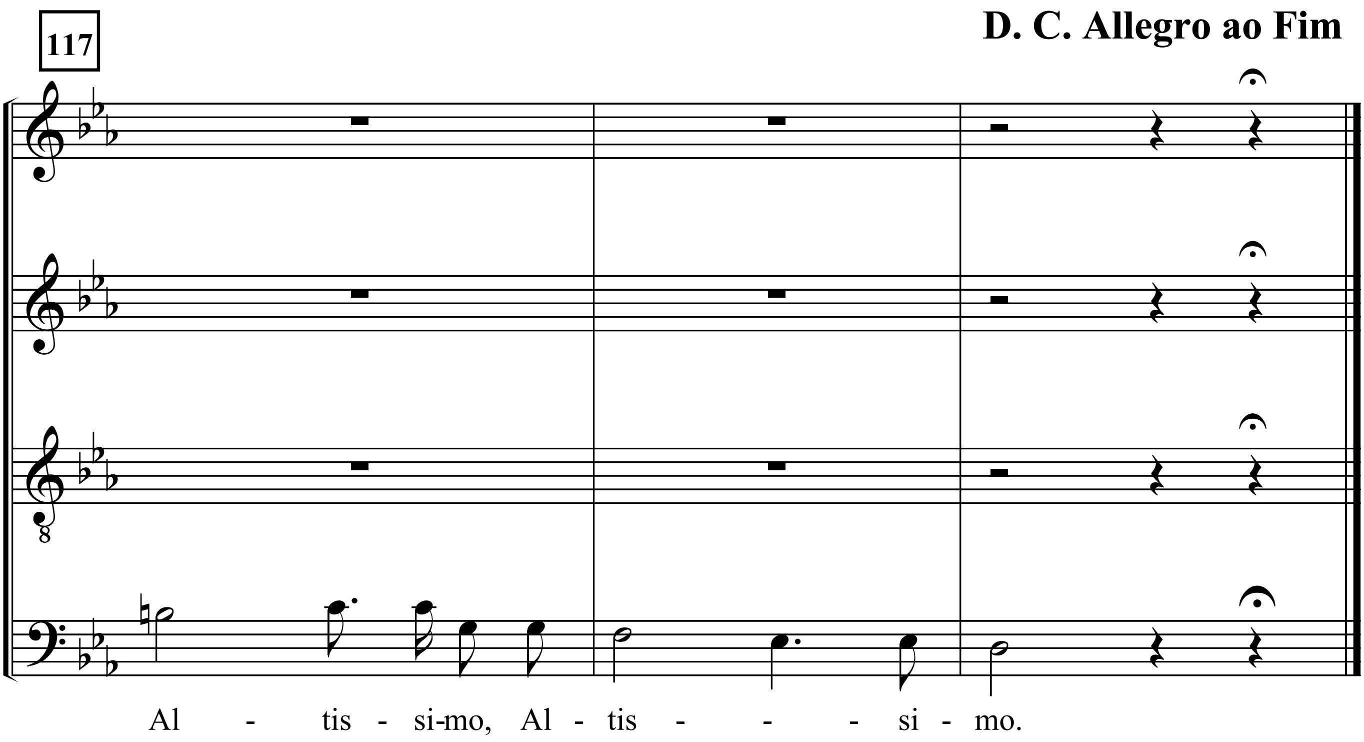

81
Et de me - is vi -
Et de me - is vi - sce - ri - bus,
Et de me - is vi - sce - ri-bus, me - is vi - sce - ri - bus,


87
sce - ri-bus, vi - sce - ri - bus ge - nu - i De - um, ge - nu - i
et de me - is vi - sce - ri - bus ge - nu - i De - um, ge - nu - i
et de me - is vi - sce - ri - bus ge - nu - i De - um, ge - nu - i
Et de me - is vi - sce - ri - bus ge - nu - i De - um, ge - nu - i


93
De-um et ho - mi - nem, ge - nu-i, ge - nu - i De-um,
De-um et ho - mi - nem, ge - nu-i, ge - nu - i De-um,
De-um et ho - mi - nem, ge - nu-i, ge - nu - i De-um,
De-um et ho - mi - nem, ge - nu-i, ge - nu - i De-um,
101
Fim
ge - nu-i, ge - nu - i De-um et ho - mi - nem.
ge - nu-i, ge - nu - i De-um et ho - mi - nem.
ge - nu-i, ge - nu - i De-um et ho - mi - nem.
ge - nu-i, ge - nu - i De-um et ho - mi - nem.


108
Verso
Adagio
Solo
p
Qui - a cum es - sem par - vu-la, es-sem par - vu-la,
111
pla - cu - i Al - tis - si - mo,


114
pla - cu - i Al - tis - si - mo,


117
D. C. Allegro ao Fim
Al - tis - si-mo, Al - tis - - - si - mo.

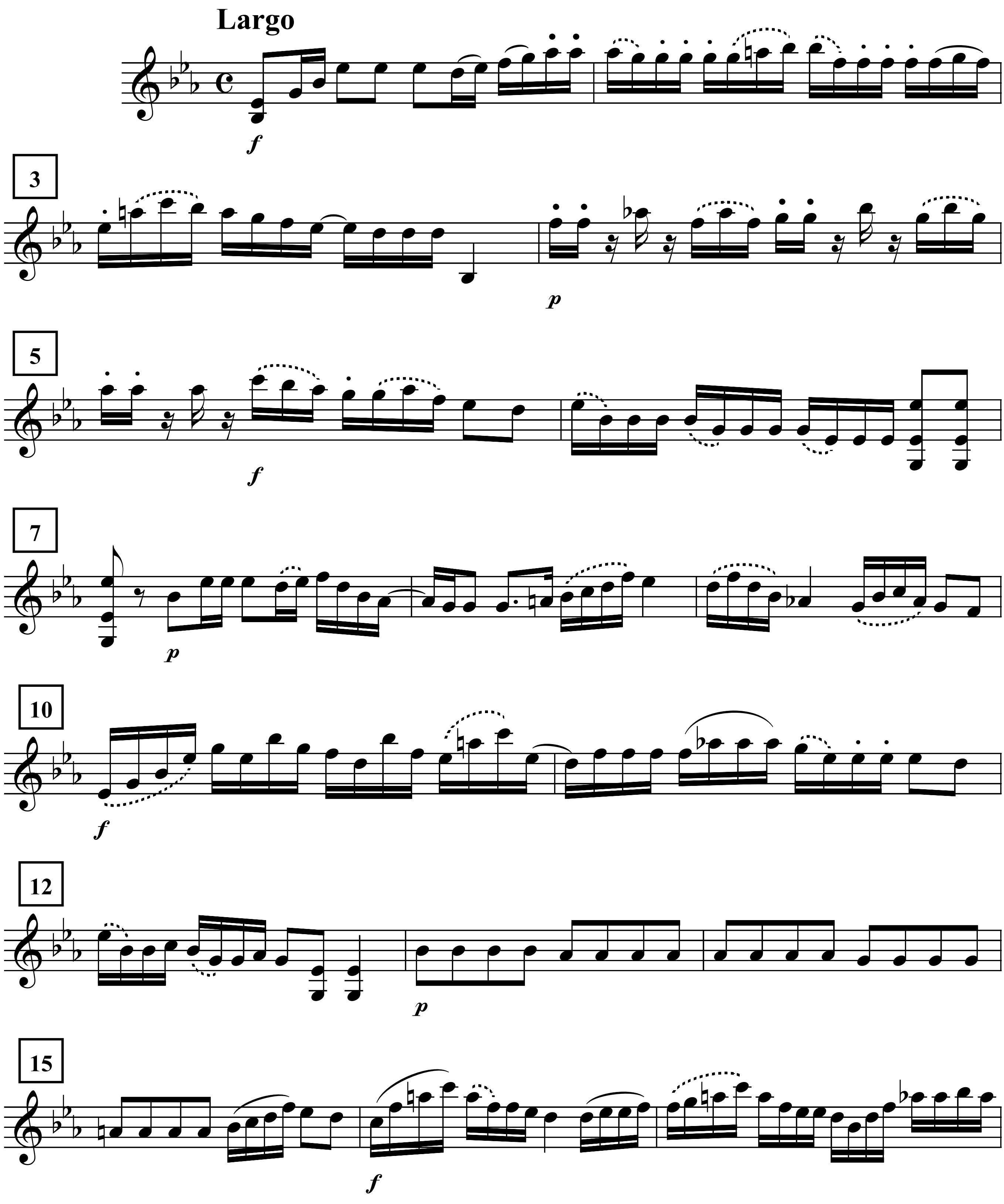
Violino I

Congratulamini mihi

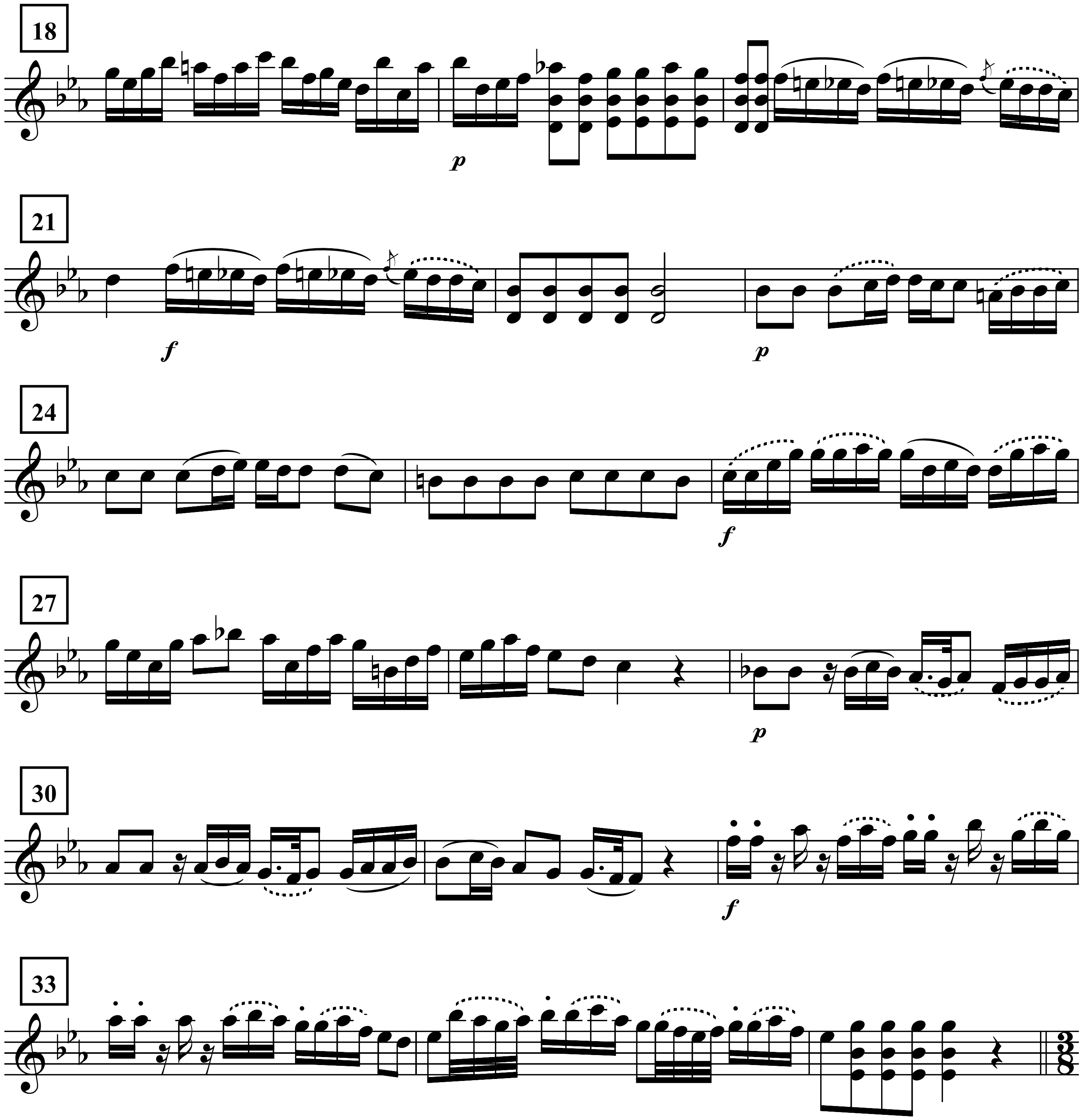
Responsório de Nossa Senhora

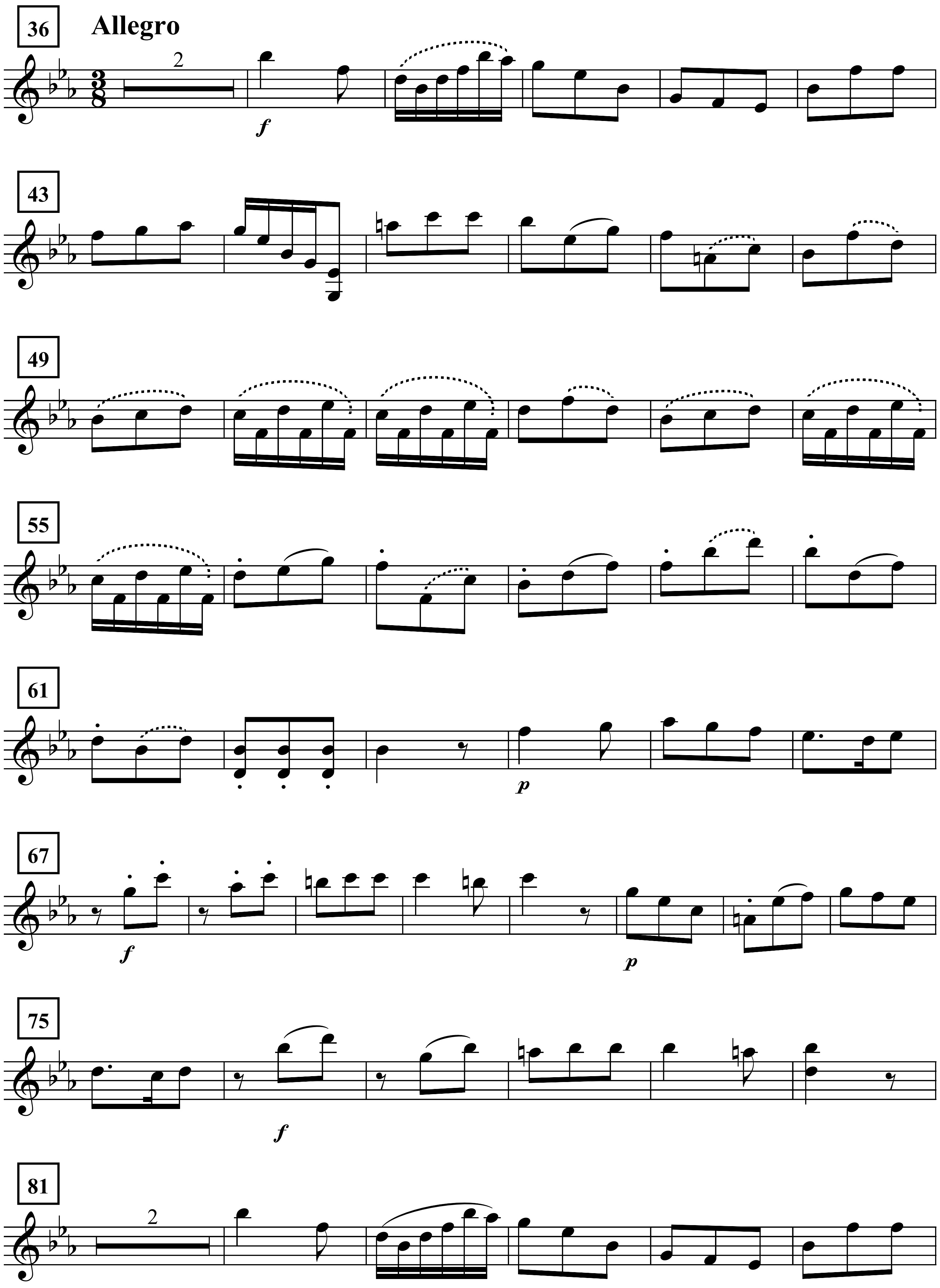
Edição: Paulo Castagna
Fonte: CCSL

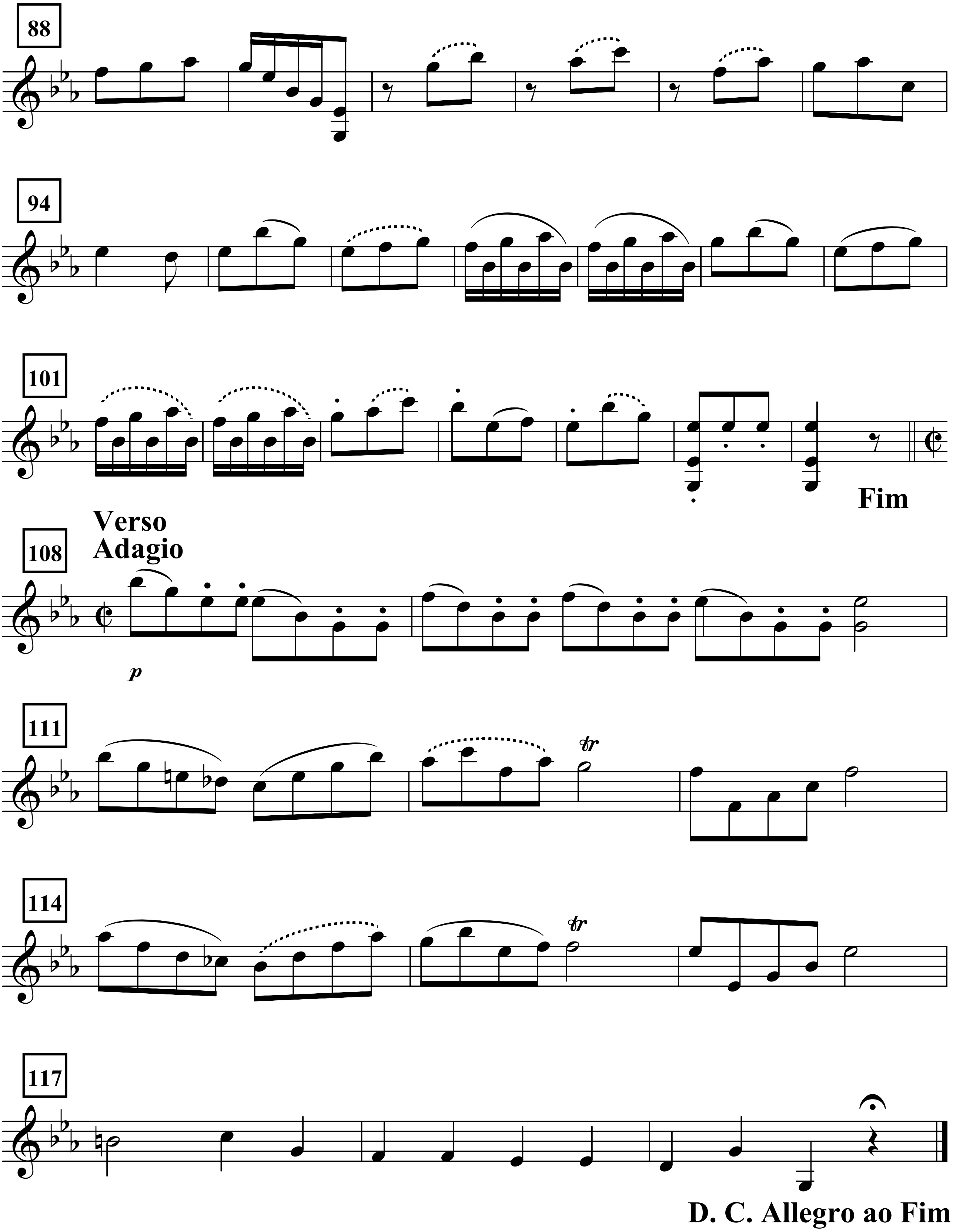
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi* [Violino I] **2**




36
Allegro
2
f
43
49
55
61
p
67
f
p
75
f
81
2


88
94
101
Fim
108
Verso
Adagio
p
111
tr
114
tr
117
D. C. Allegro ao Fim

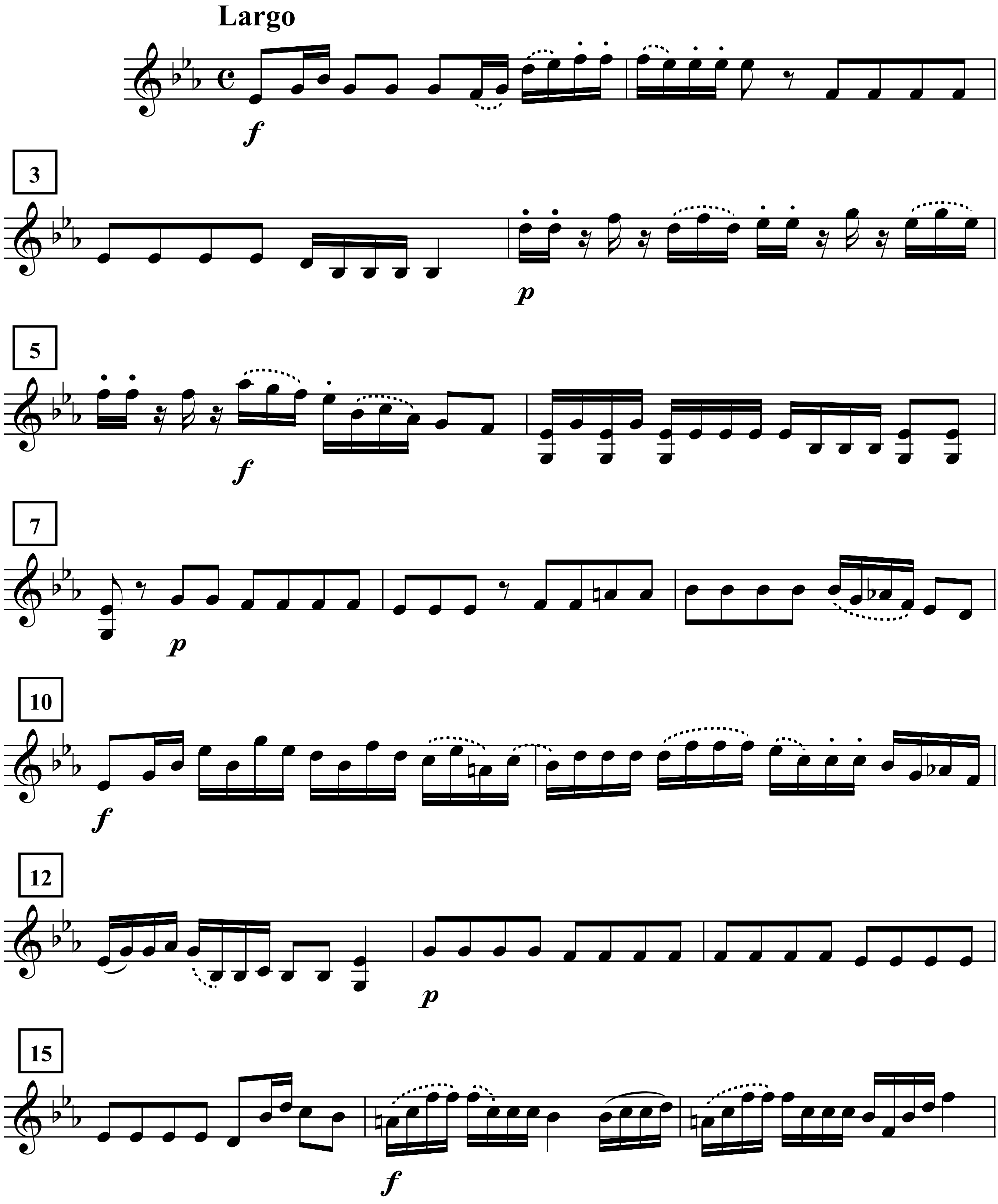
Violino II

Congratulamini mihi

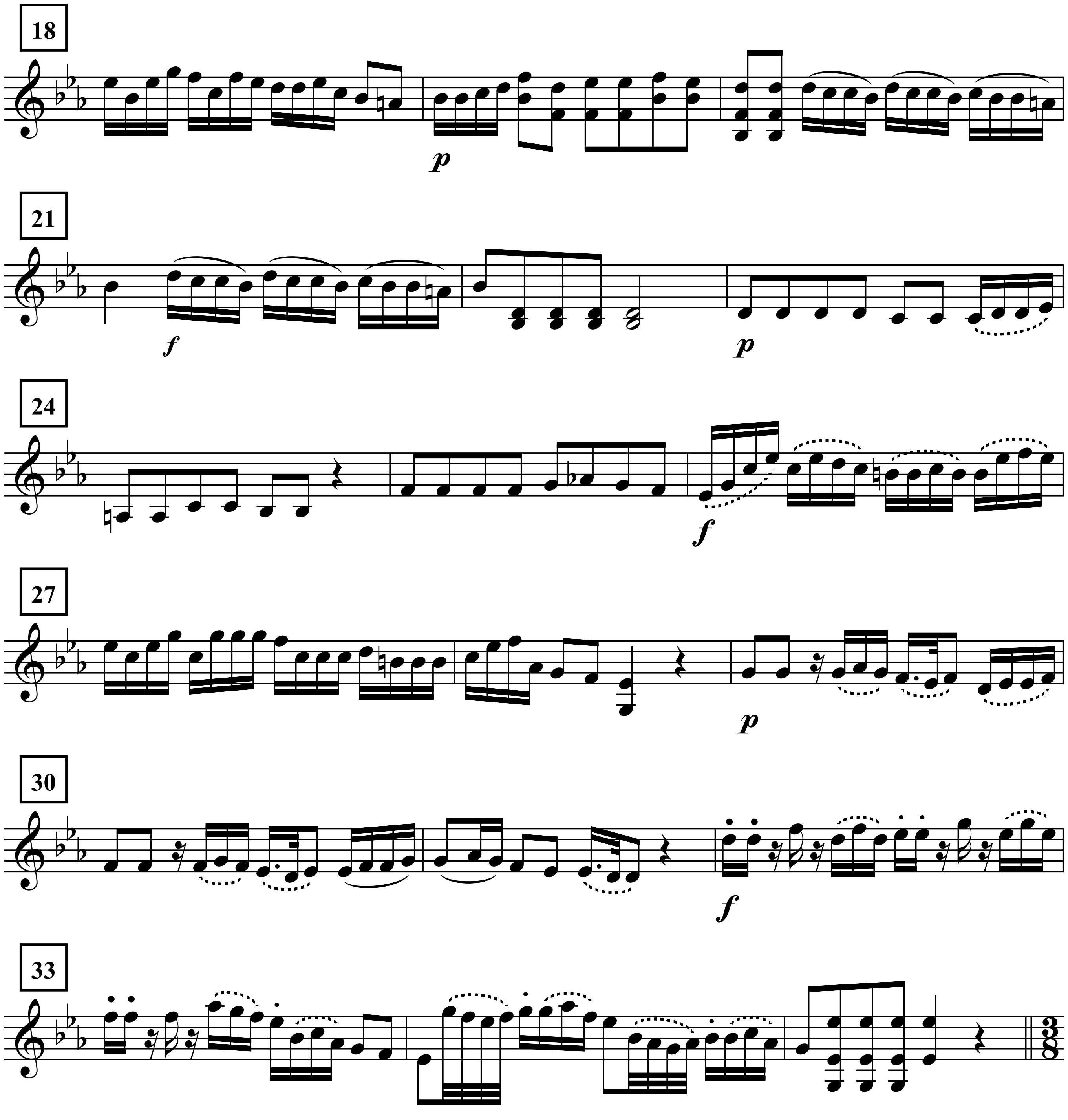
Responsório de Nossa Senhora

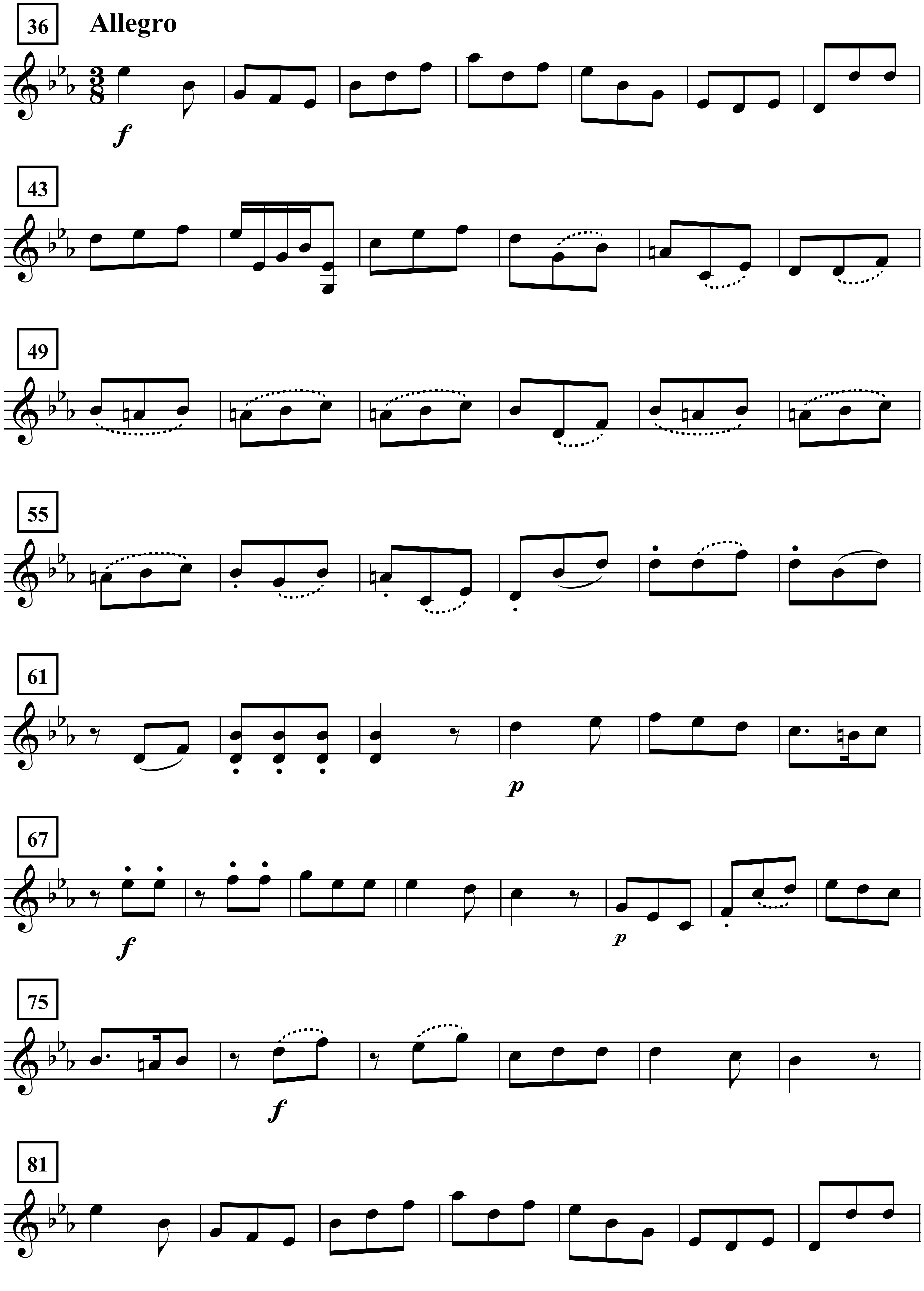
Edição: Paulo Castagna
Fonte: CCSL

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

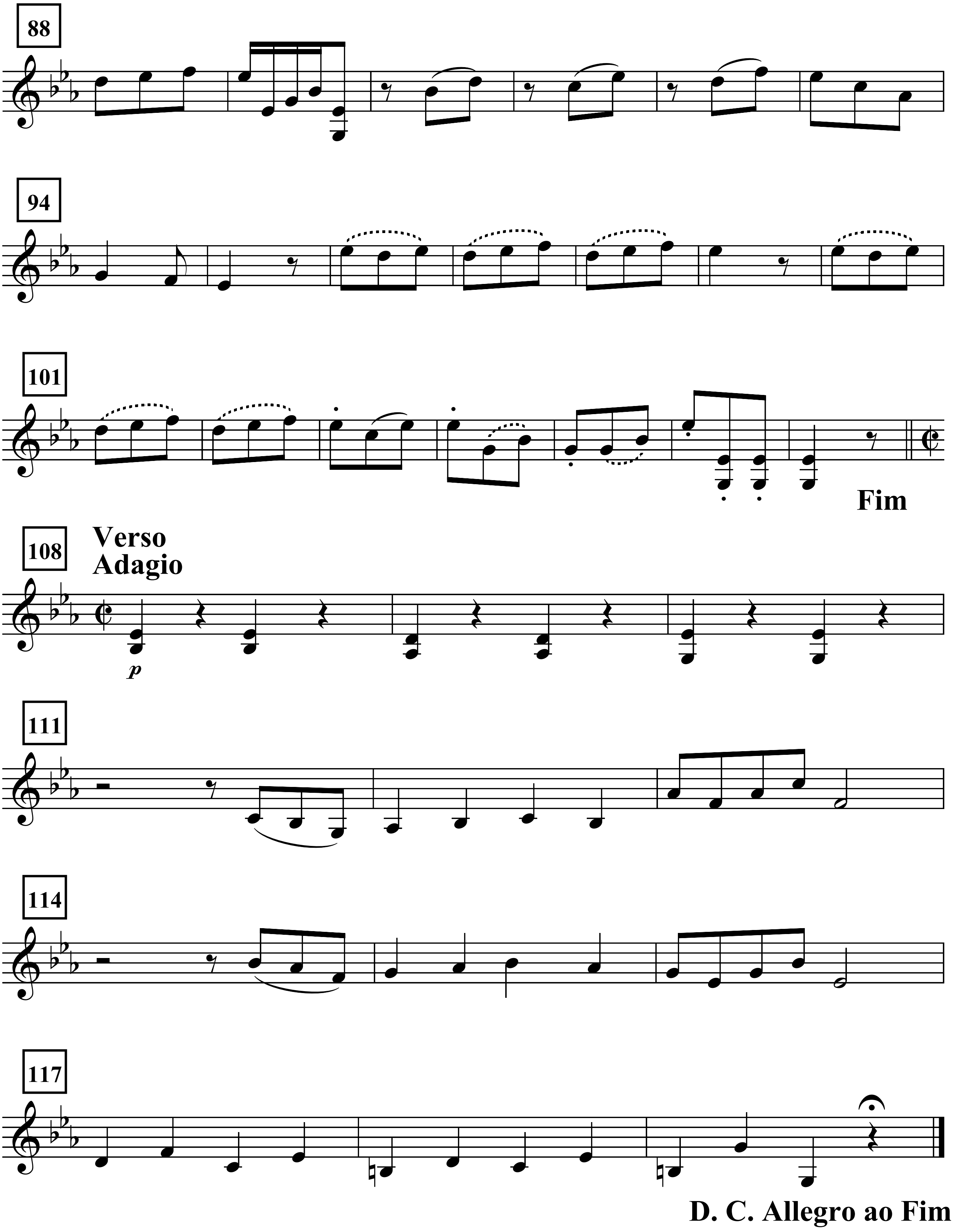


José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi* [Violino II] **2**




36
Allegro
f
43
49
55
61
p
67
f
p
75
f
81

José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi* [Violino II] 4



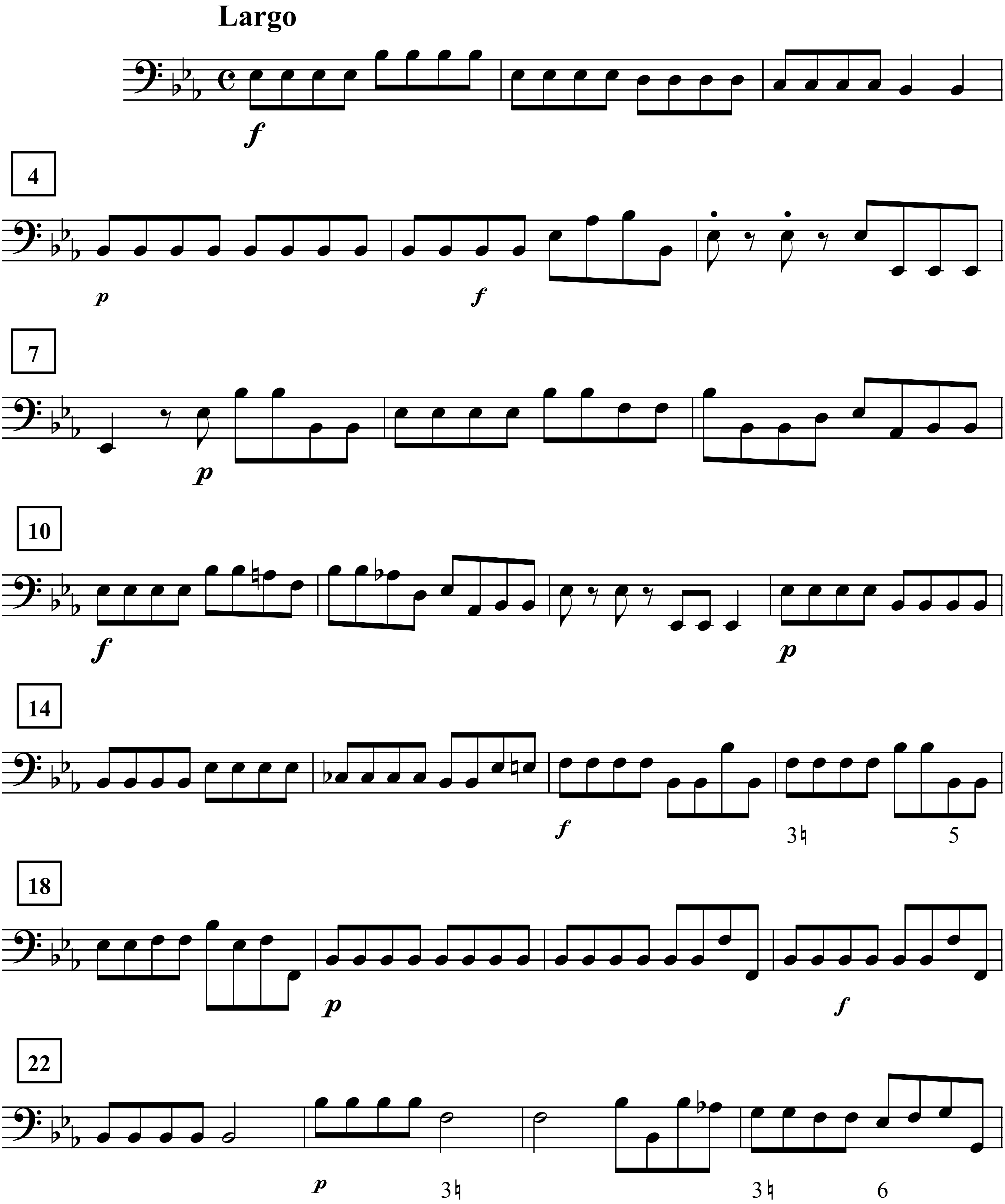
Baixo

Congratulamini mihi

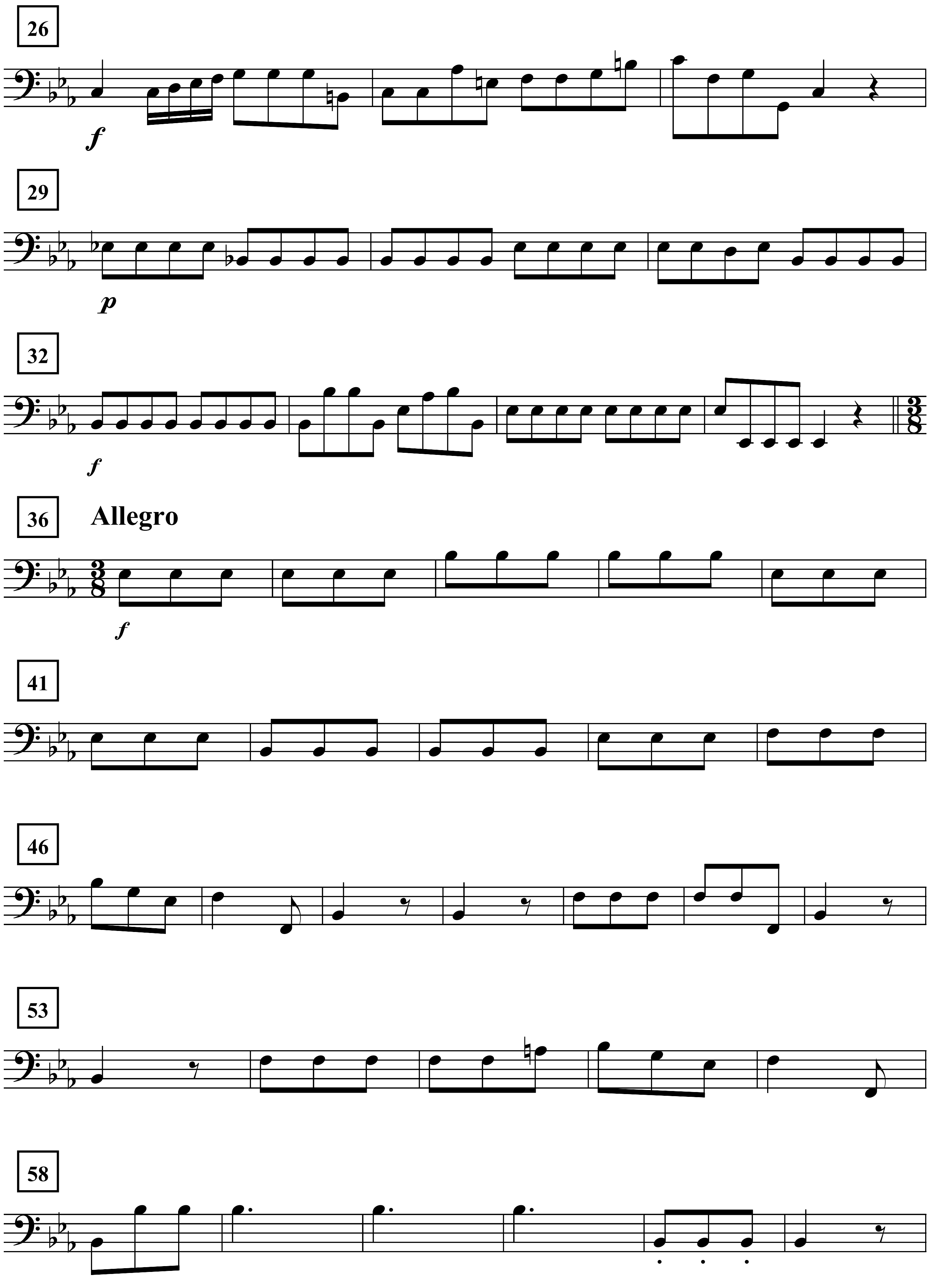
Responsório de Nossa Senhora

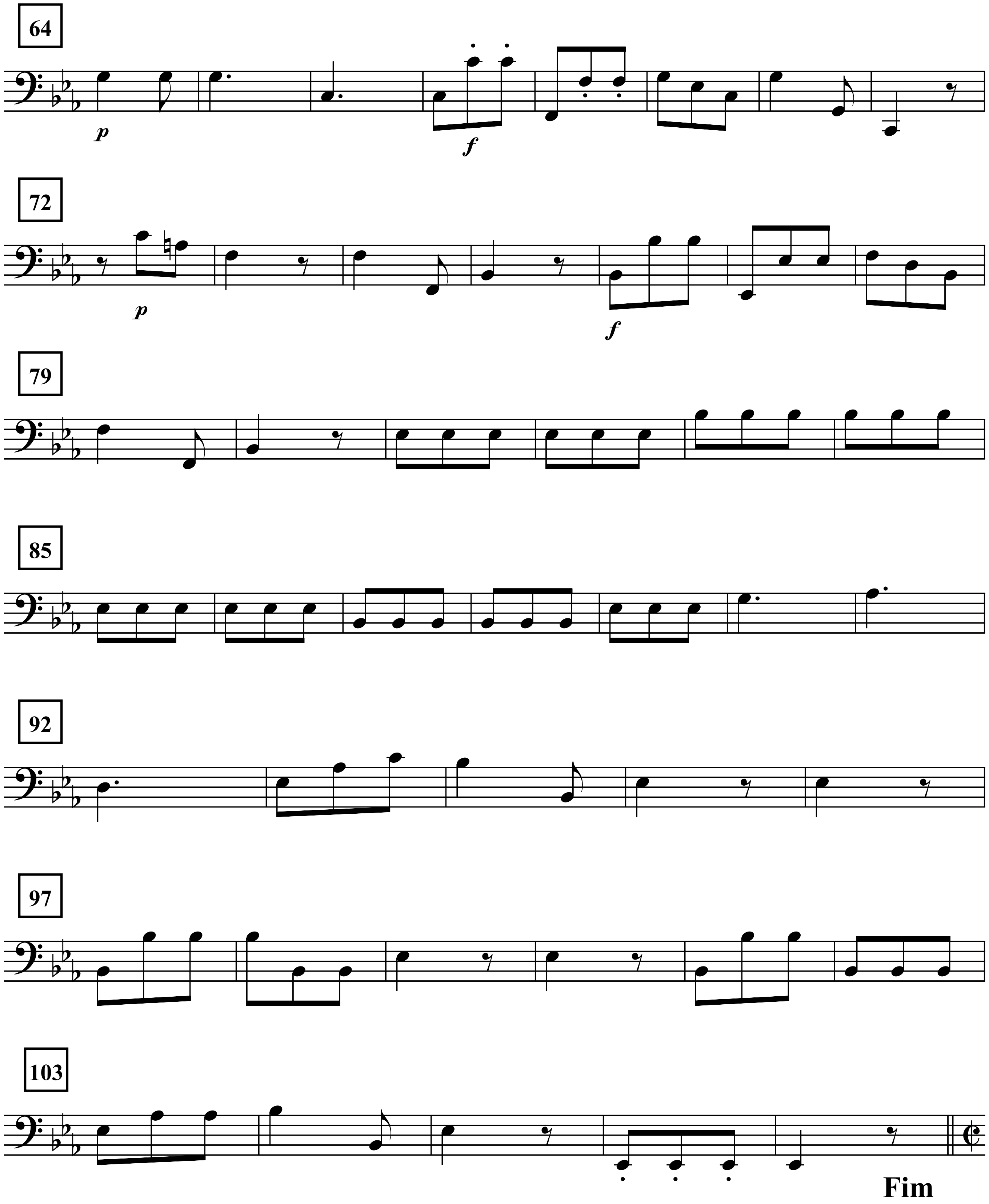
Edição: Paulo Castagna
Fonte: CCSL

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

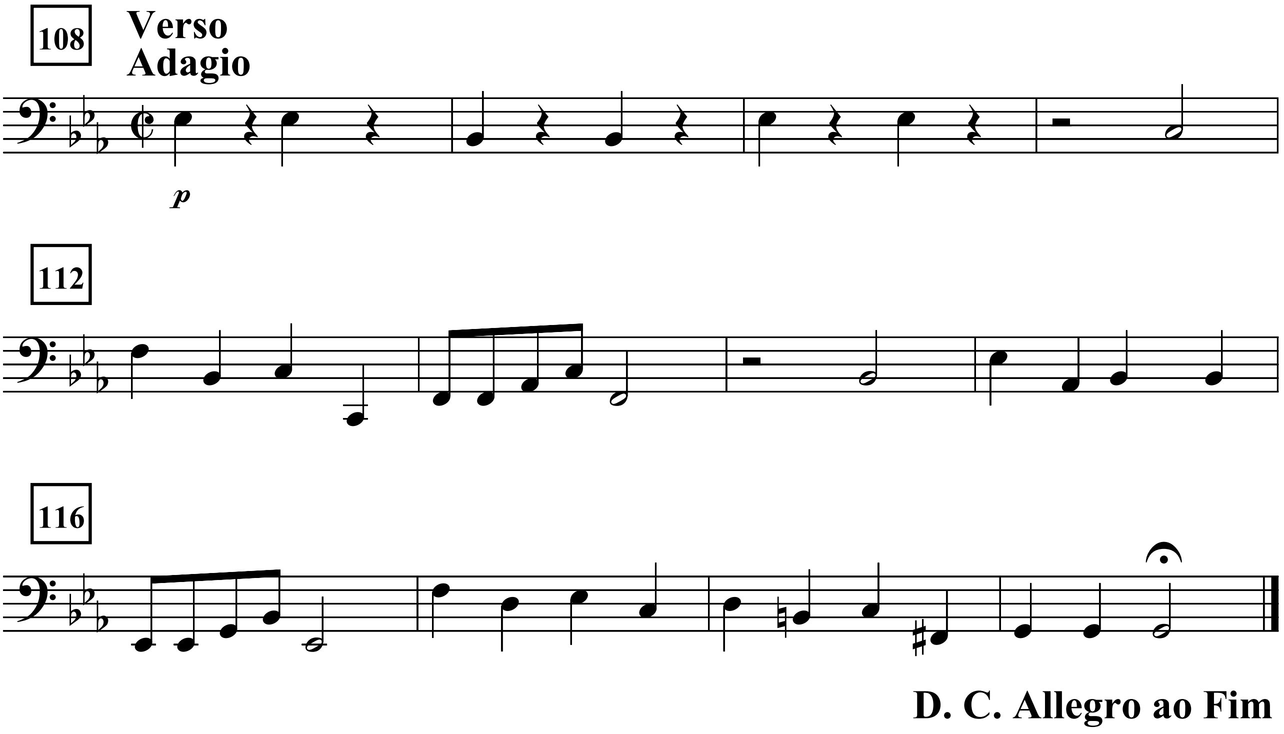


José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi* [Baixo] **2**




64
p
f
72
p
f
79
85
92
97
103
Fim

José Joaquim Emerico Lobo de Mesquita - *Congratulamini mihi* [Baixo] **4**



José Joaquim Emerico Lobo de Mesquita
(1746-1805)

Beata Mater
PAMM 03

Edição: Paulo Castagna

coro a 3 vozes, flauta, trompa, violino, baixo
(3 voices choir, flute, french horn, violin, bass)

Partes:
- Trompa em Fá 1
- Trompa em Fá 2
- Coro (SATB)
- Violinos I
- Violinos II
- Violas
- Baixo

92 p.

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Rio de Janeiro, 2017

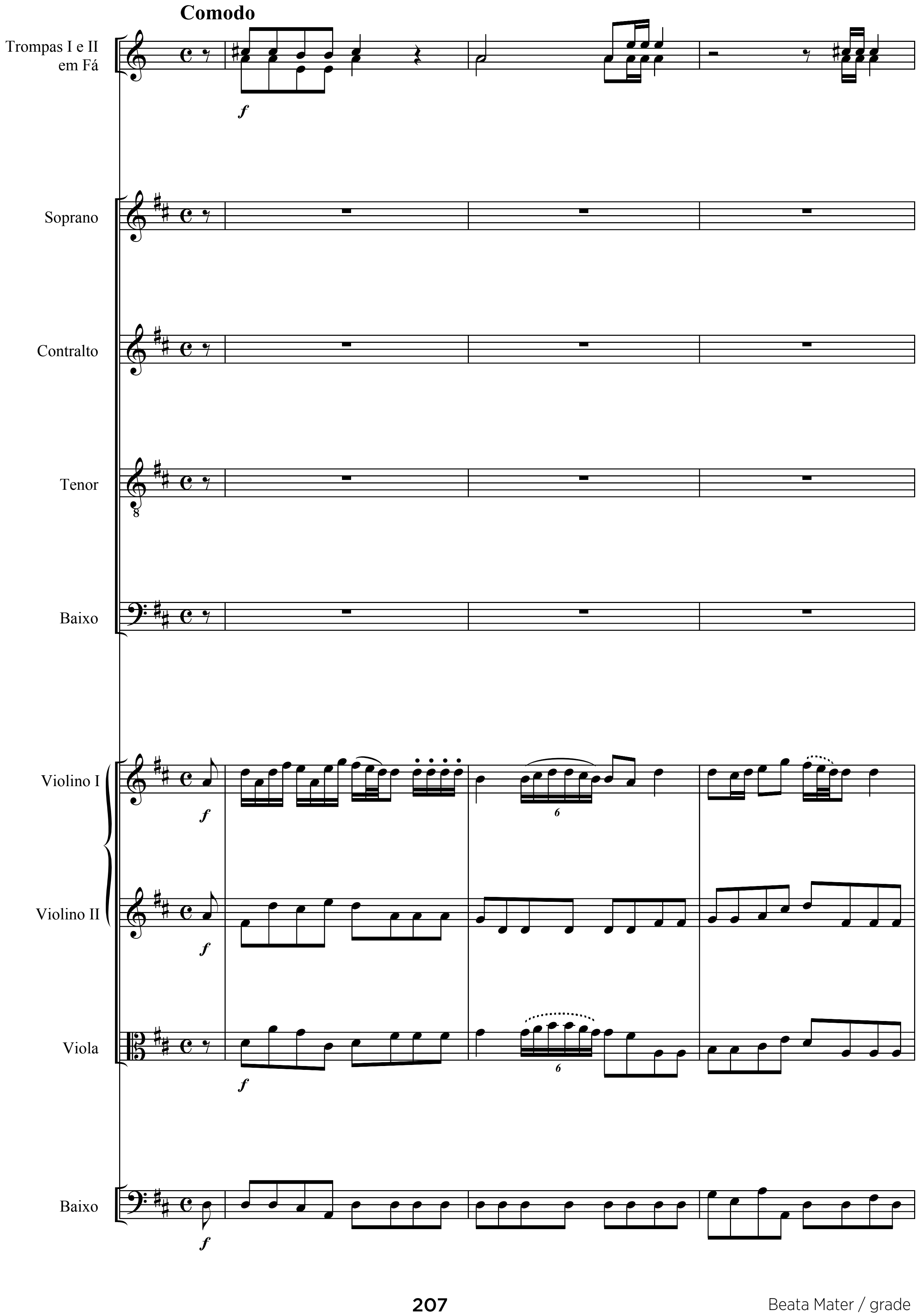
MUSICA BRASILIS

Beata Mater

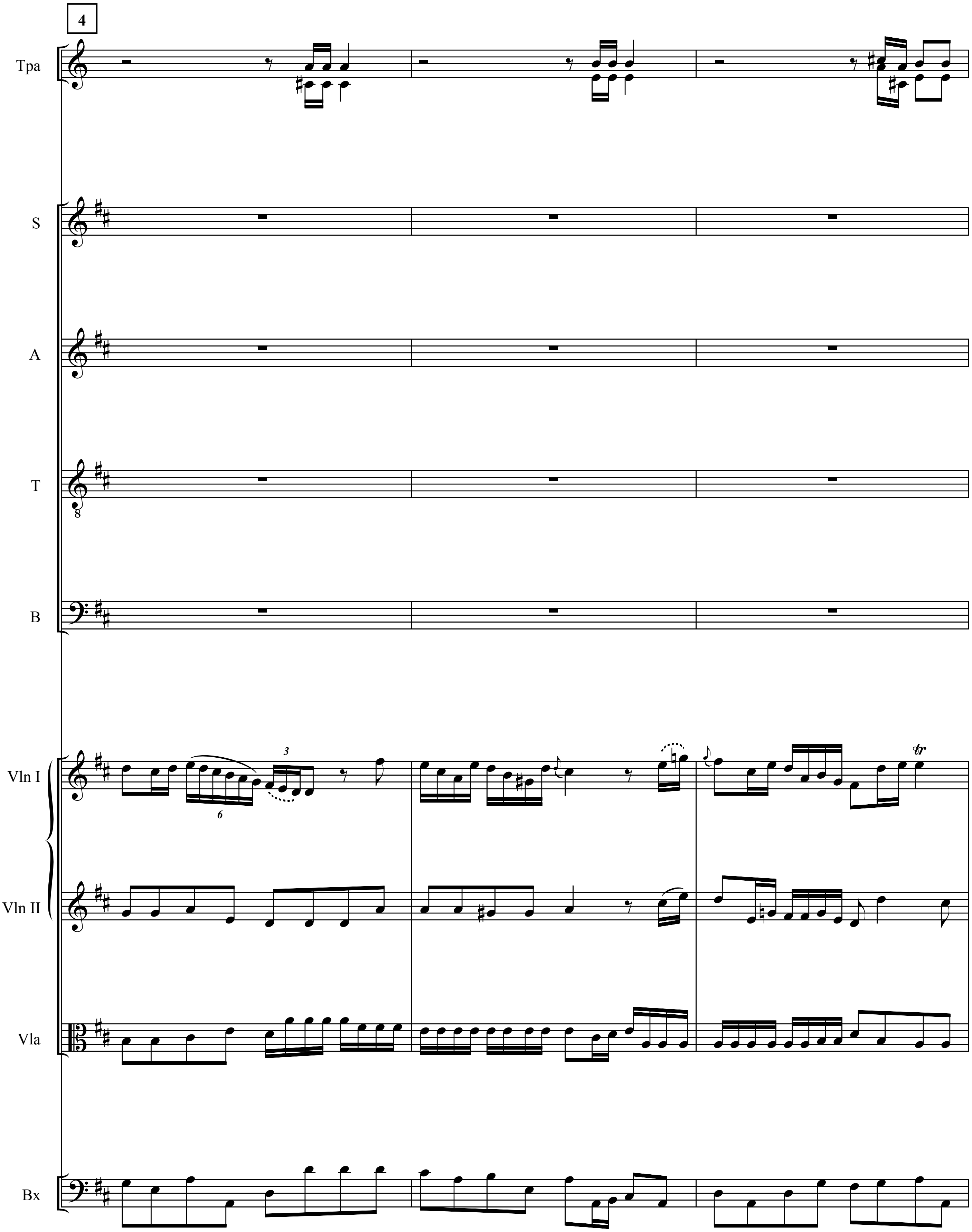
Antífona do Magnificat

Edição: Paulo Castagna
Fonte: OLS

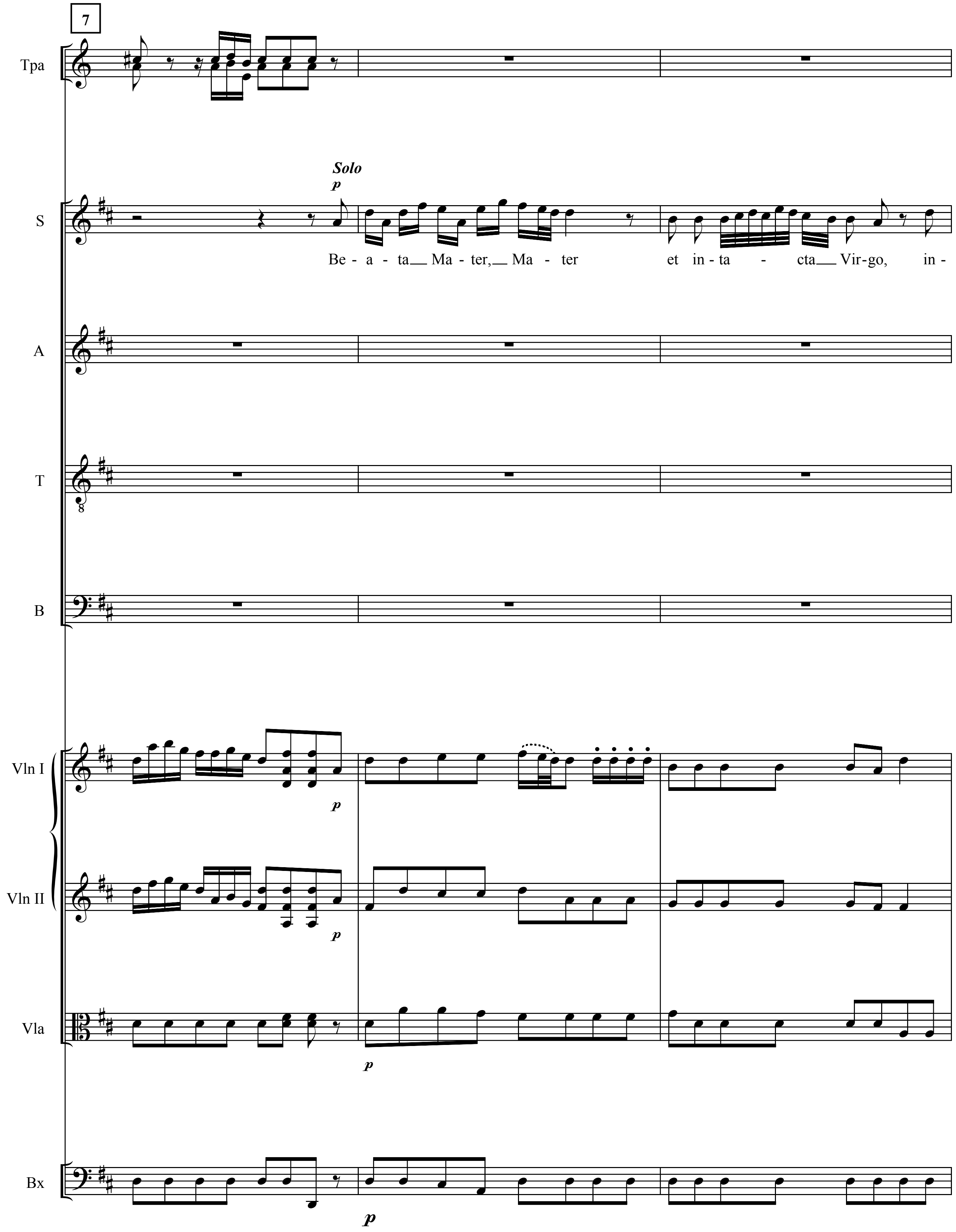
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



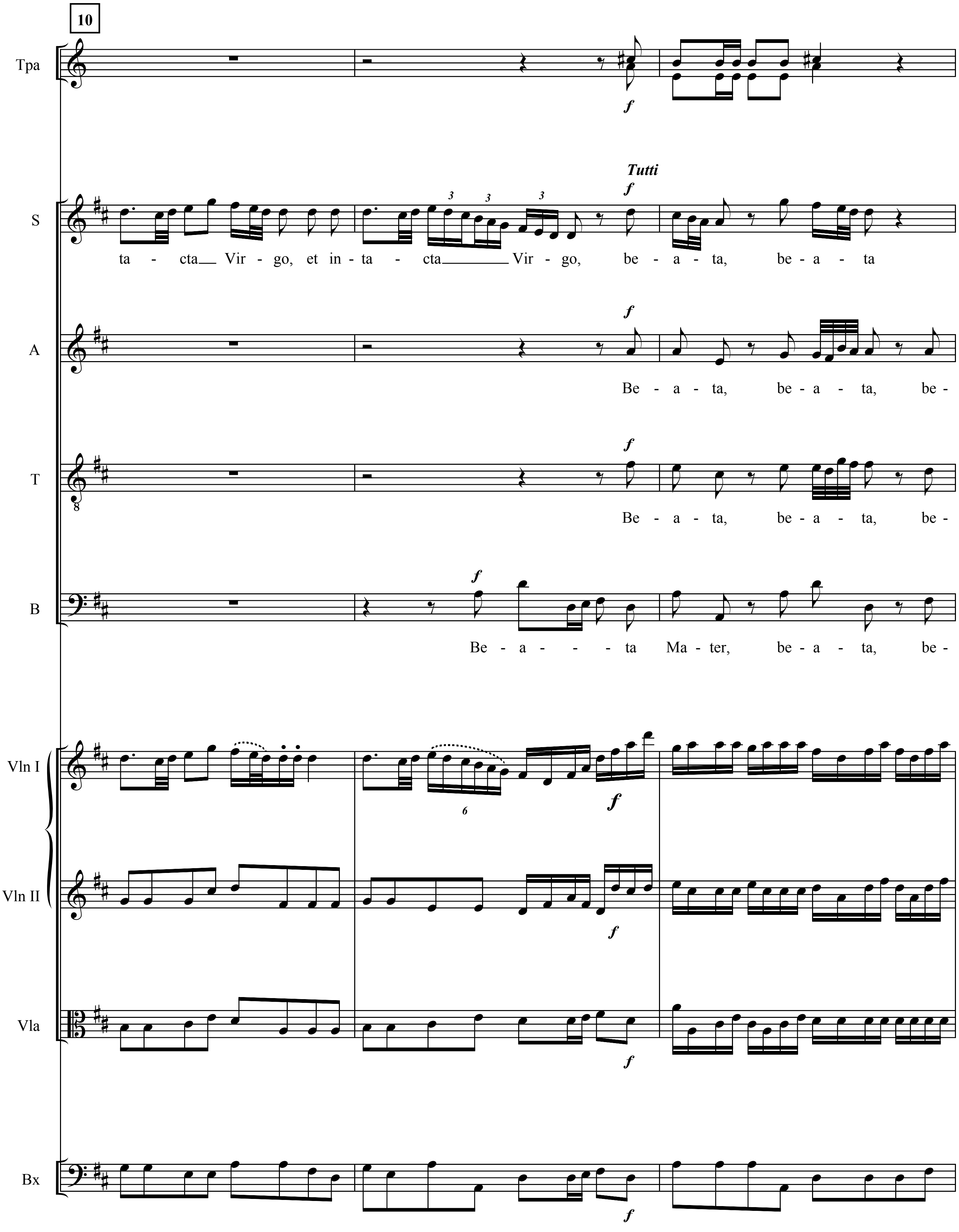
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



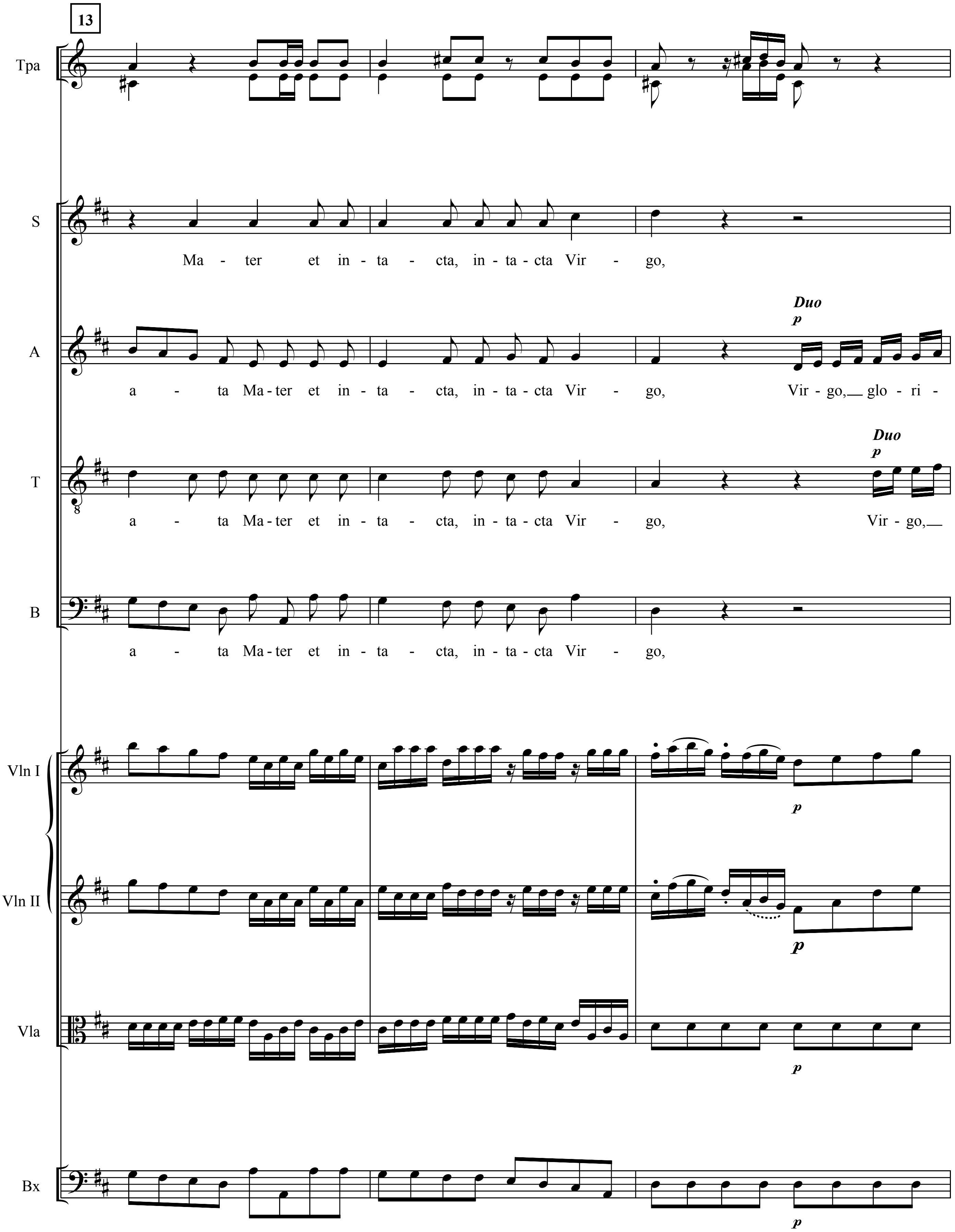
PAMM 03 - *Beata Mater*



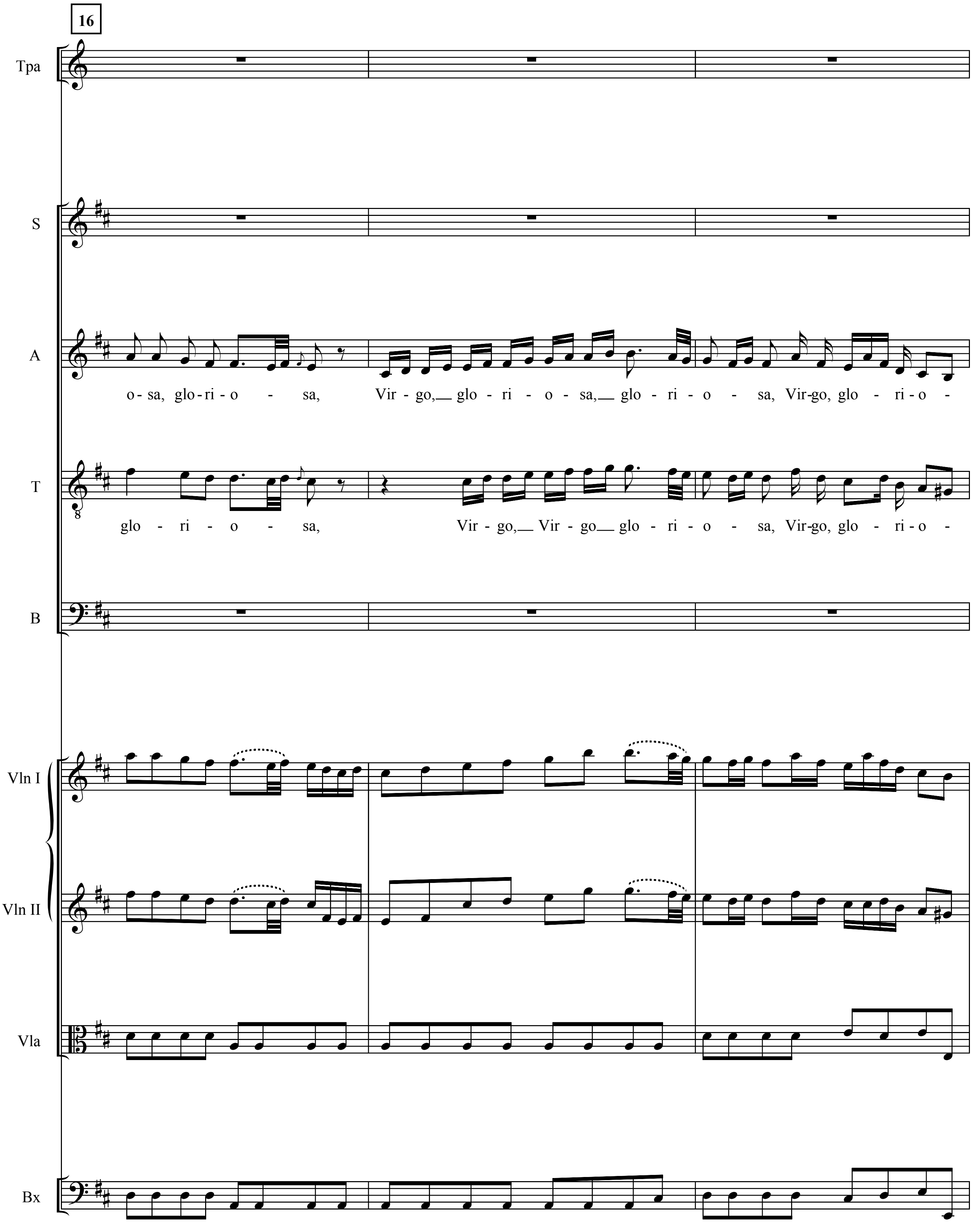
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



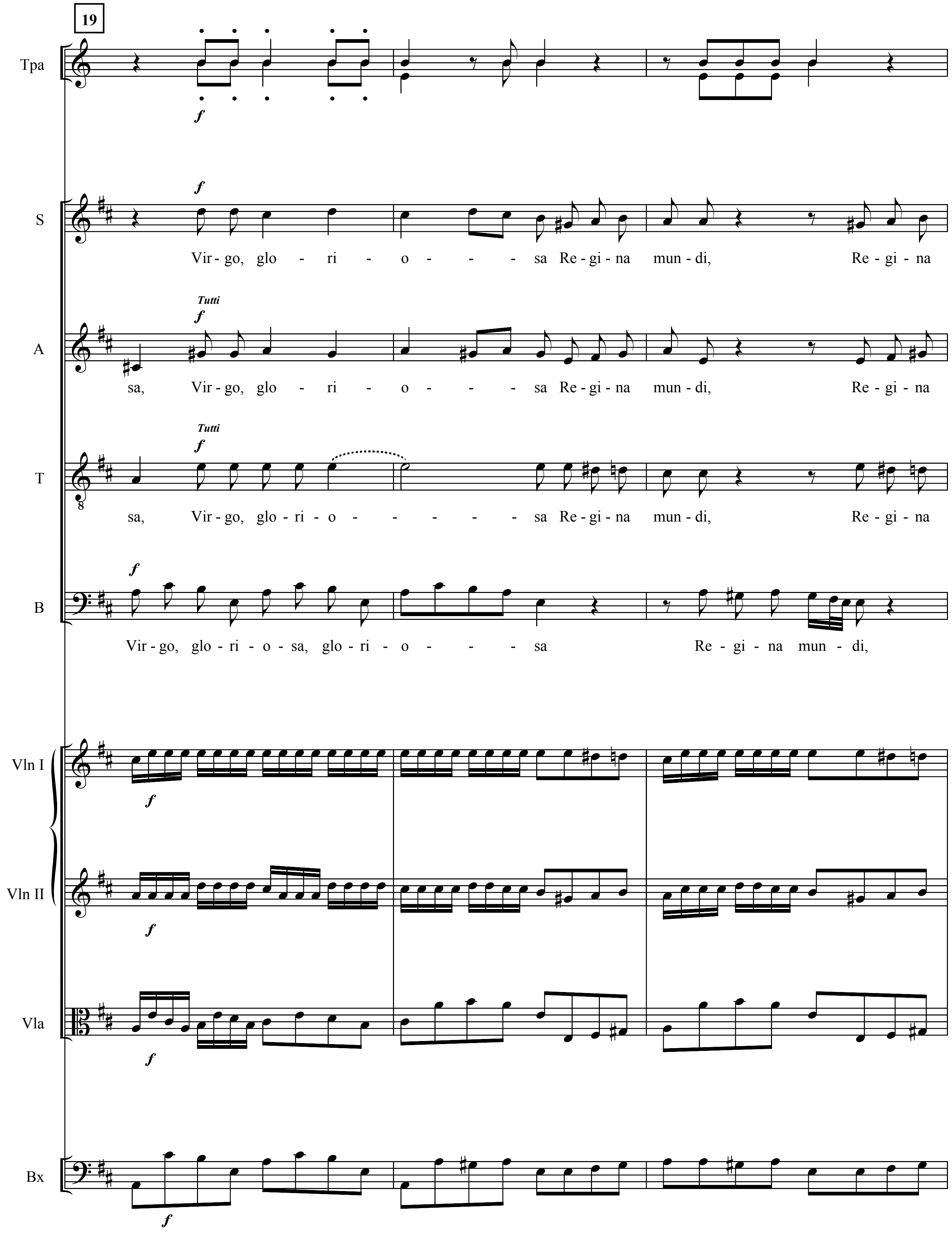
PAMM 03 - *Beata Mater*



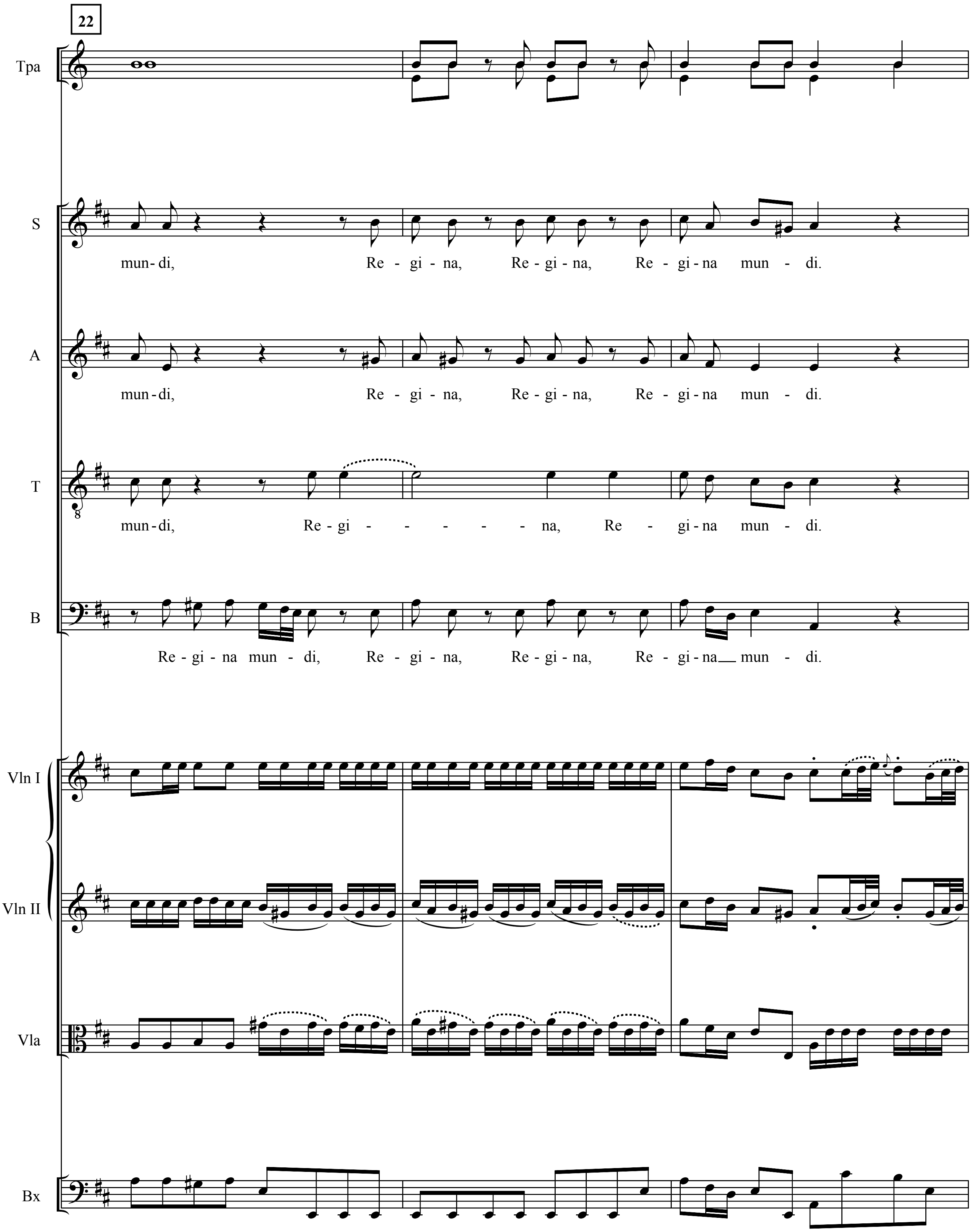
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



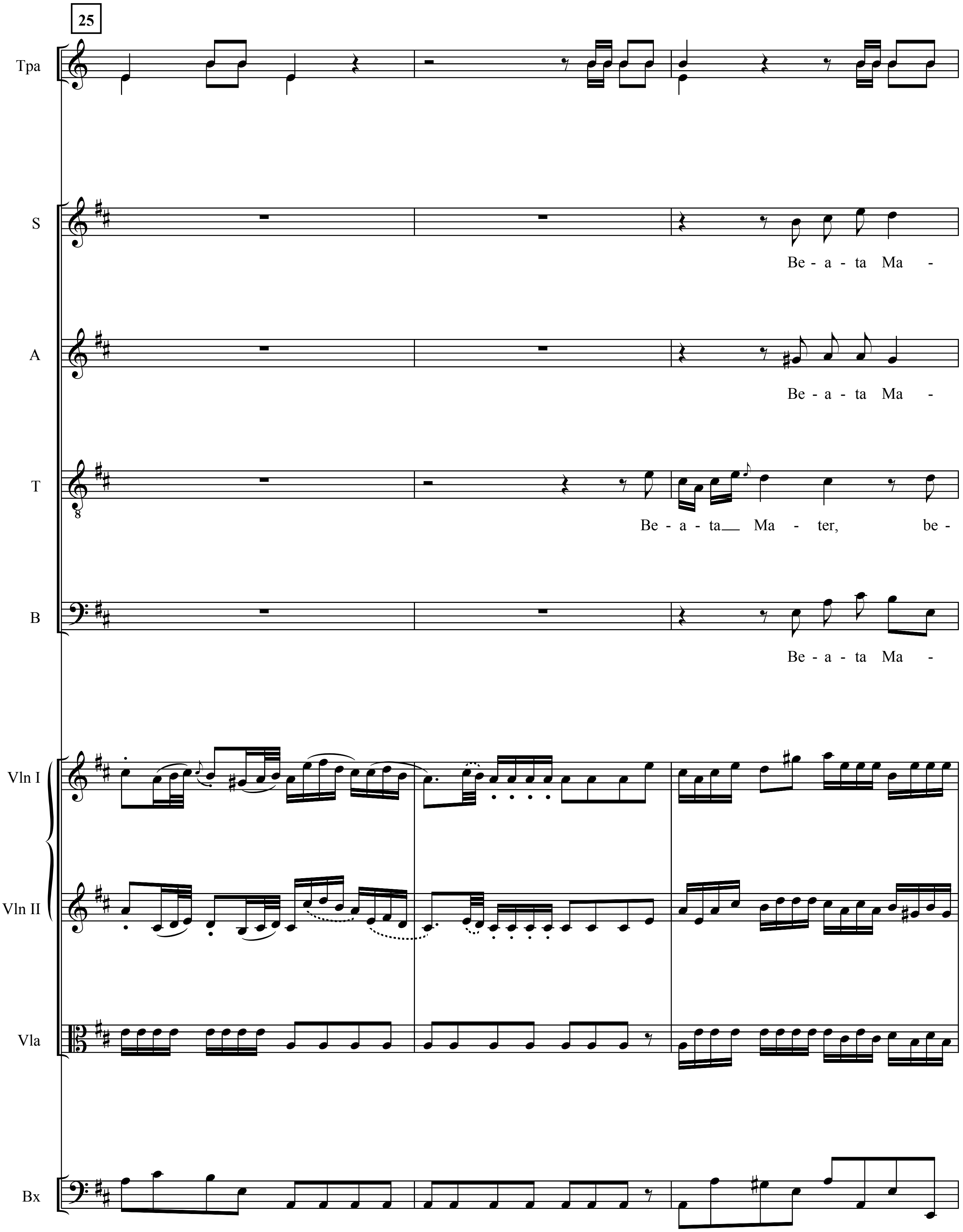
PAMM 03 - *Beata Mater*



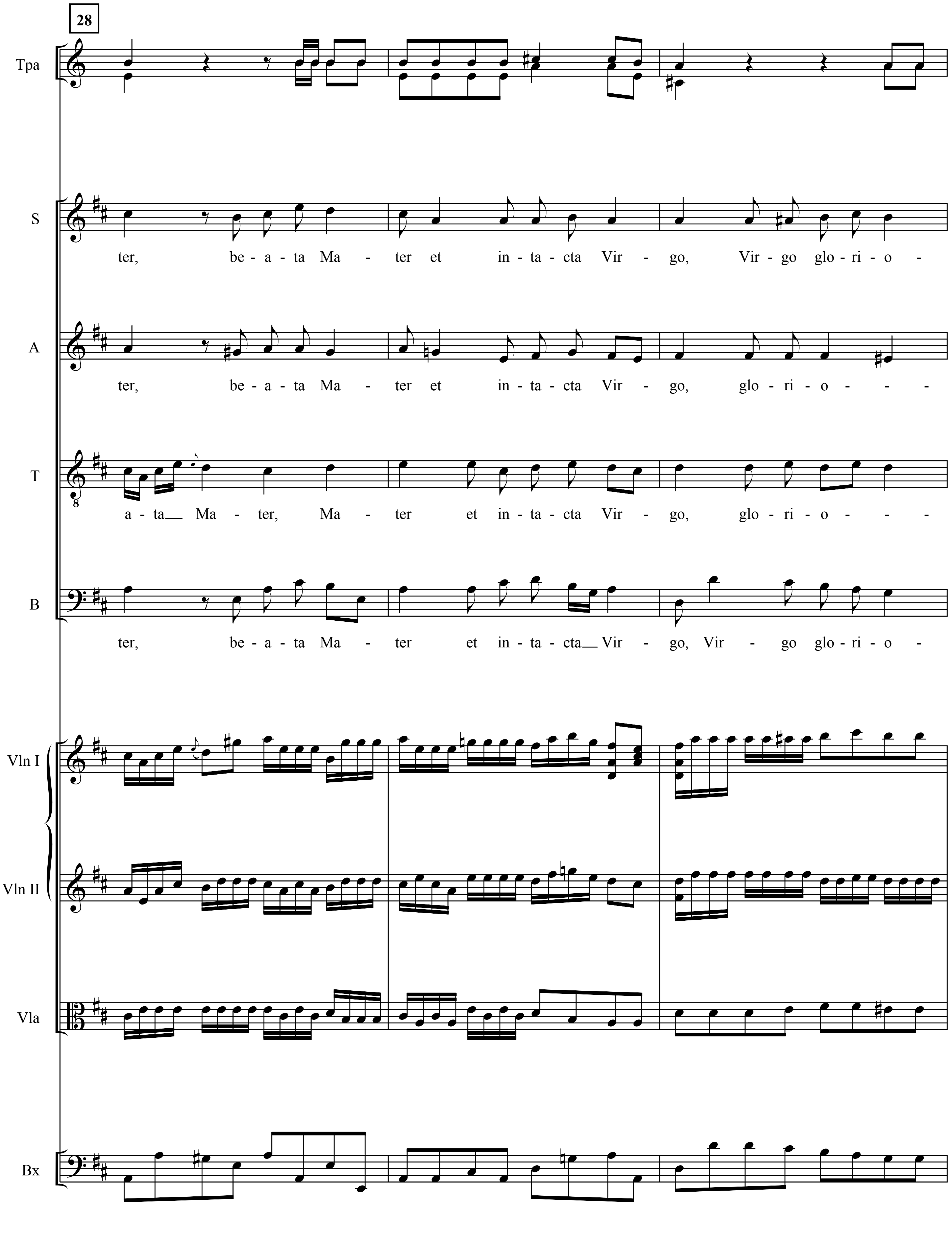
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



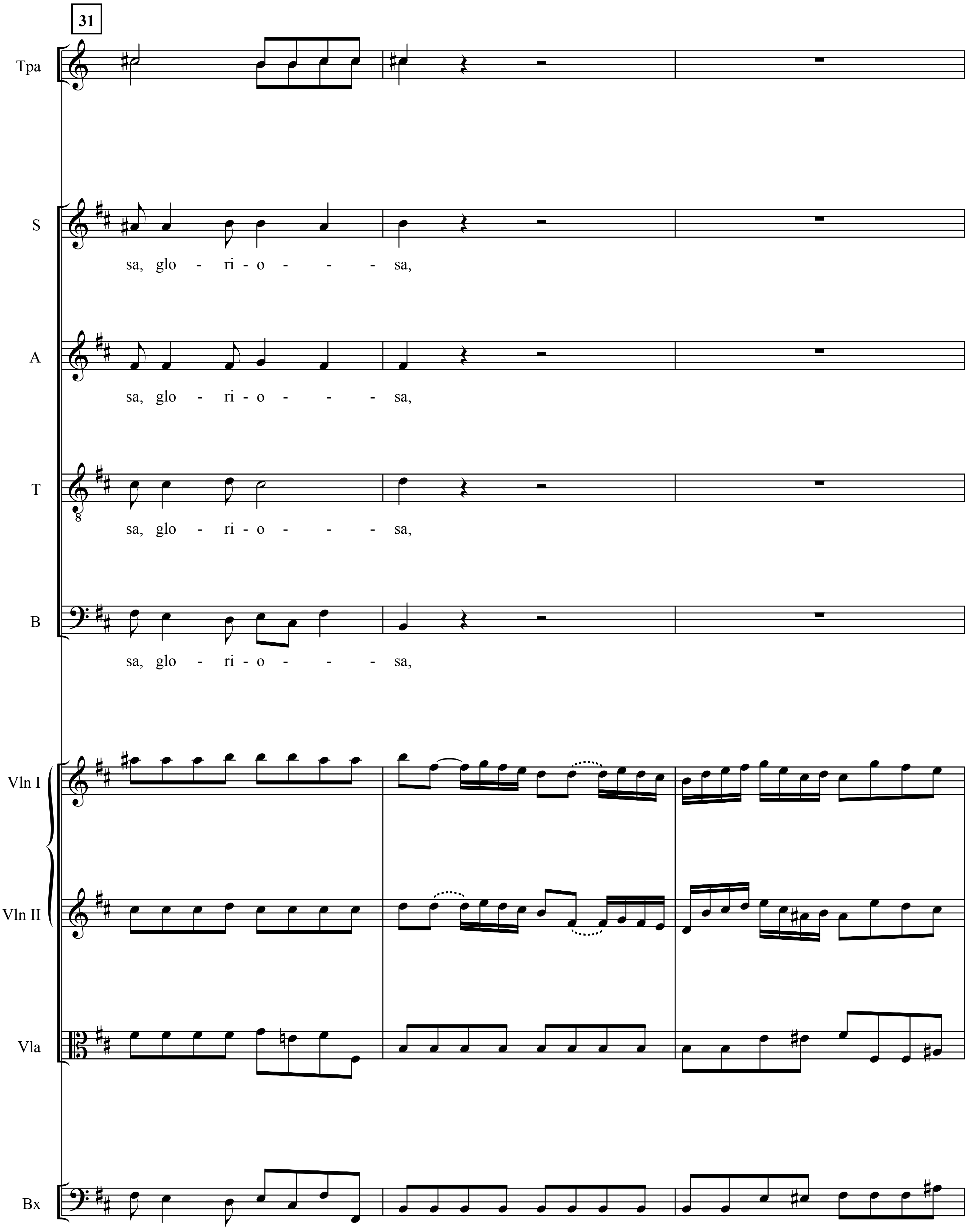
PAMM 03 - *Beata Mater*



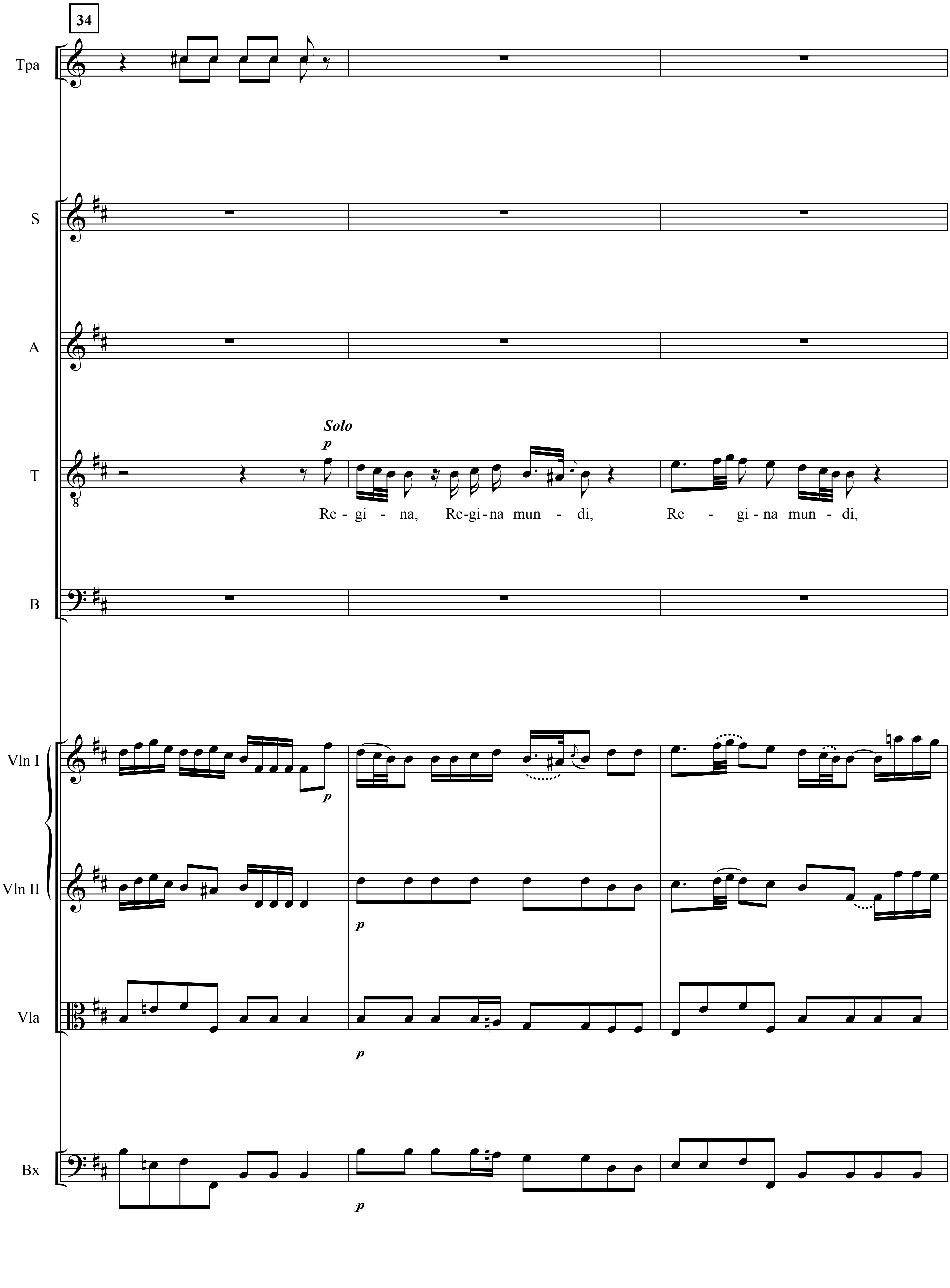
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



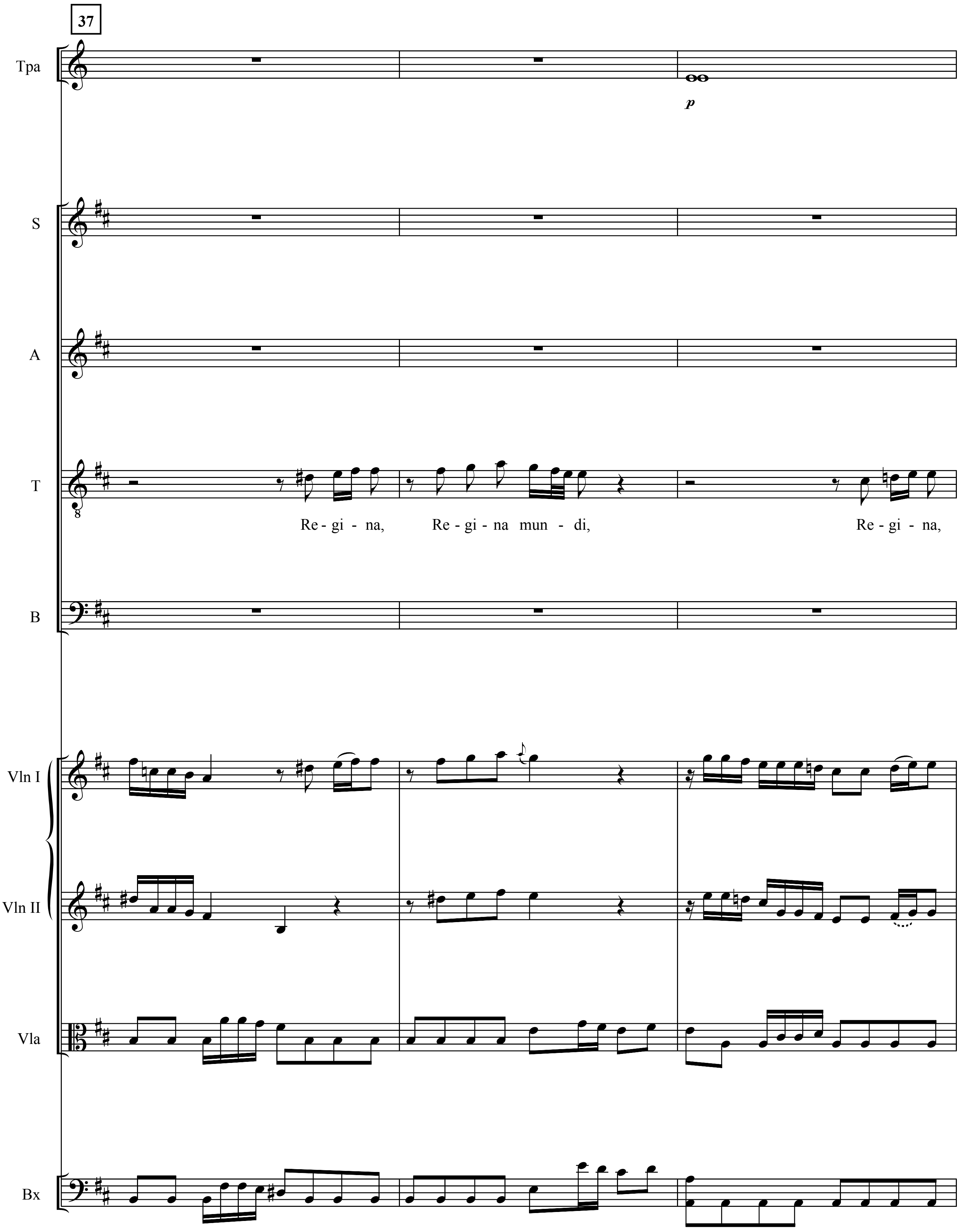
PAMM 03 - *Beata Mater*



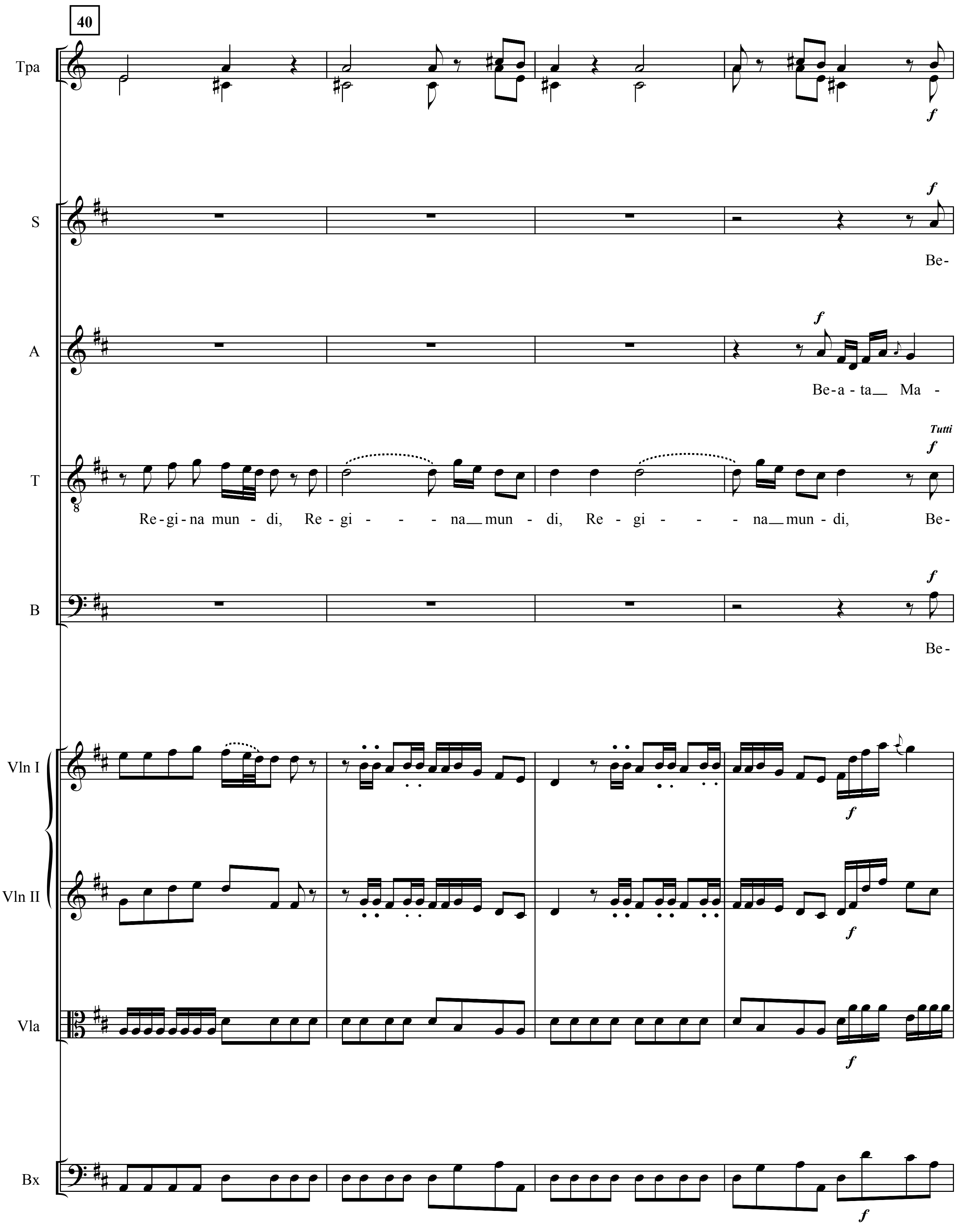
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



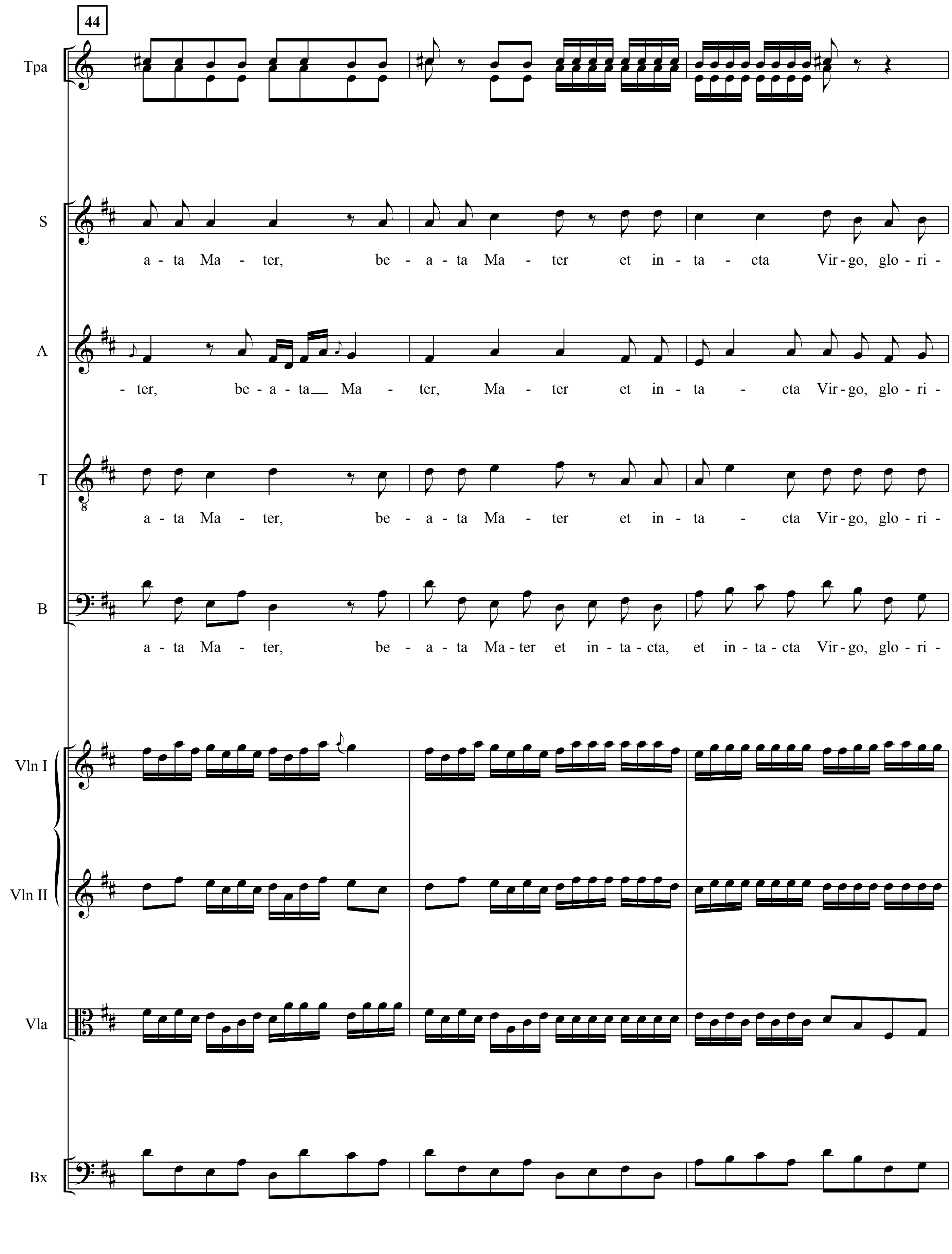
PAMM 03 - *Beata Mater*



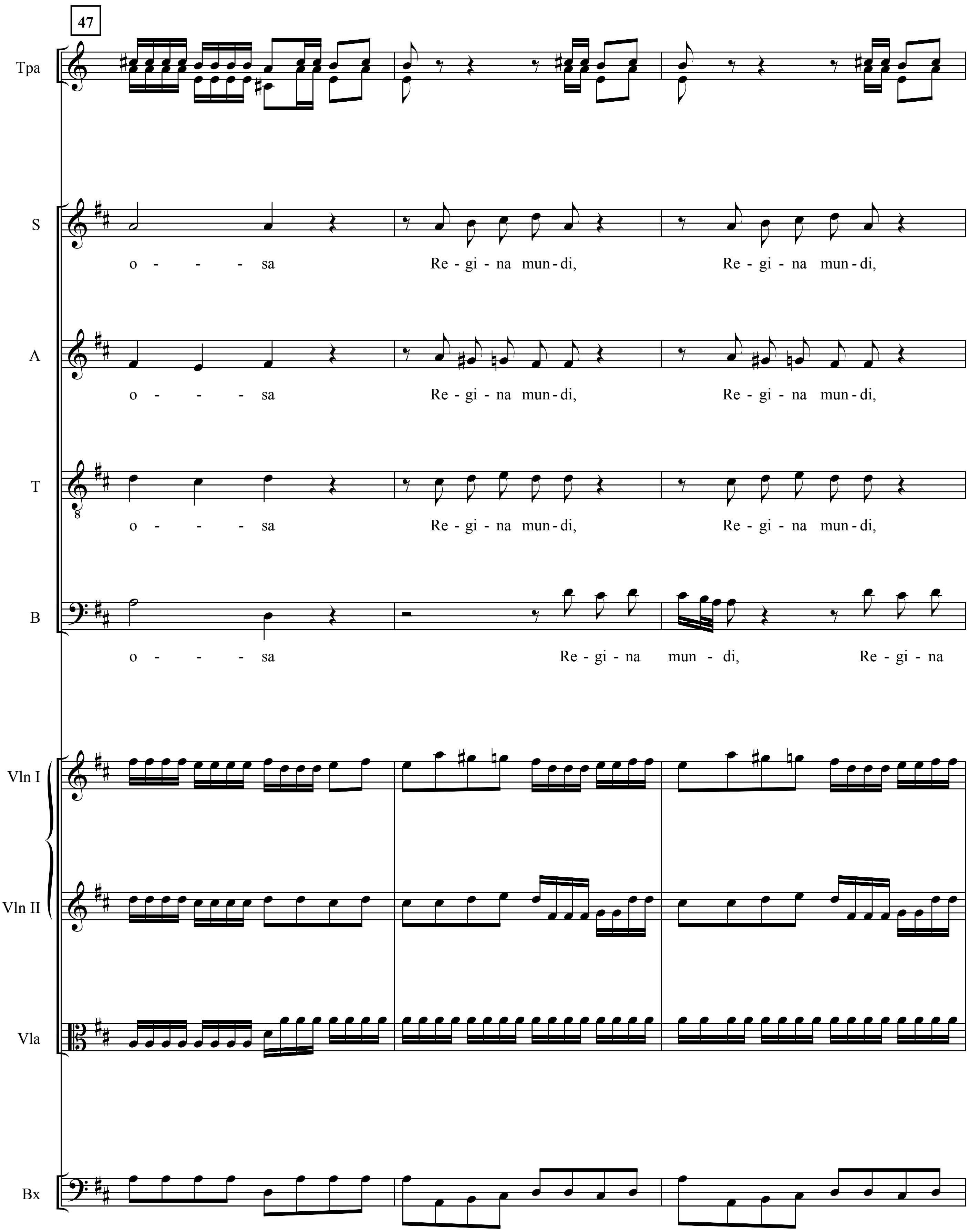
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



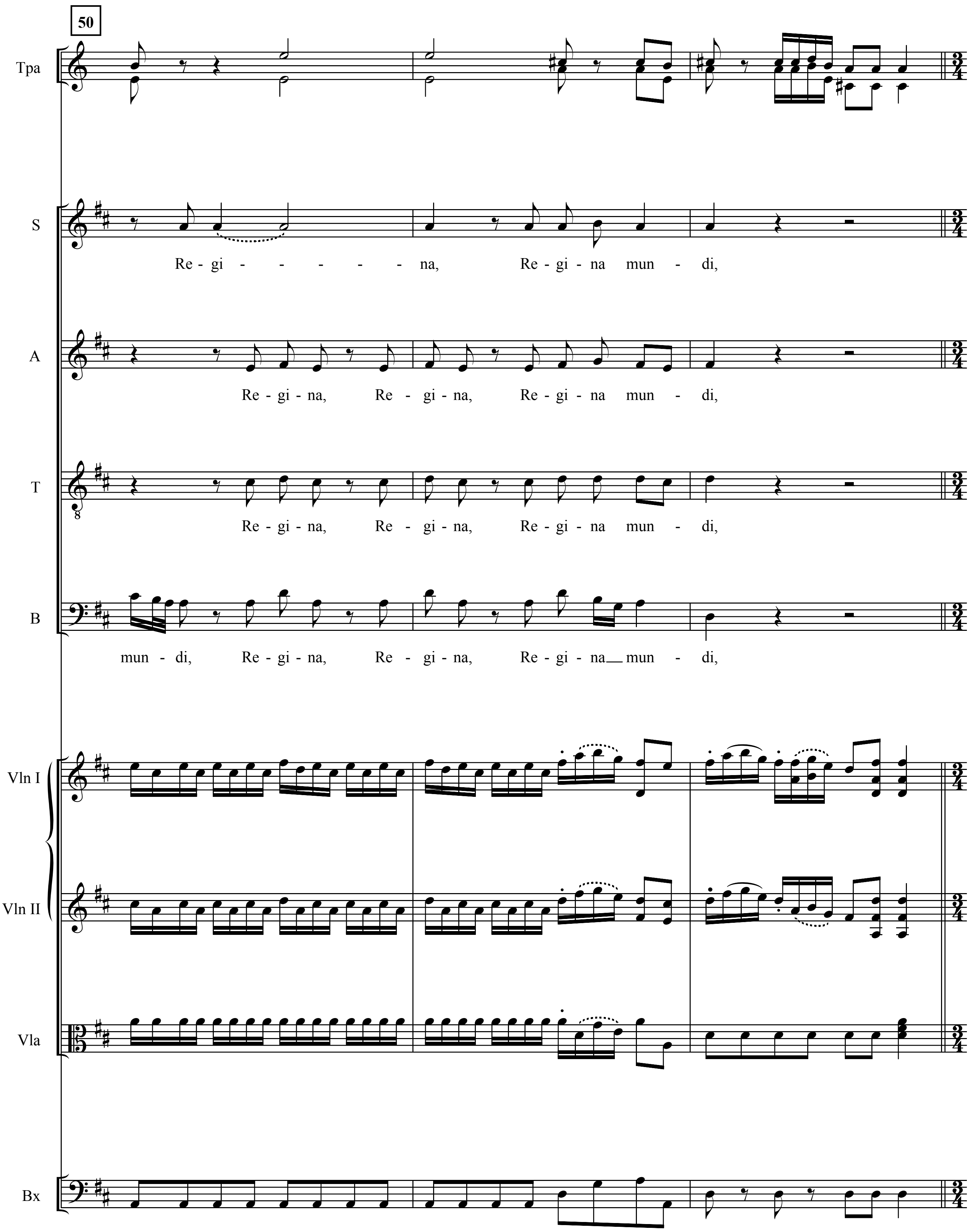
PAMM 03 - *Beata Mater*



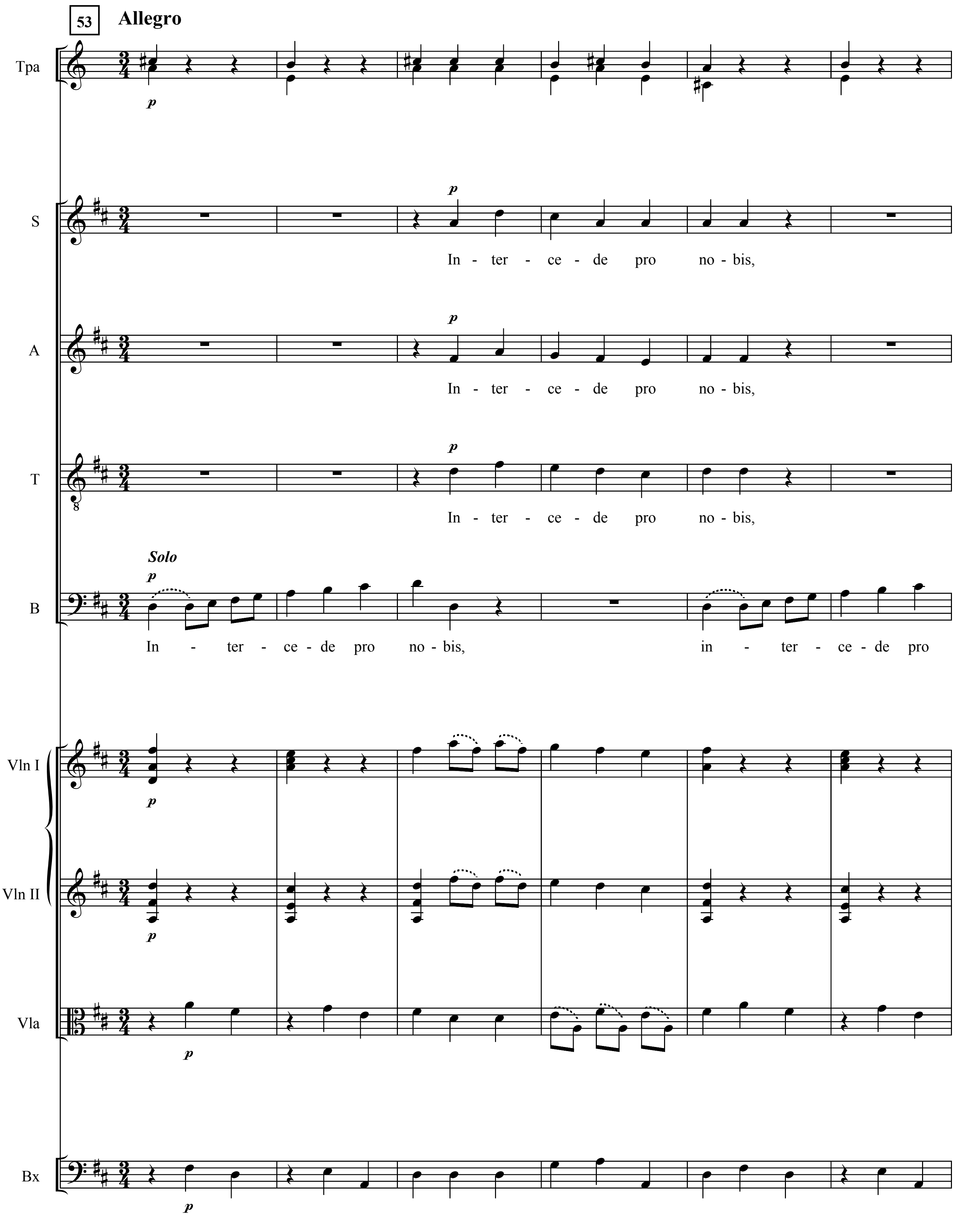
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



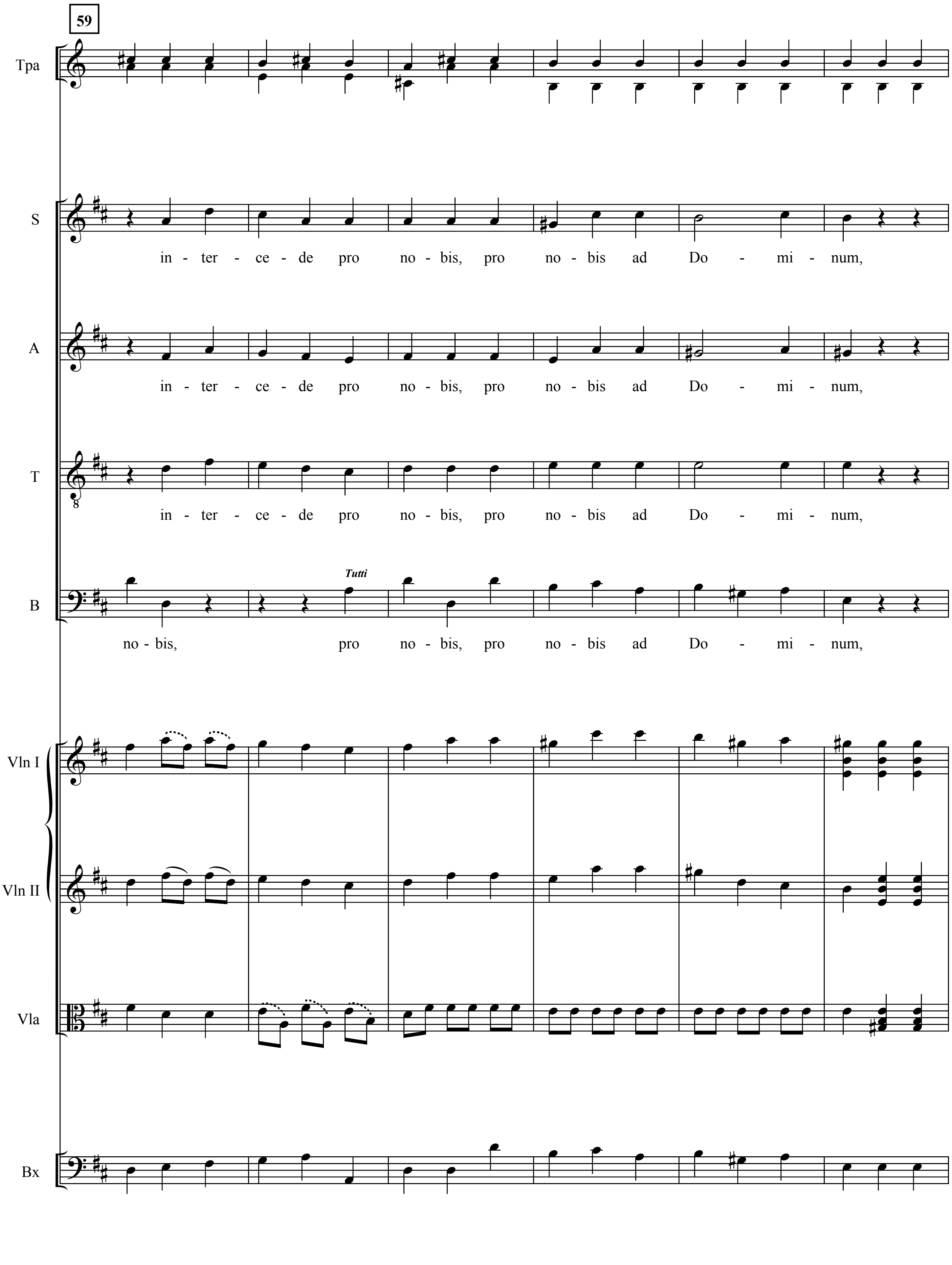
PAMM 03 - *Beata Mater*



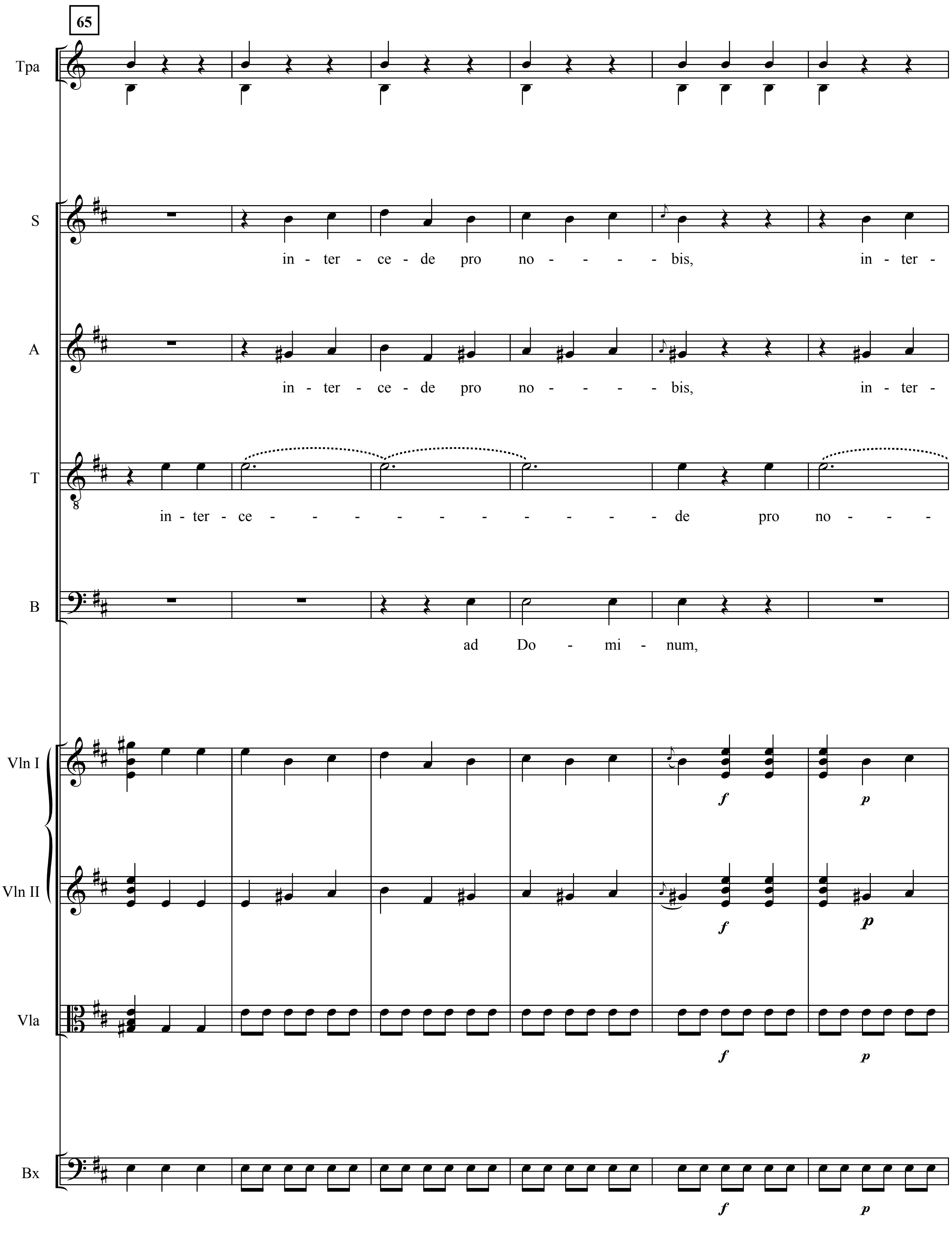
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



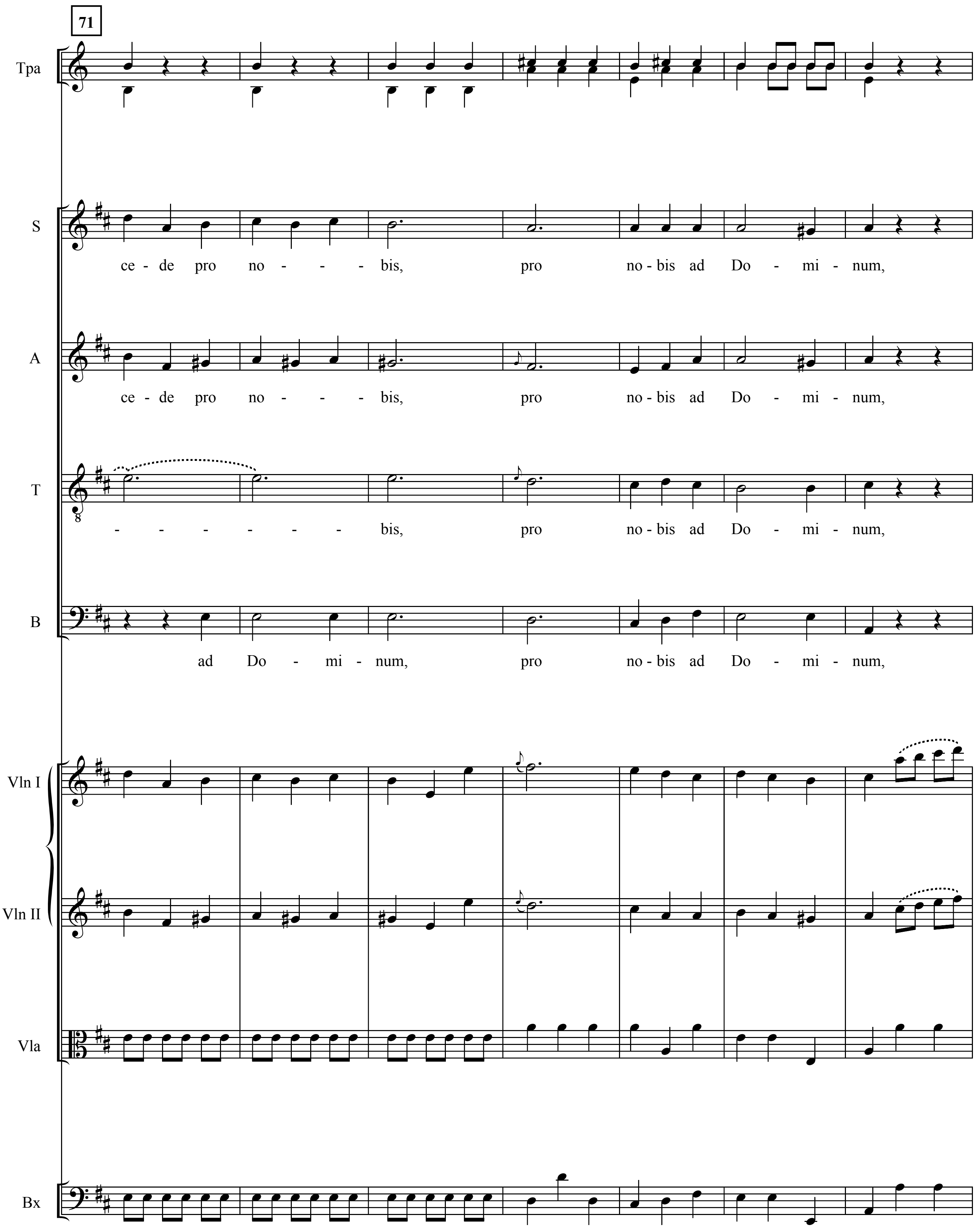
PAMM 03 - *Beata Mater*



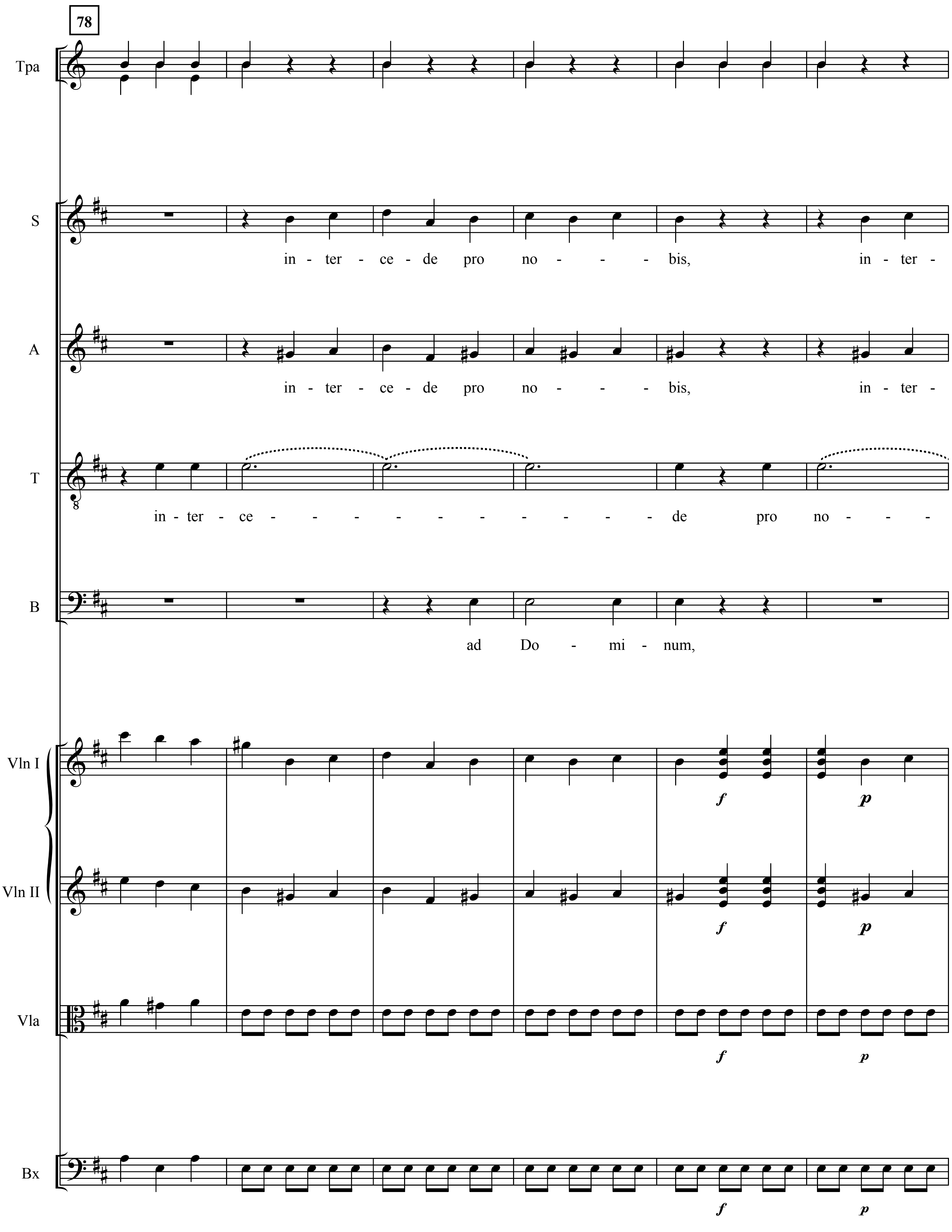
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



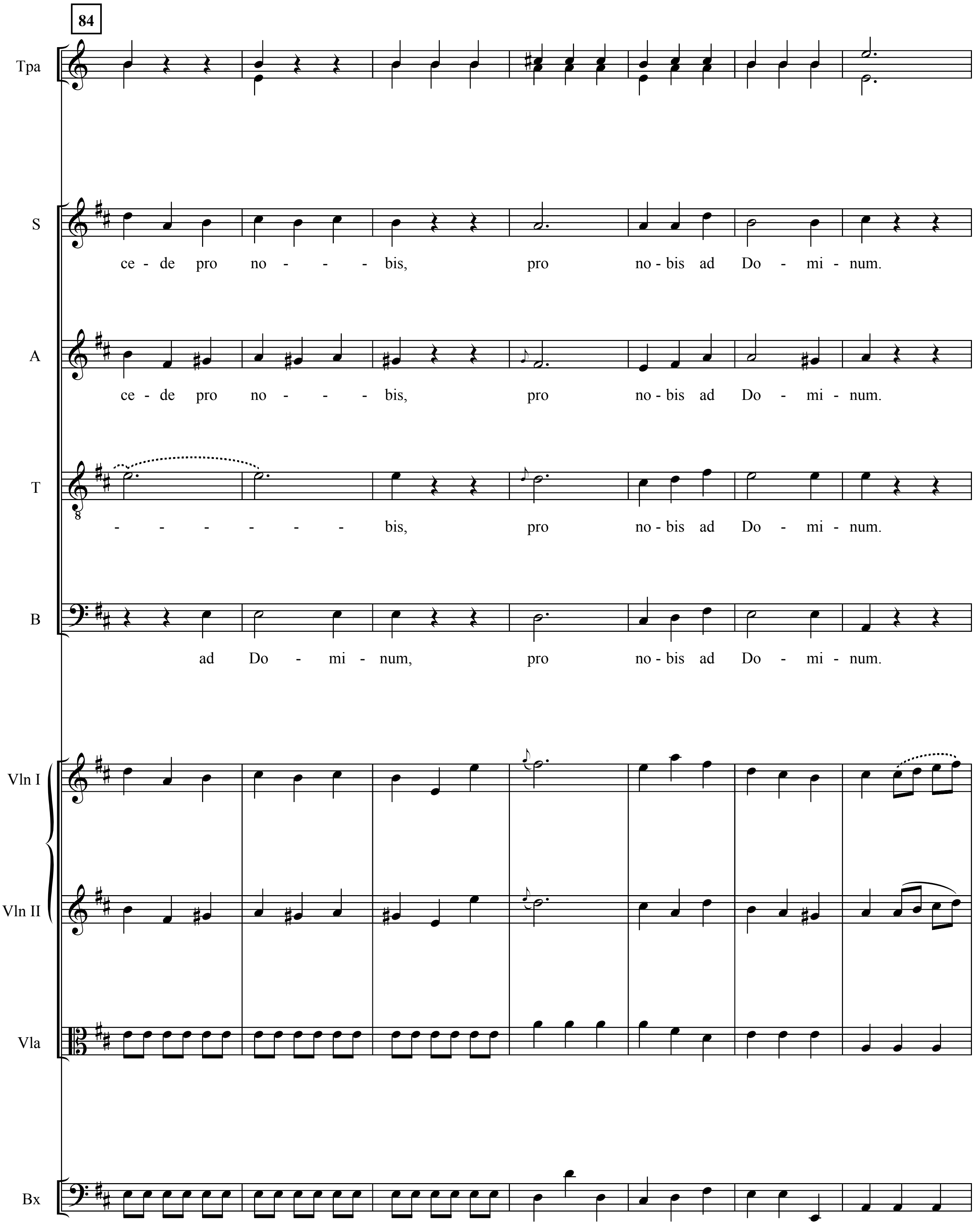
PAMM 03 - *Beata Mater*



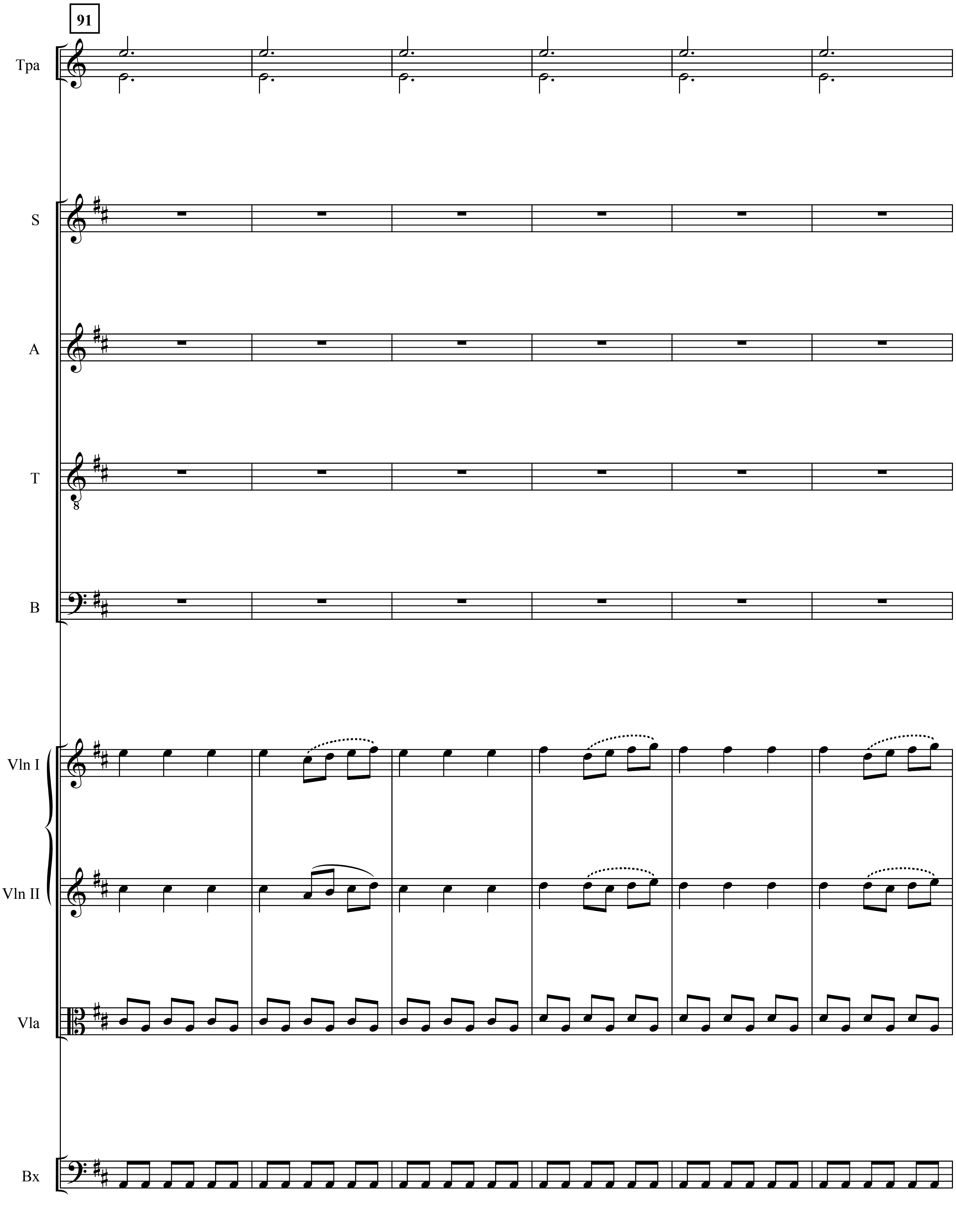
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



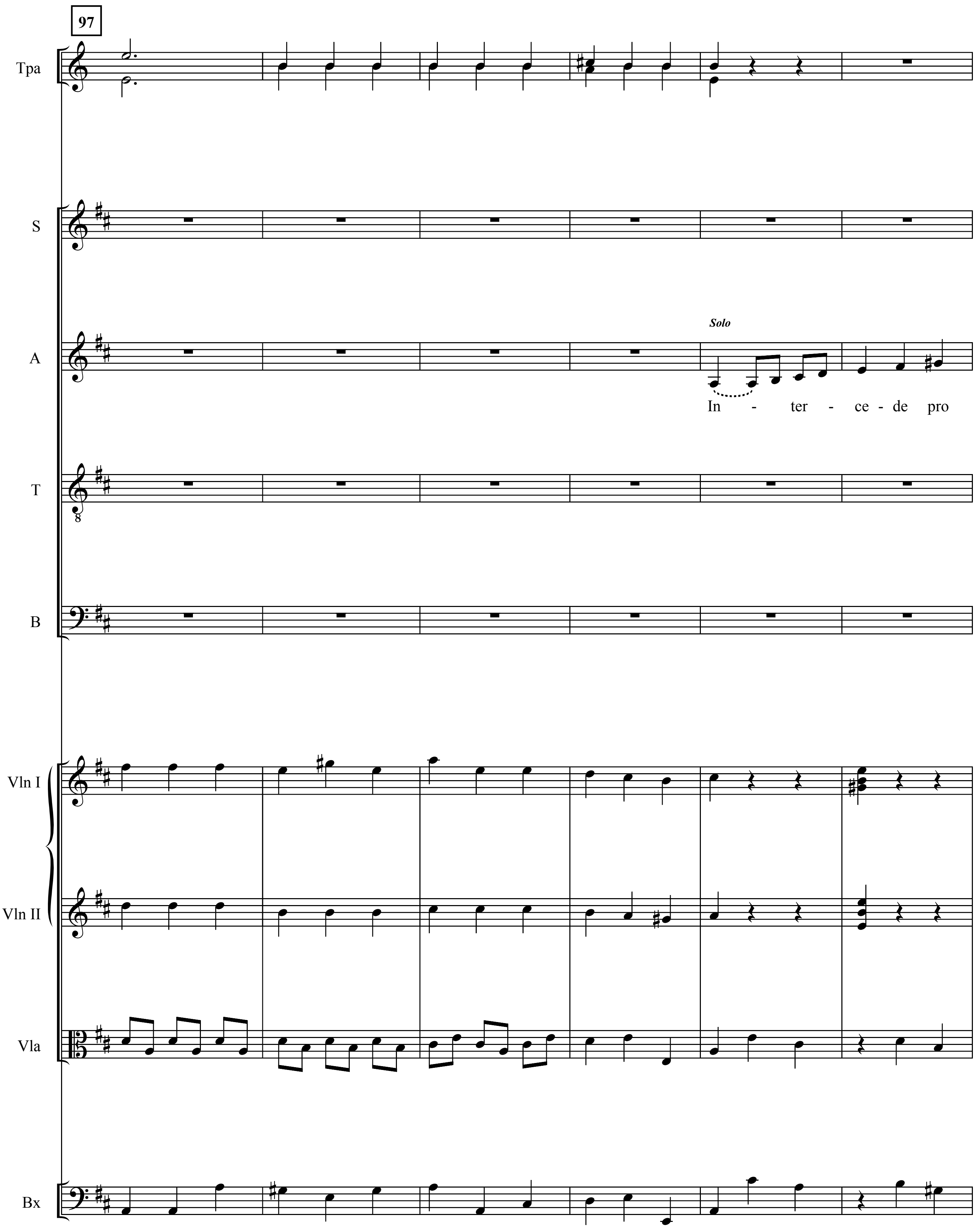
PAMM 03 - *Beata Mater*



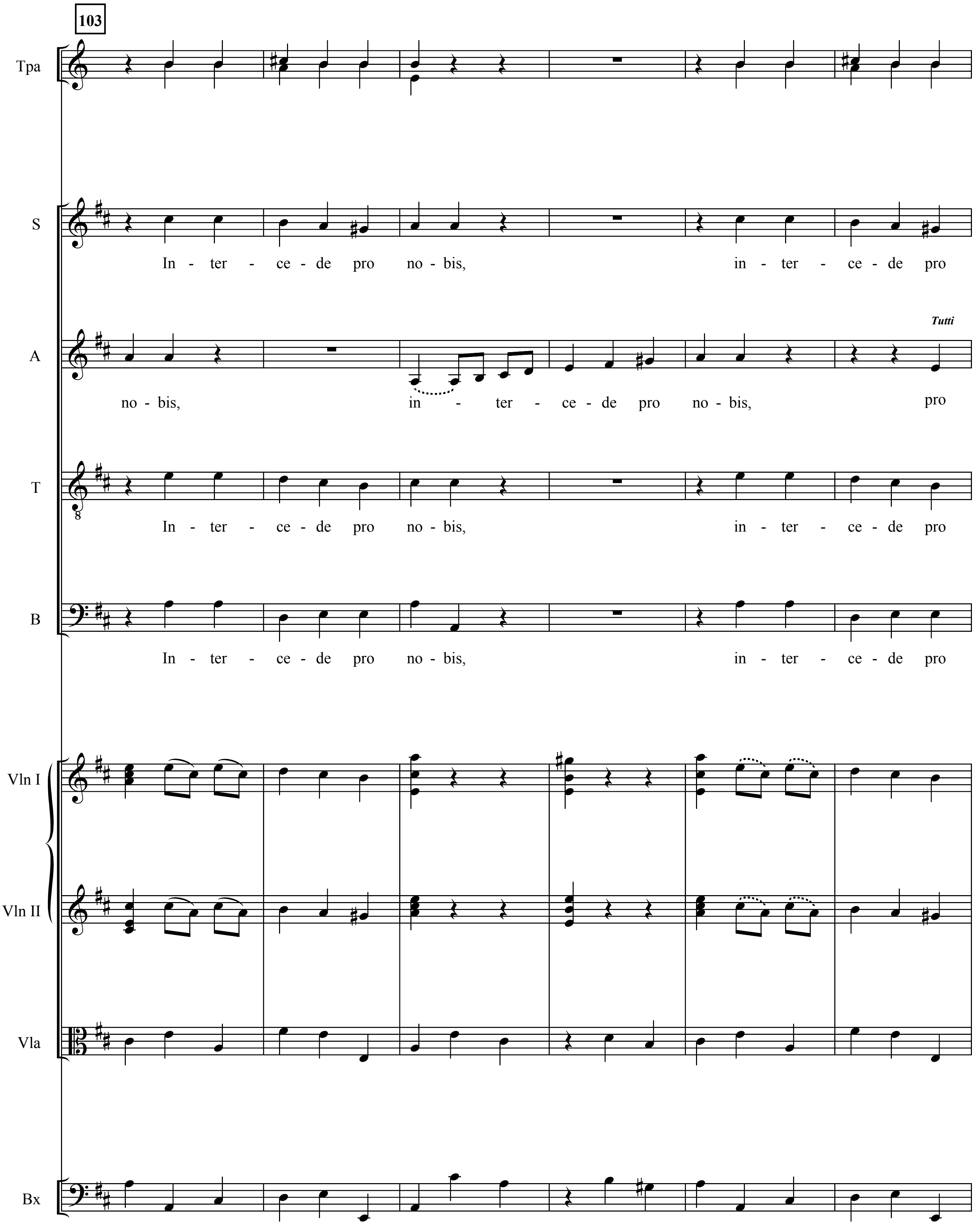
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



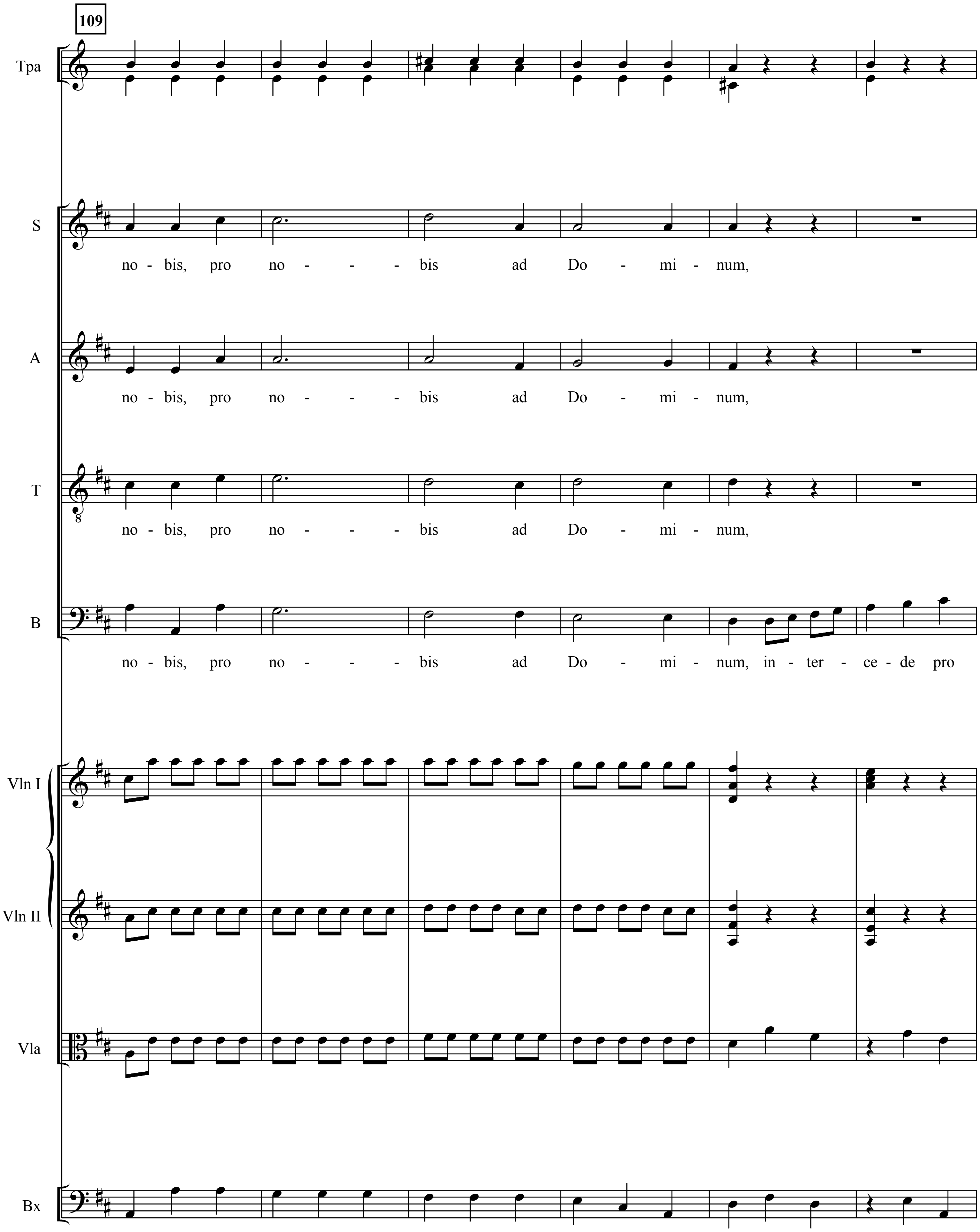
PAMM 03 - *Beata Mater*



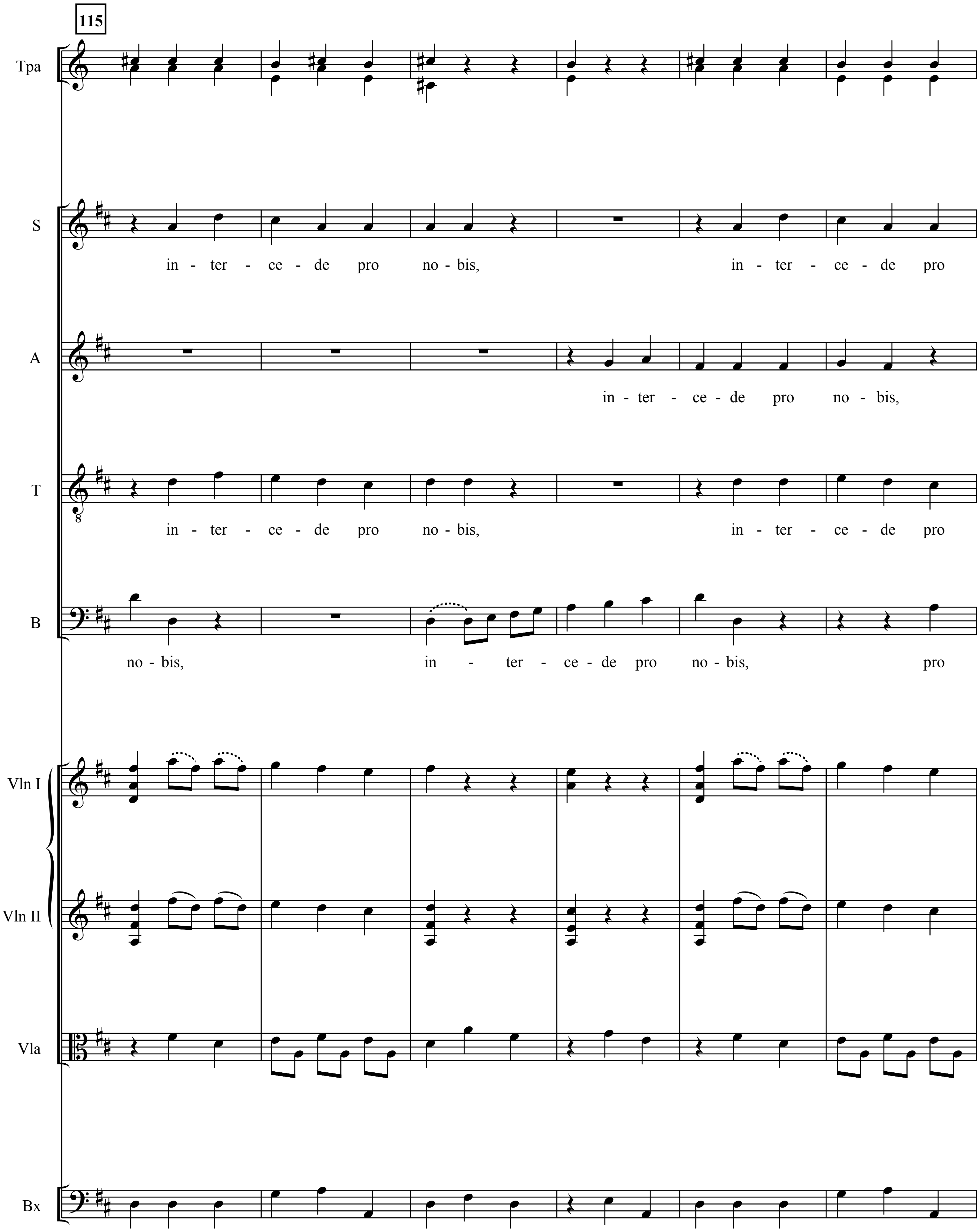
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



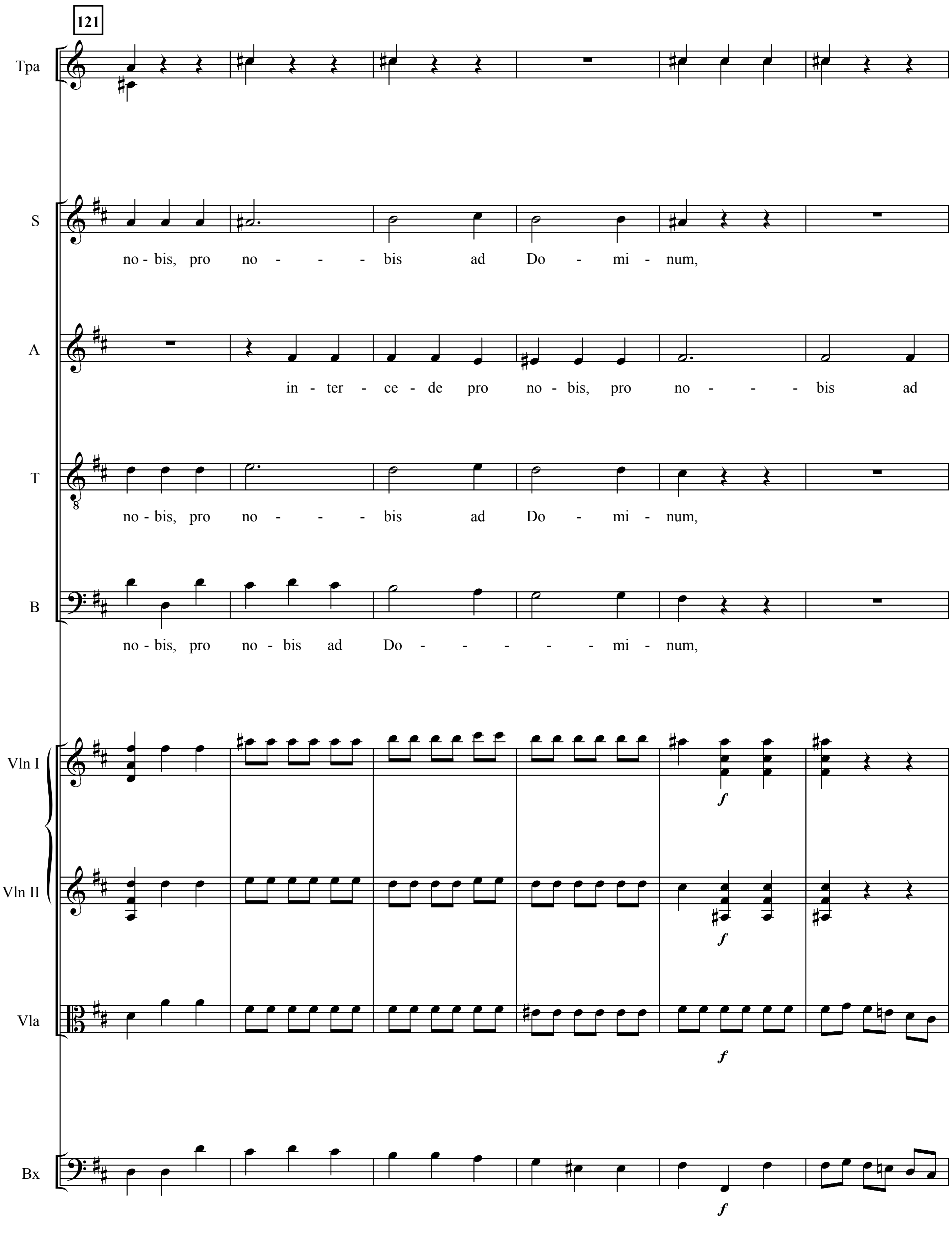
PAMM 03 - *Beata Mater*



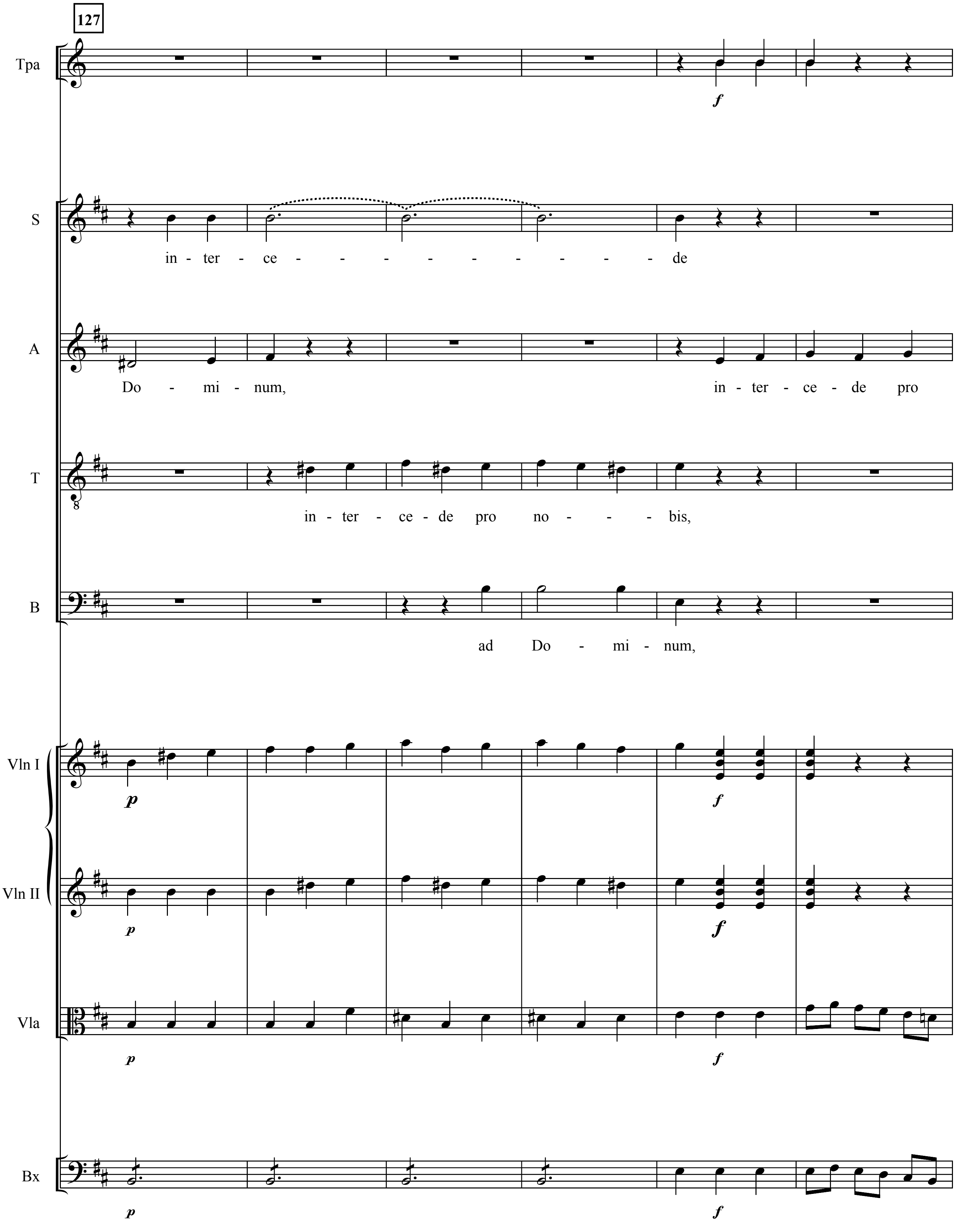
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



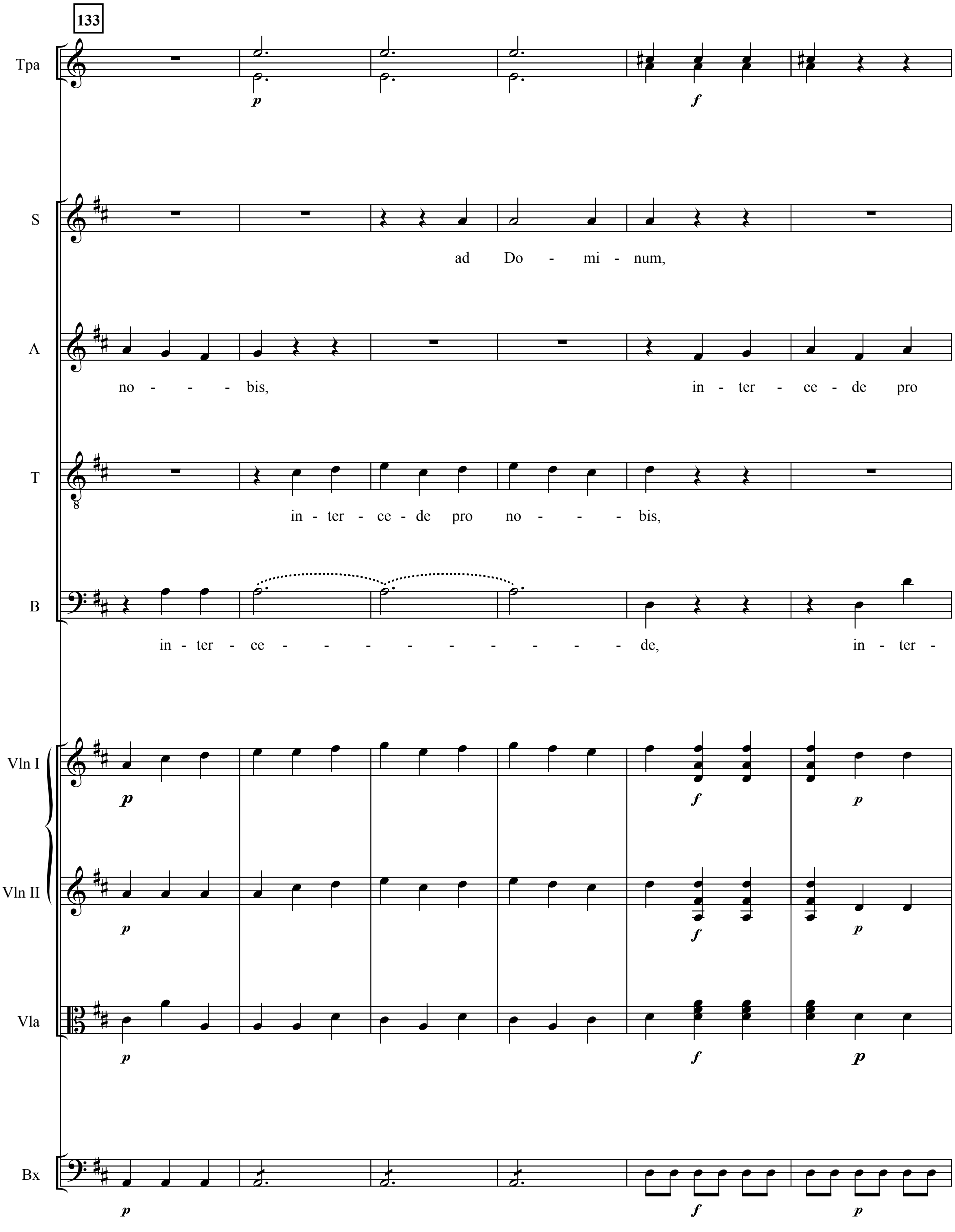
PAMM 03 - *Beata Mater*



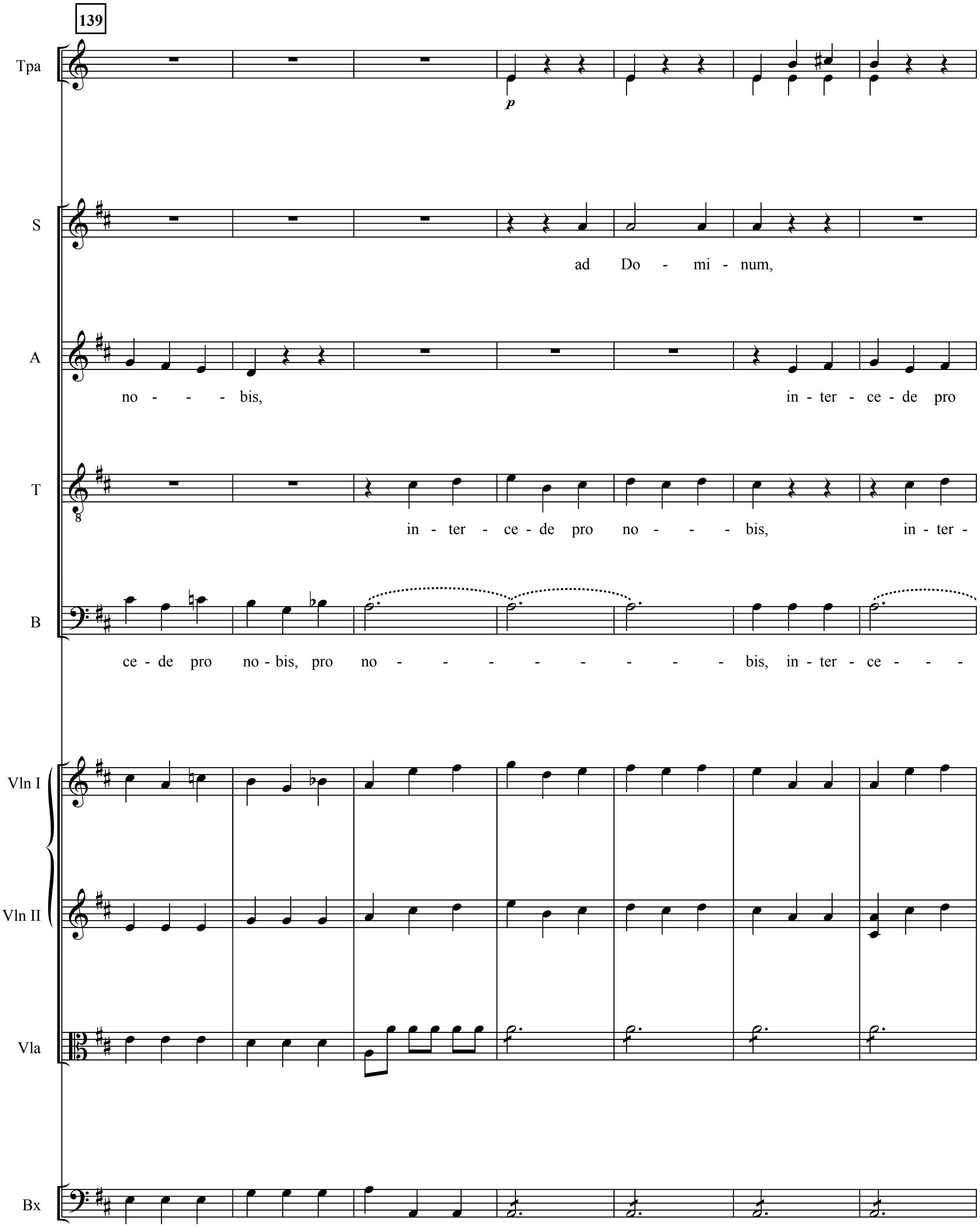
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



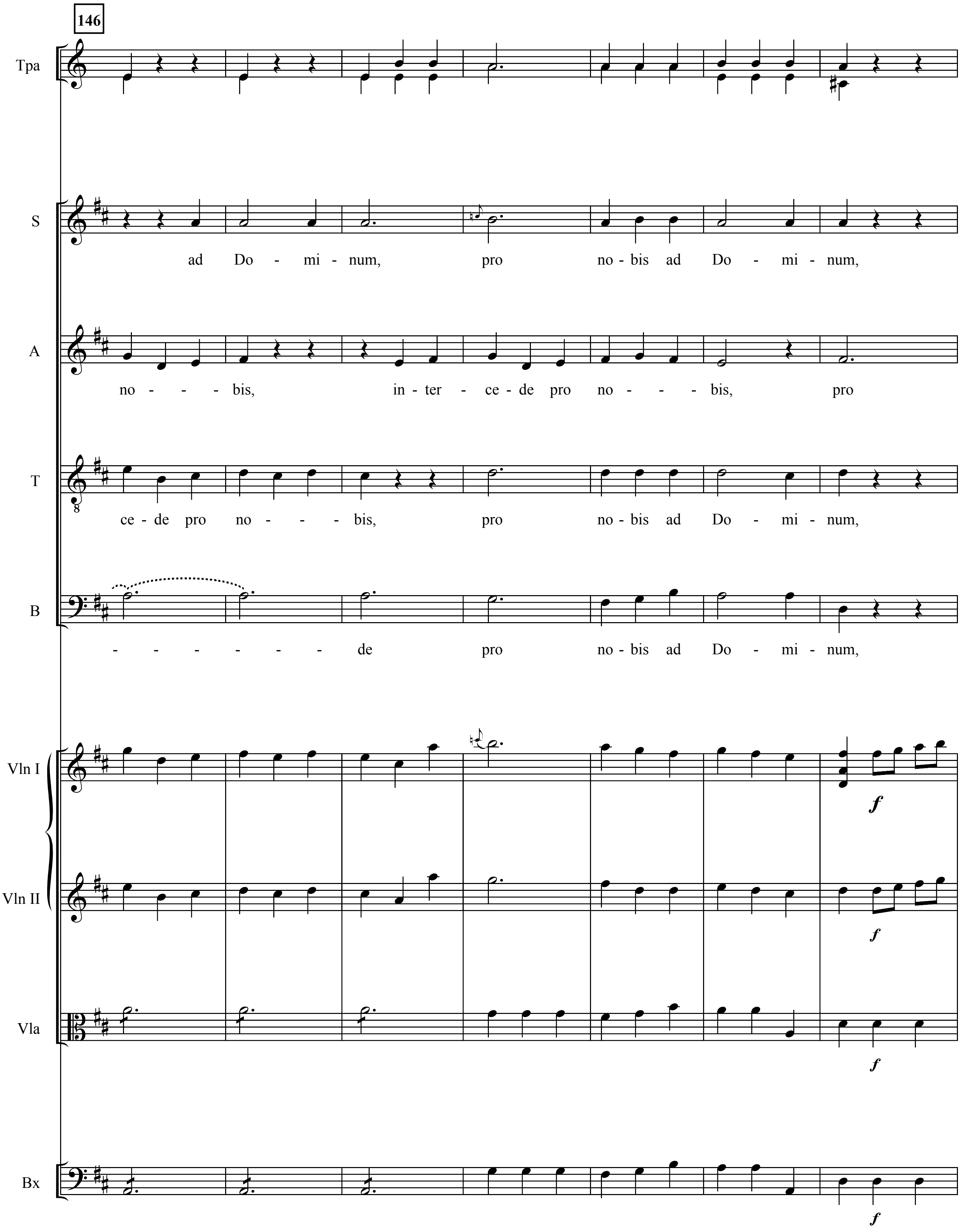
PAMM 03 - *Beata Mater*



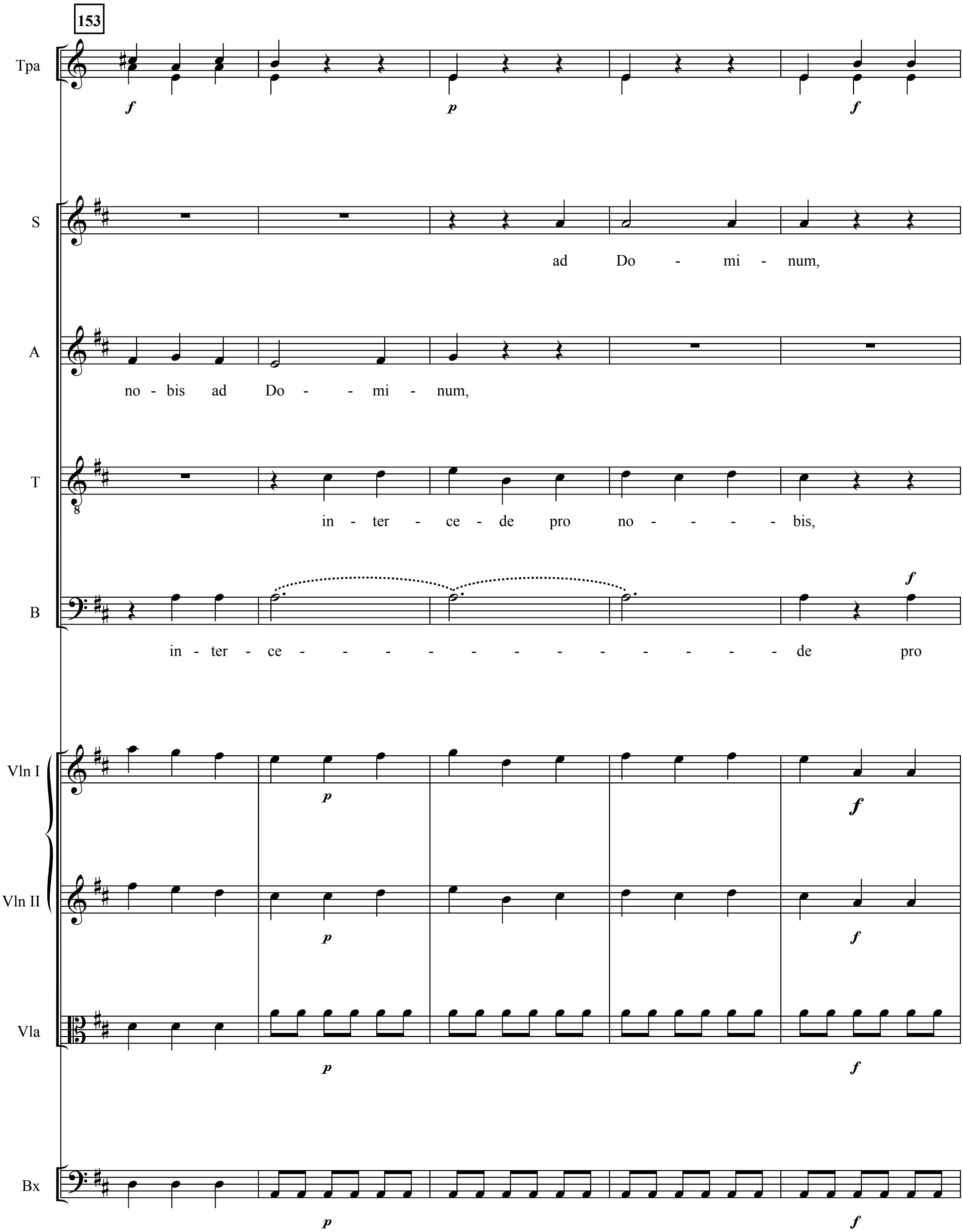
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*



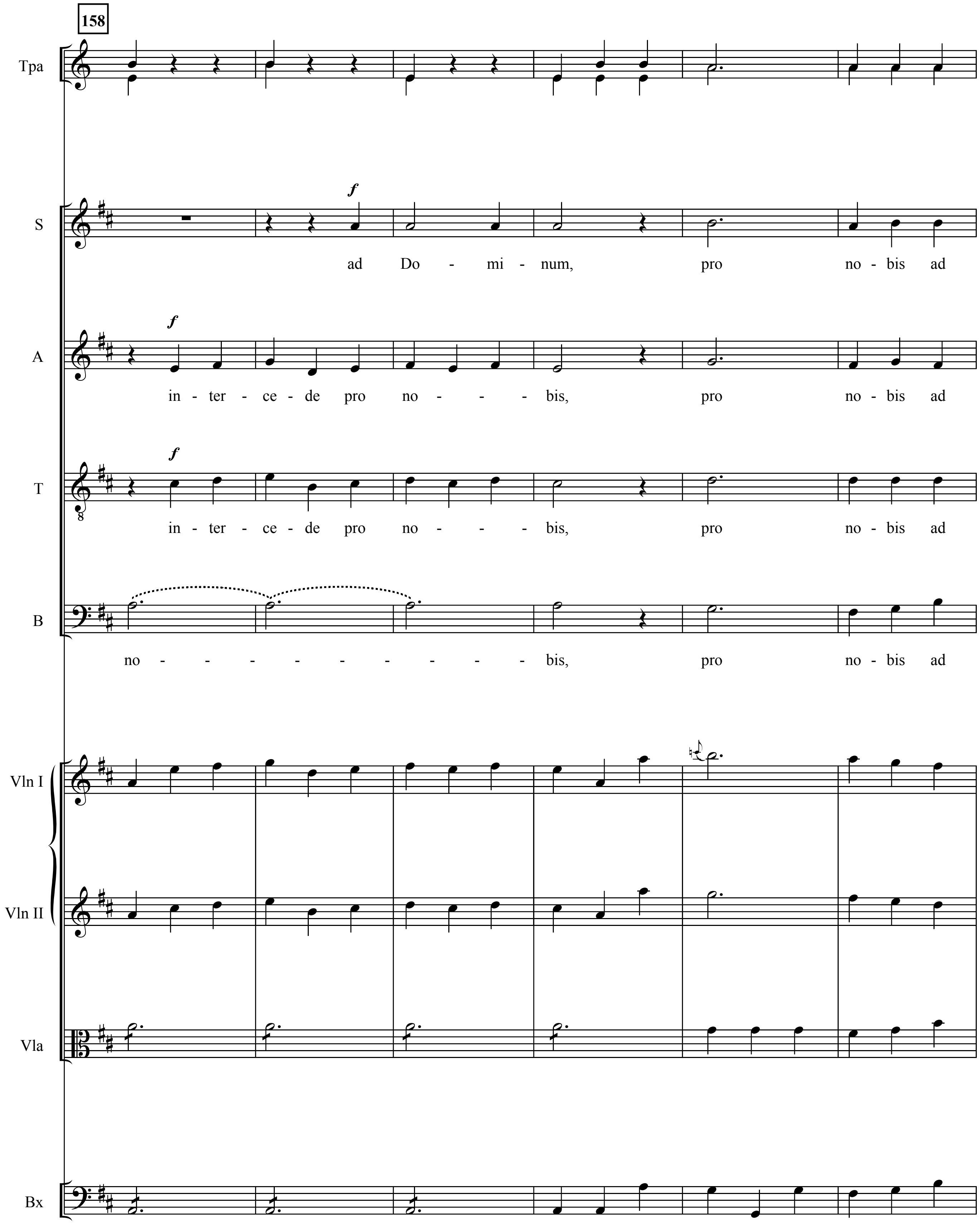
PAMM 03 - *Beata Mater*



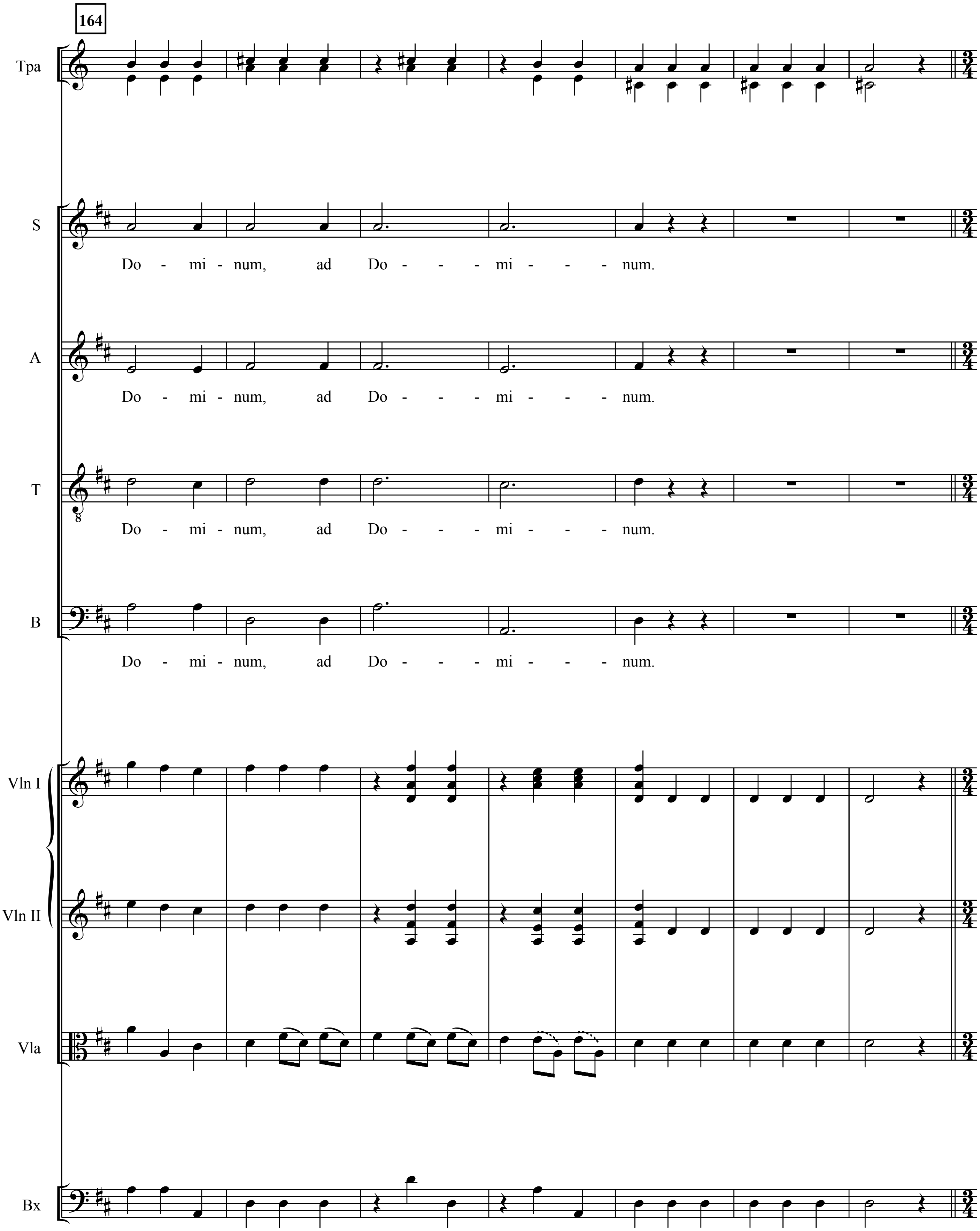
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*

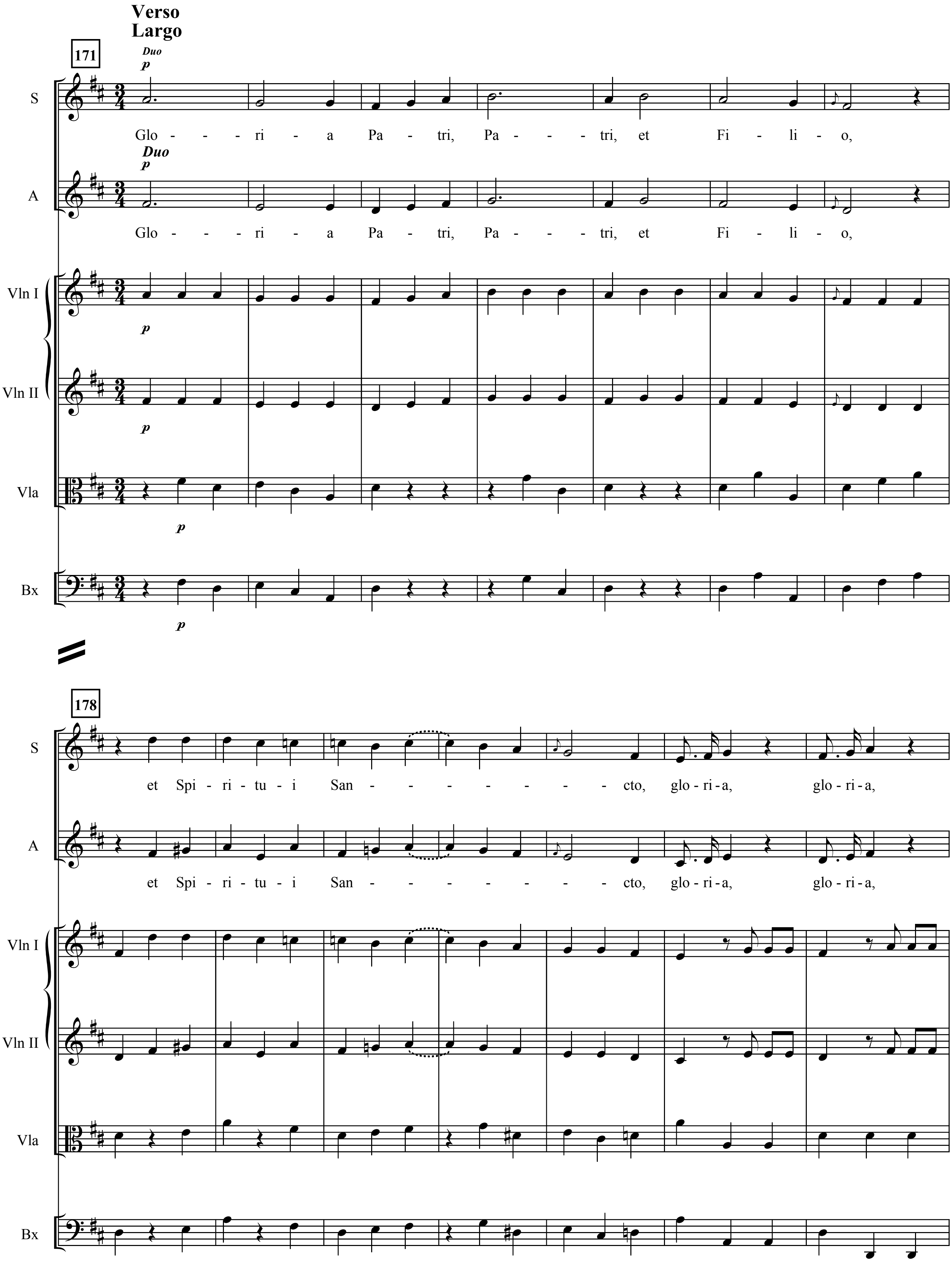


PAMM 03 - *Beata Mater*

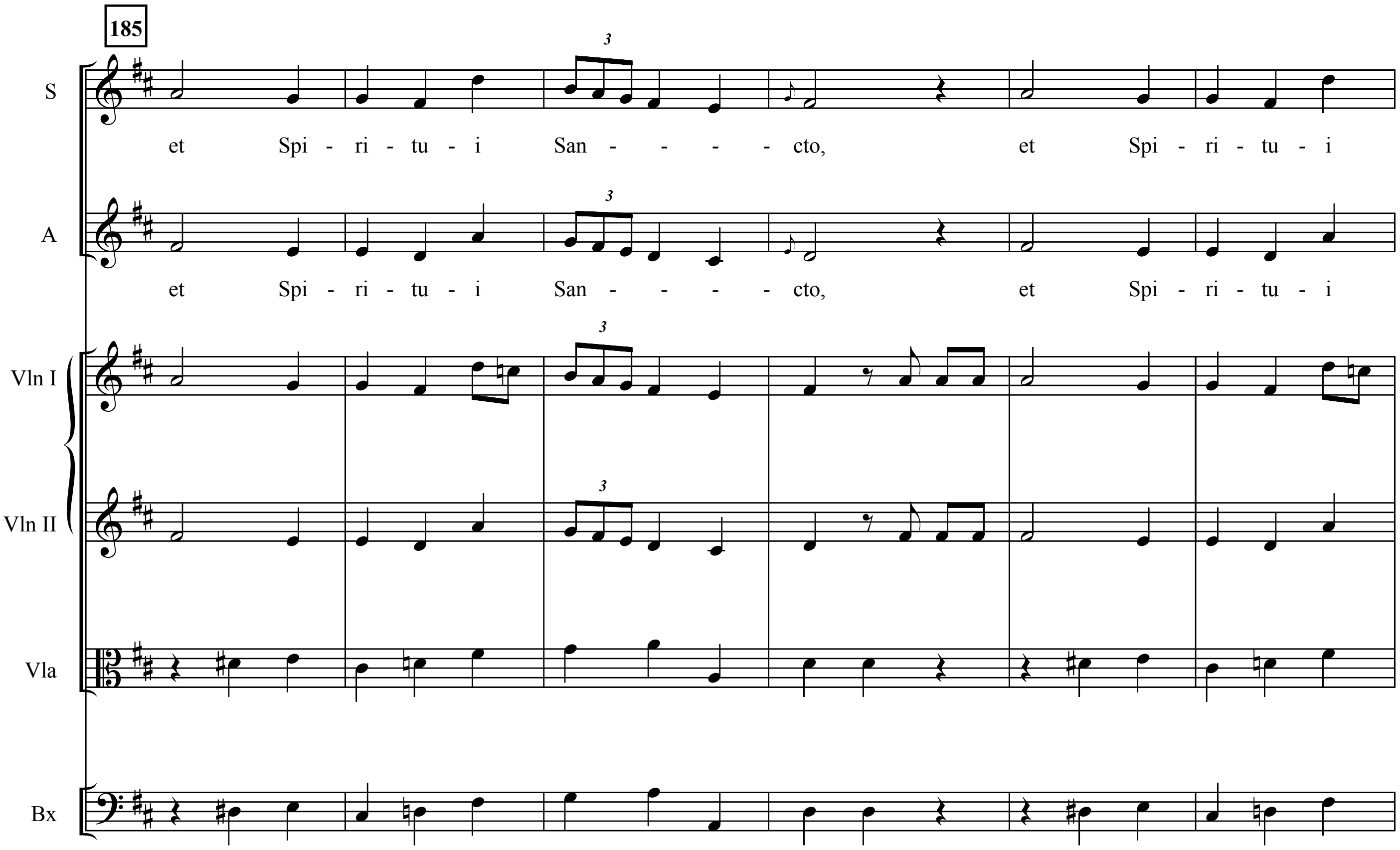


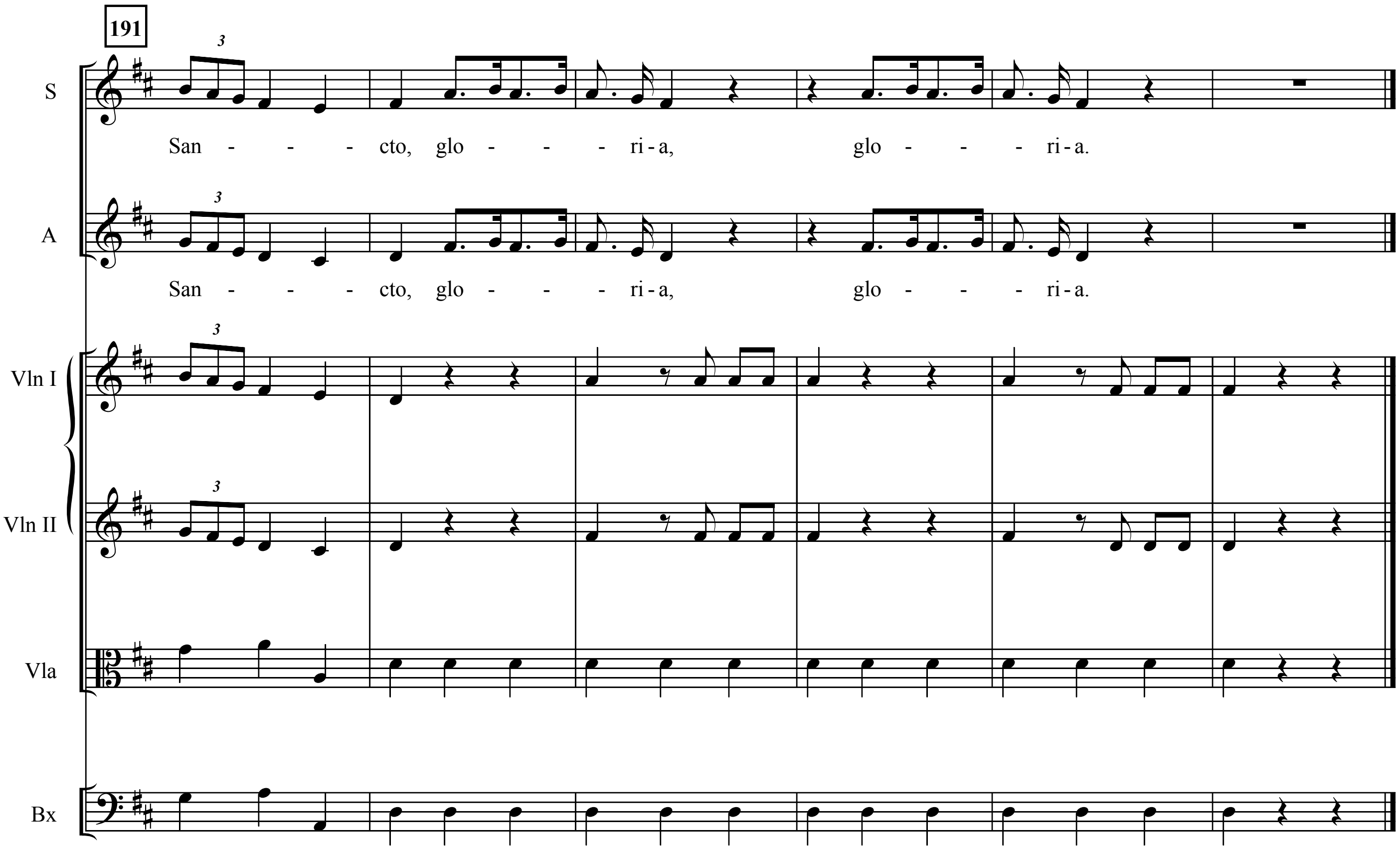
José Joaquim Emerico Lobo de Mesquita - *Beata Mater*




Verso
Largo
171
Duo
p
S
Glo - - - ri - a Pa - tri, Pa - - - - tri, et Fi - li - o,
Duo
p
A
Glo - - - ri - a Pa - tri, Pa - - - - tri, et Fi - li - o,
Vln I
p
Vln II
p
Vla
p
Bx
p
178
S
et Spi - ri - tu - i San - - - - - - - - - cto, glo - ri - a, glo - ri - a,
A
et Spi - ri - tu - i San - - - - - - - - - cto, glo - ri - a, glo - ri - a,
Vln I
Vln II
Vla
Bx

José Joaquim Emerico Lobo de Mesquita - *Beata Mater*





D. C. Allegro ao Fim

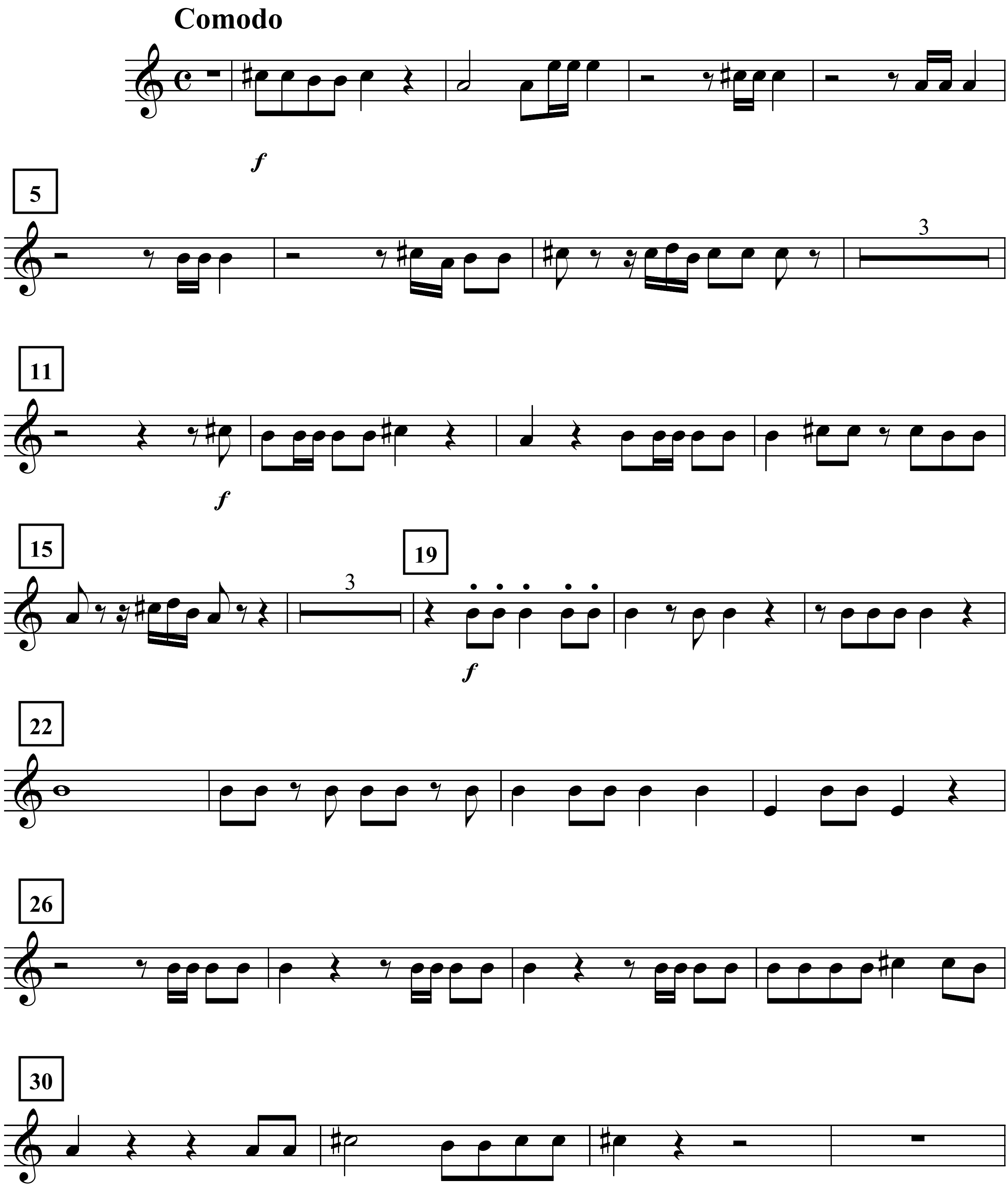
Trompa em Fá I

Beata Mater

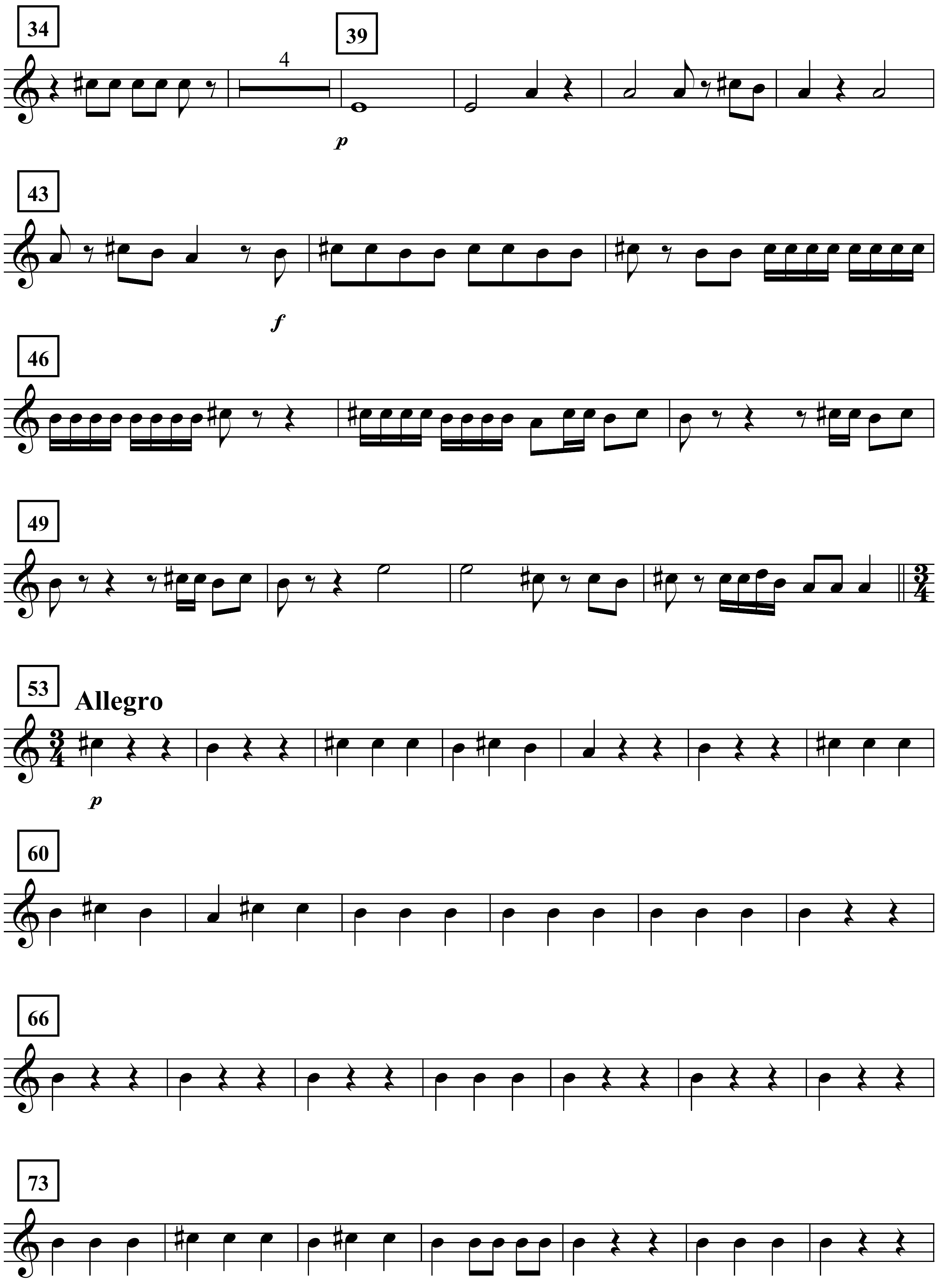
Antífona do Magnificat

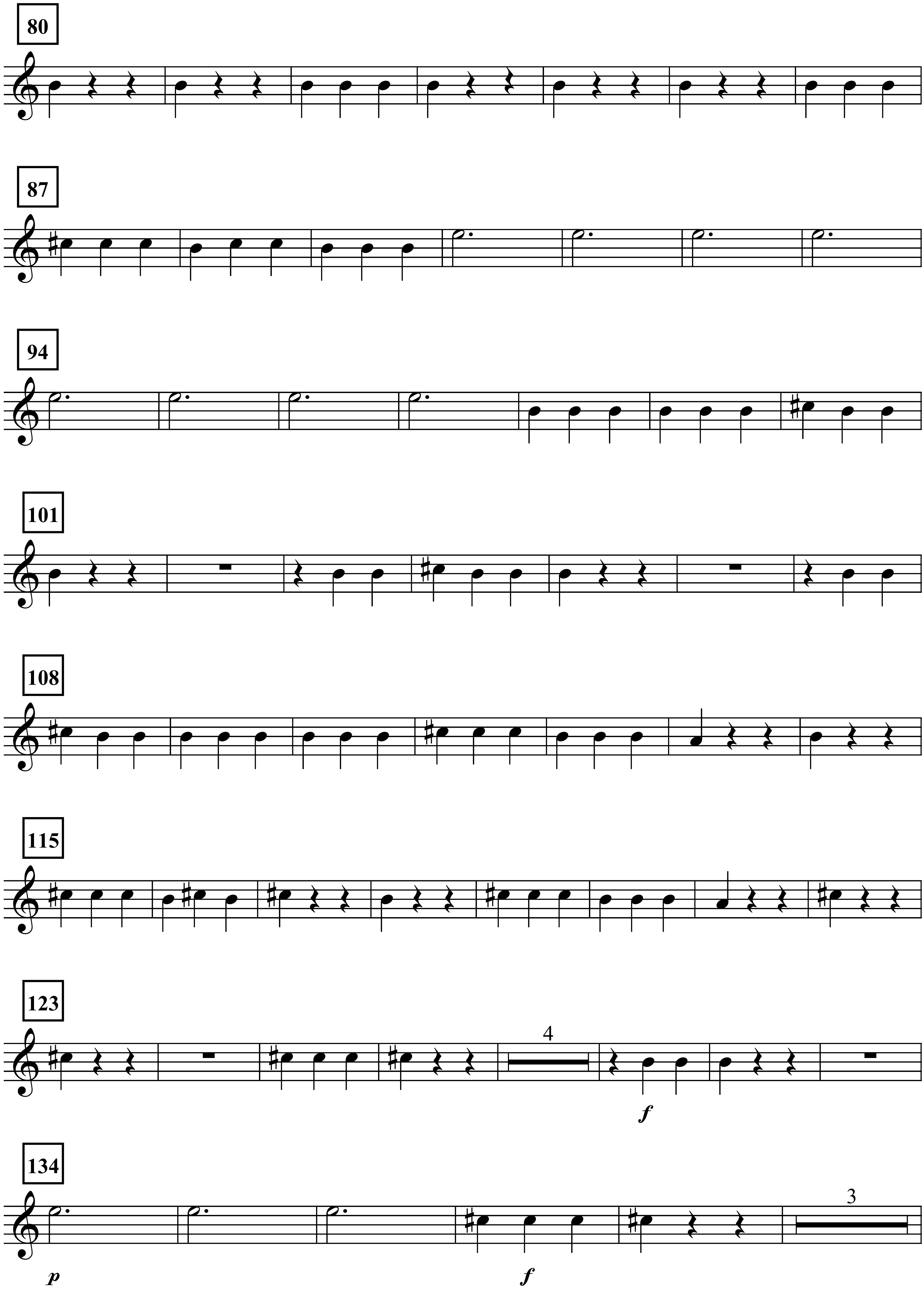
Edição: Paulo Castagna
Fonte: OLS

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

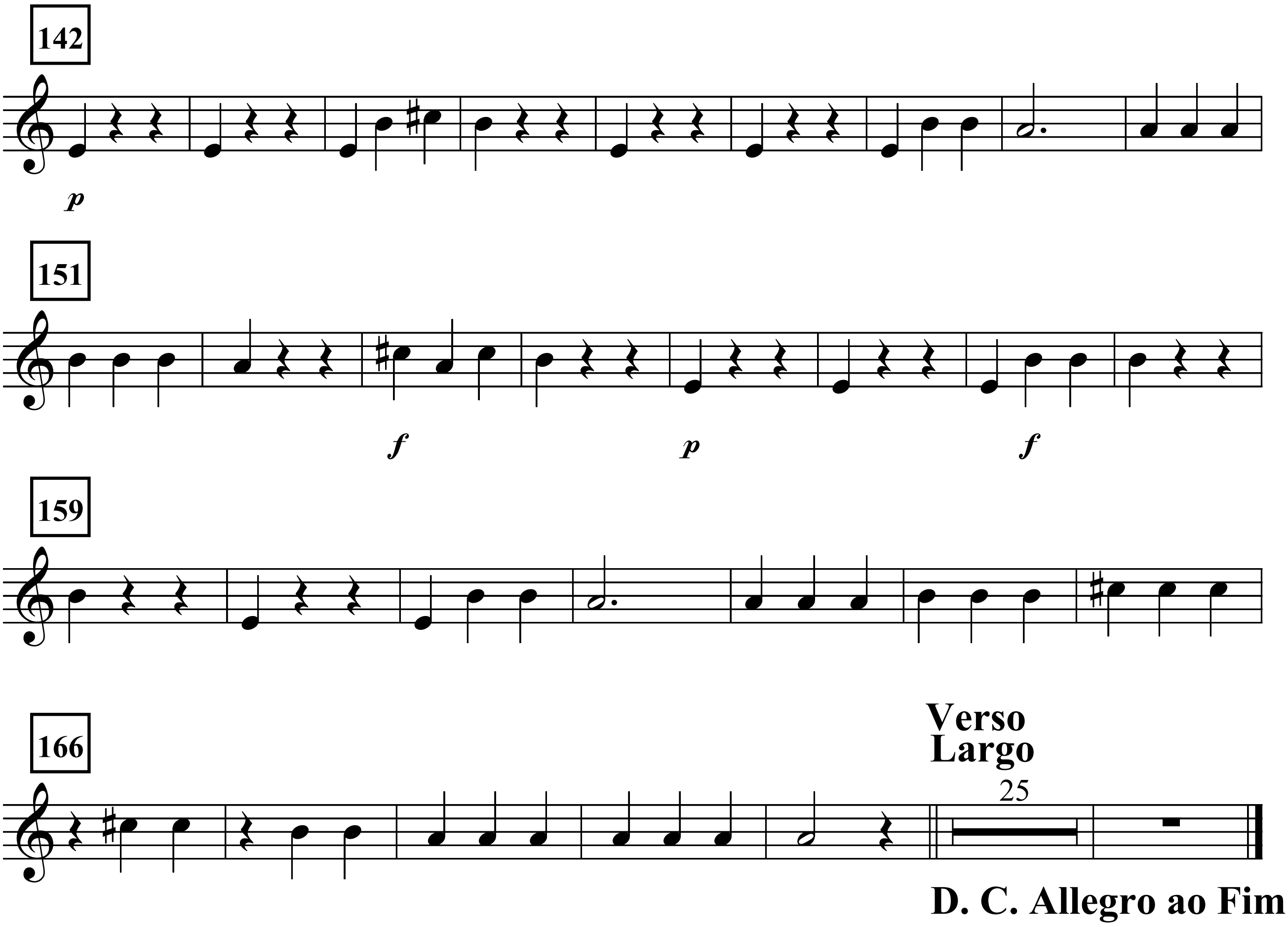


José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Trompa I] **2**




80
87
94
101
108
115
123
4
f
134
3
p
f

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Trompa I] **4**



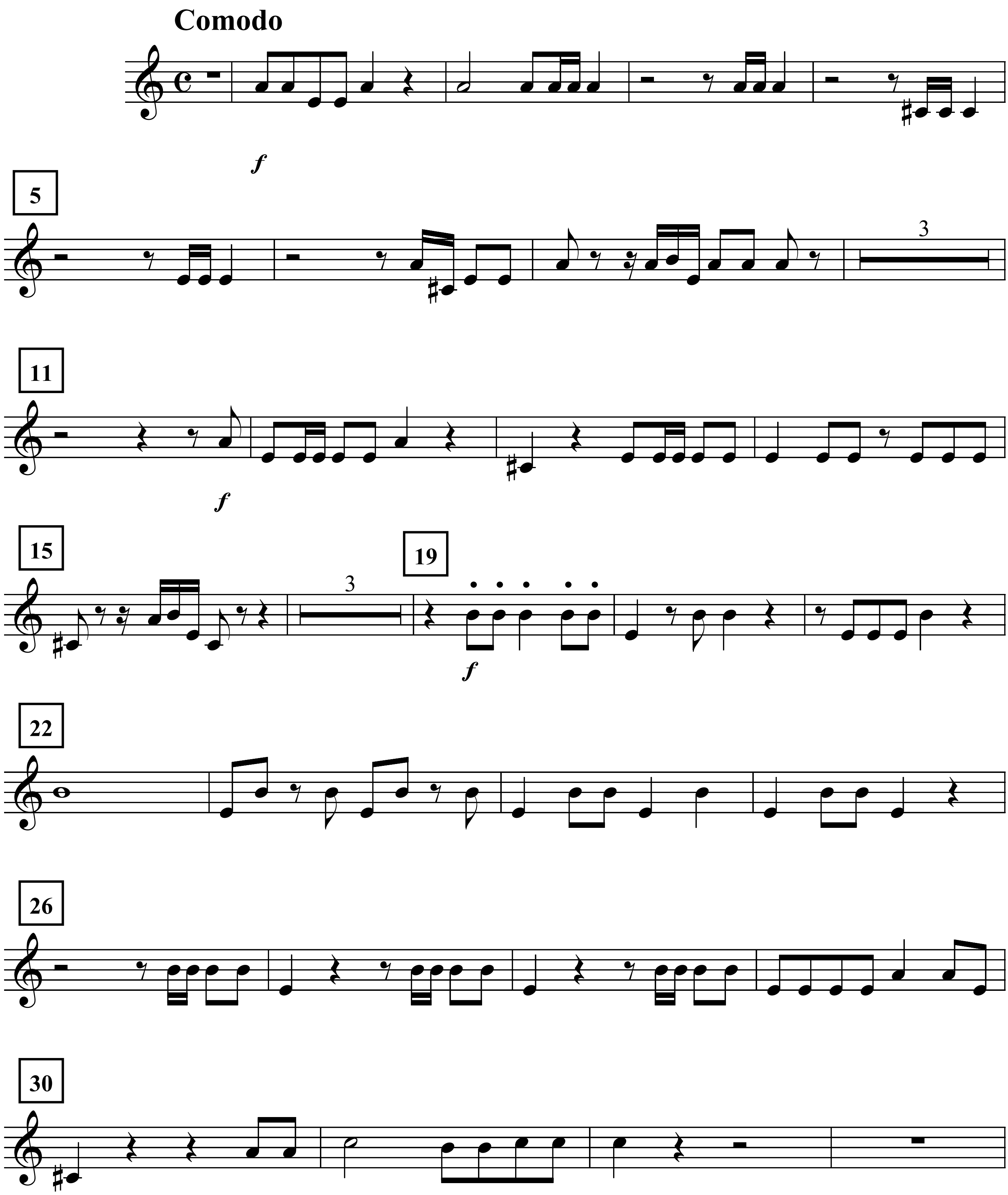
Trompa em Fá II

Beata Mater

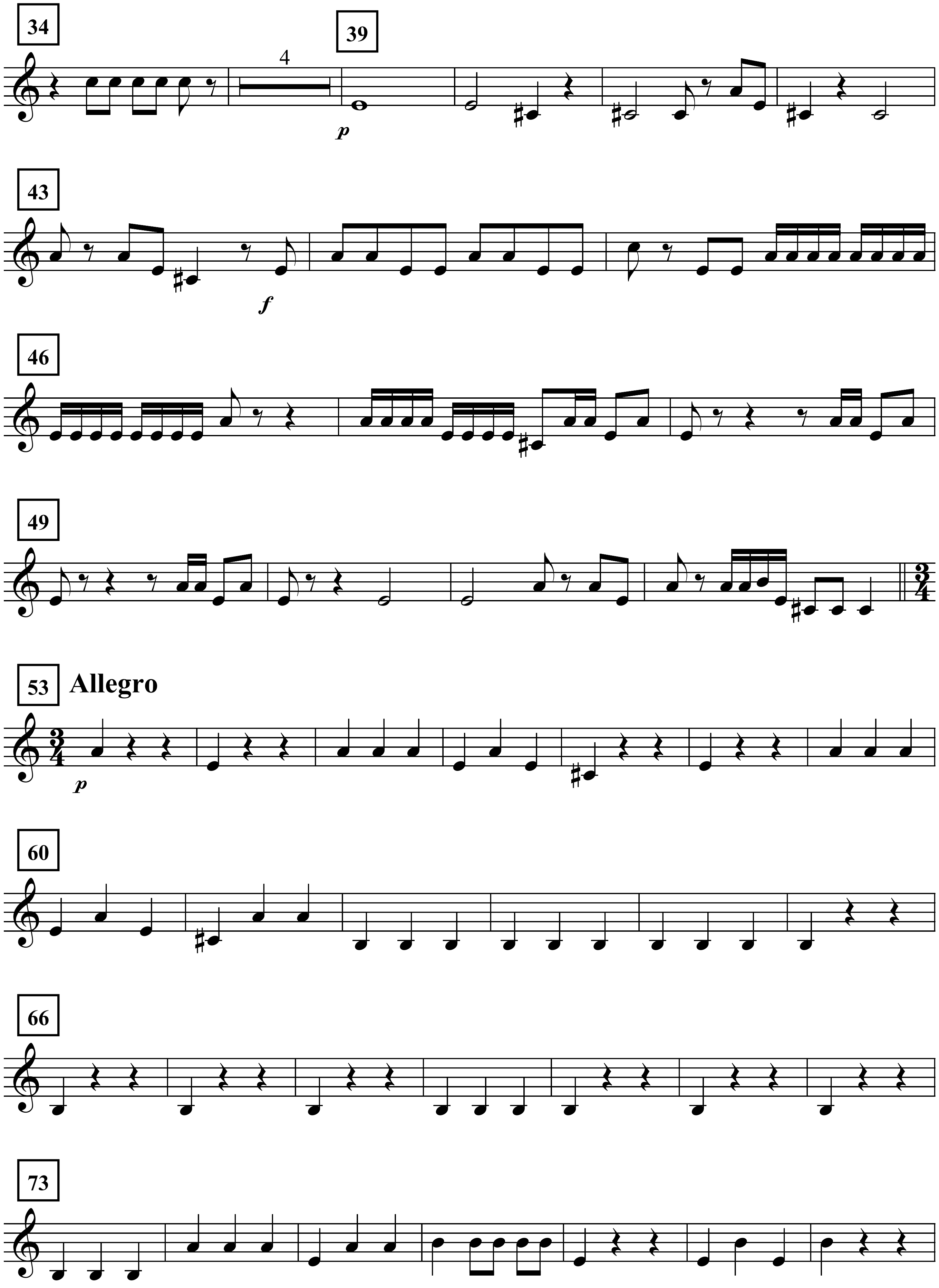
Antífona do Magnificat

Edição: Paulo Castagna
Fonte: OLS

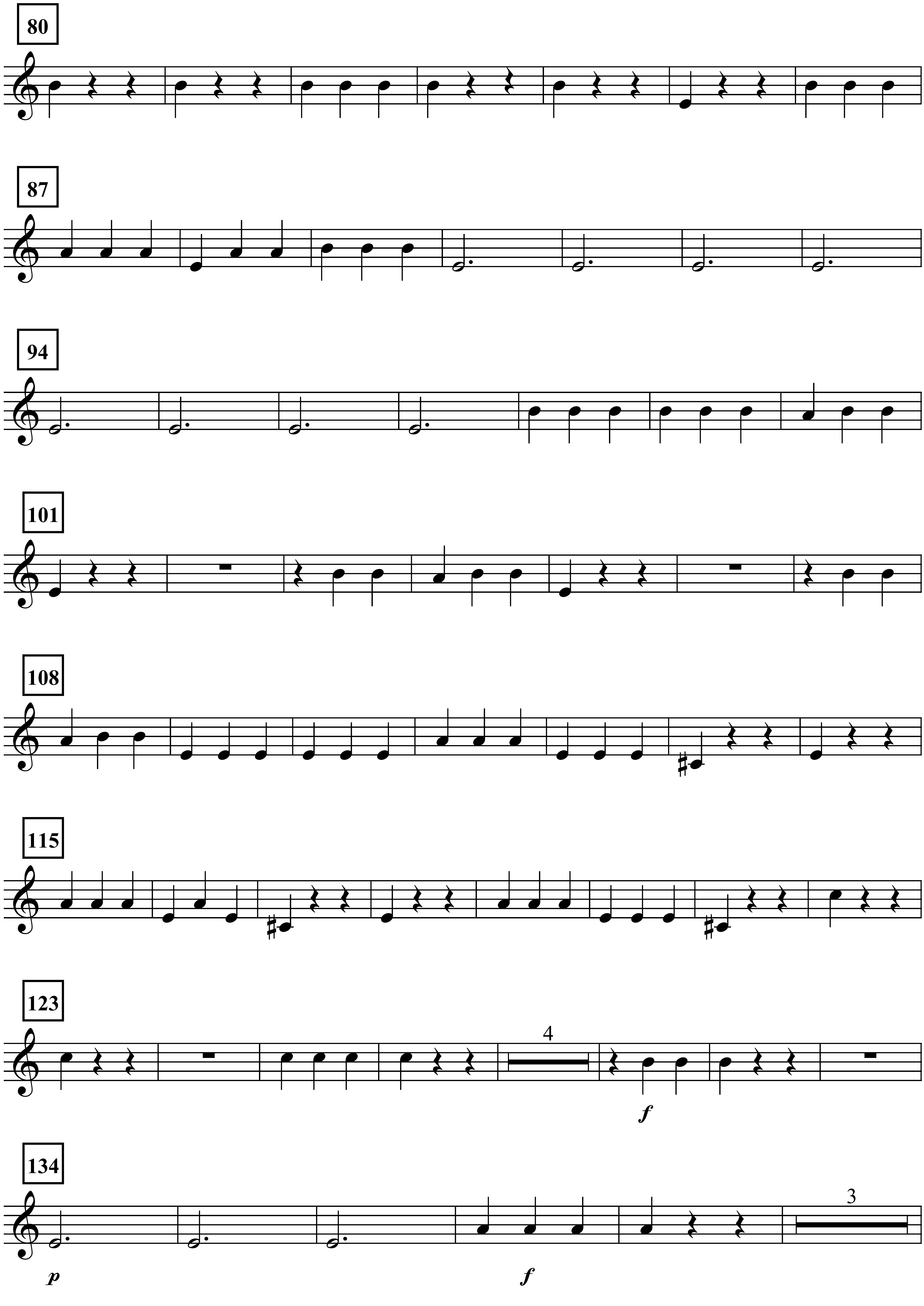
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)



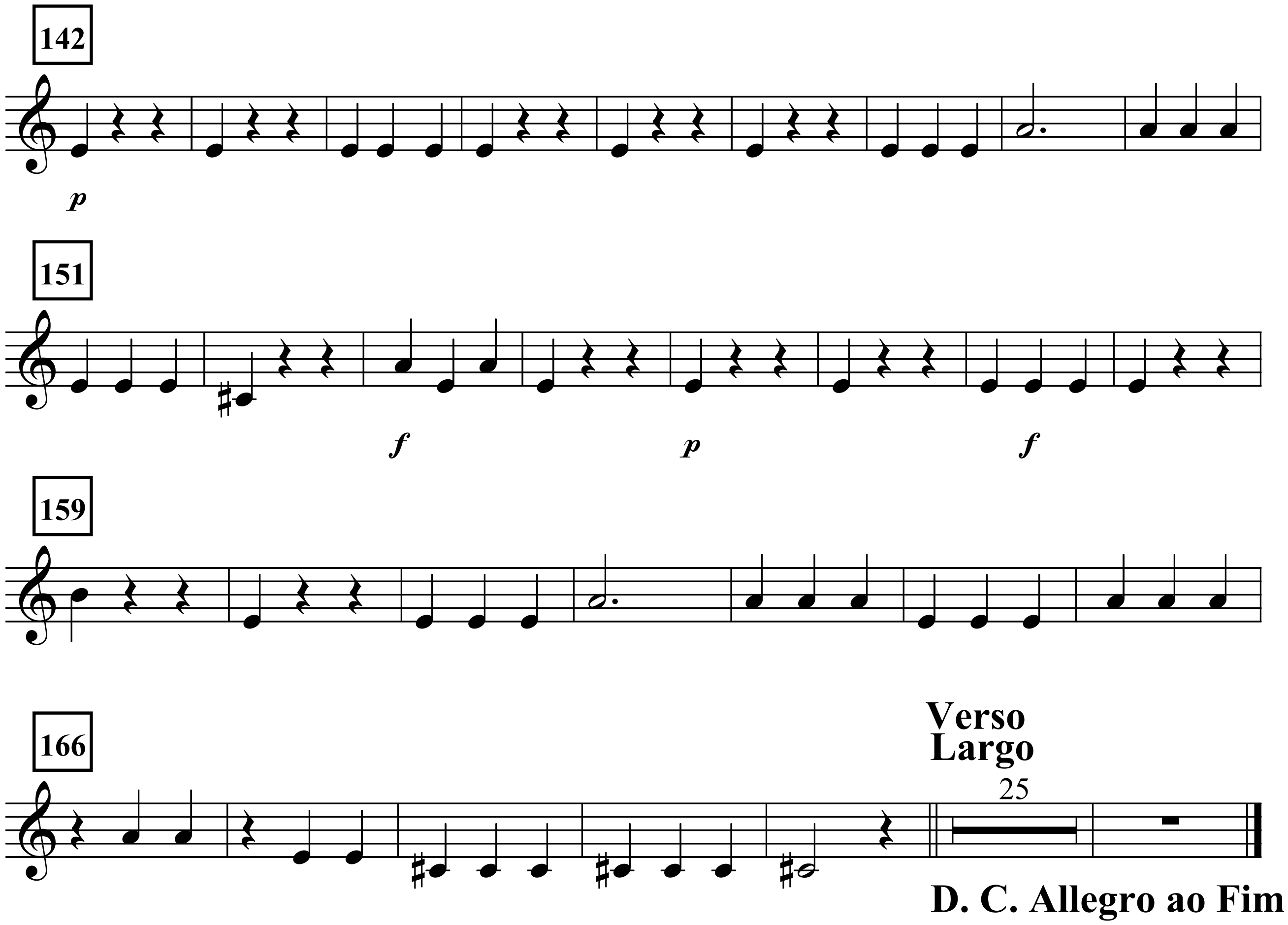
José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Trompa II] **2**



PAMM 03 - *Beata Mater* [Trompa II]



José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Trompa II] **4**



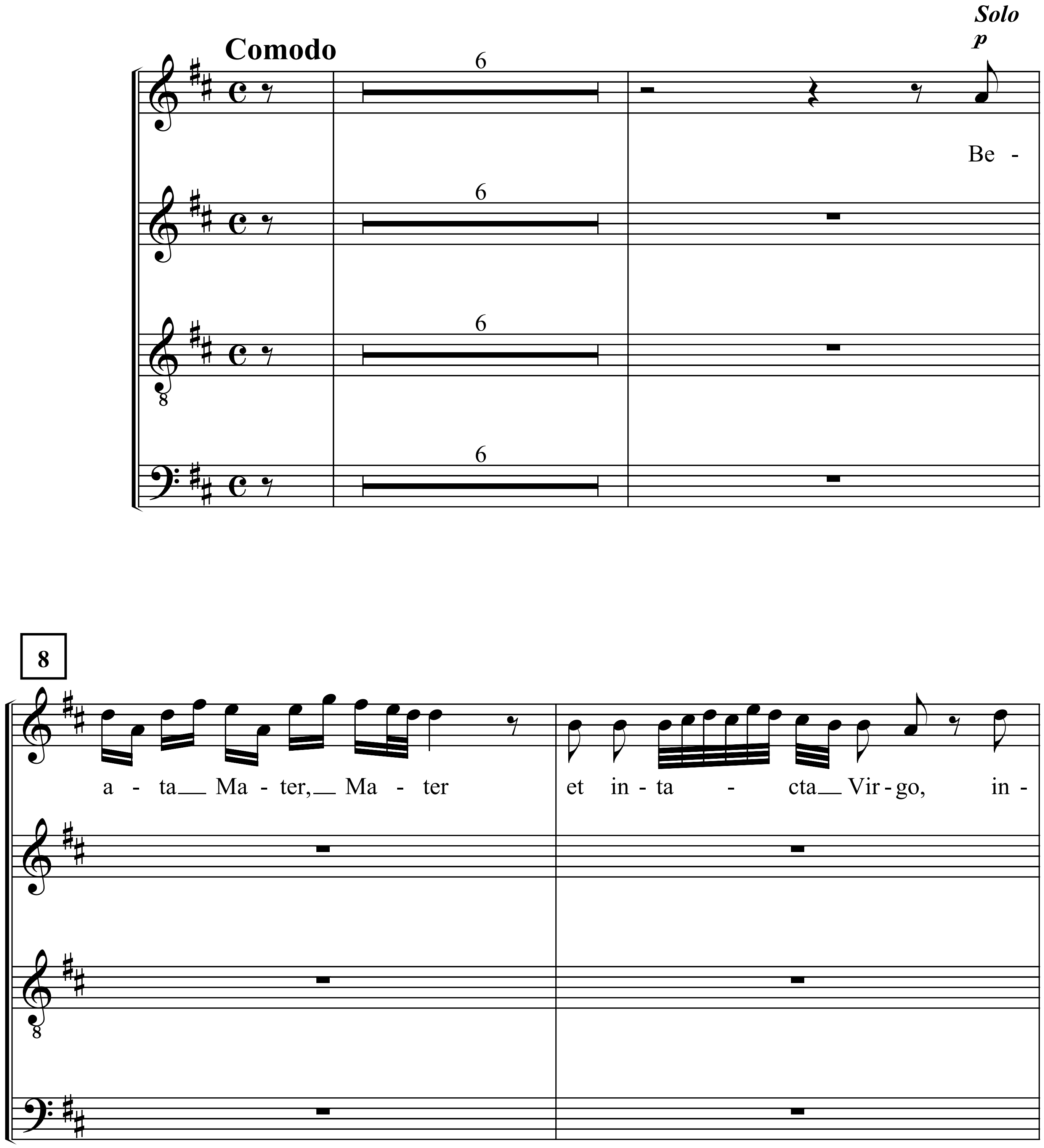
Coro

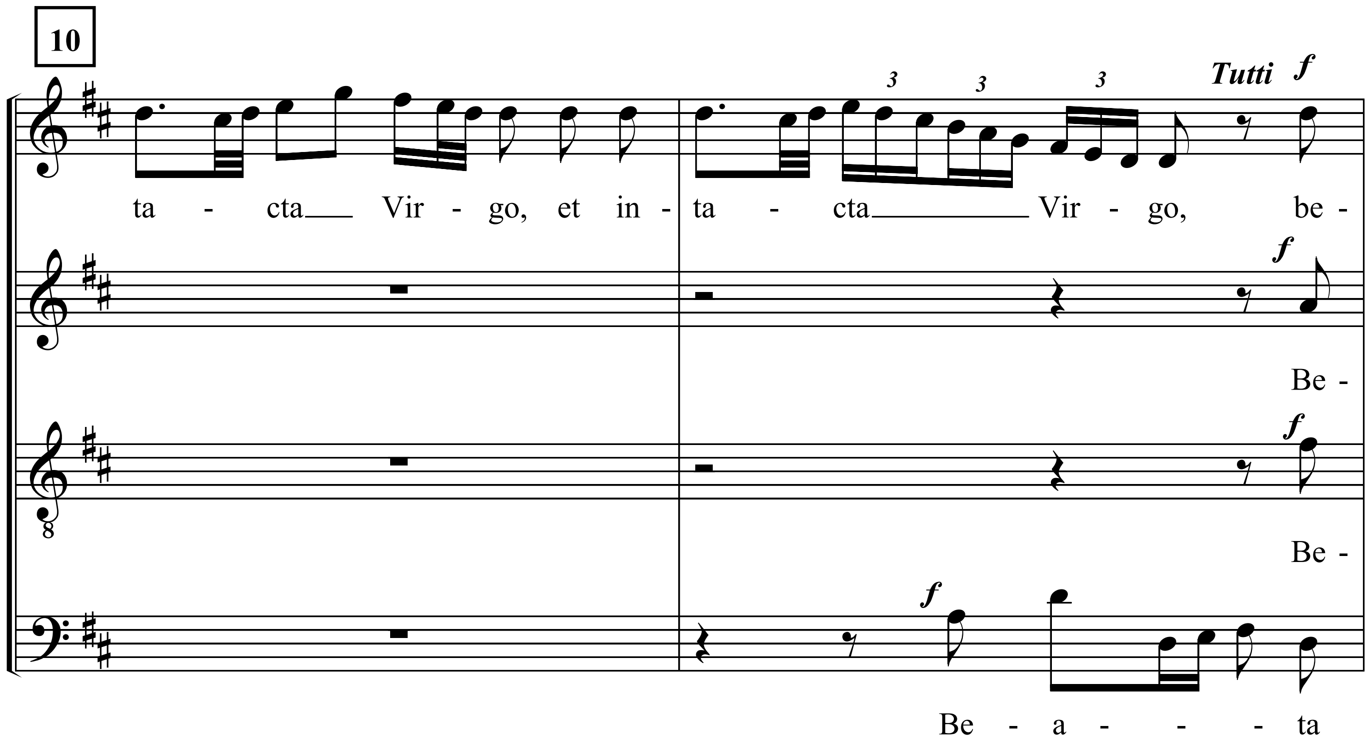
Beata Mater

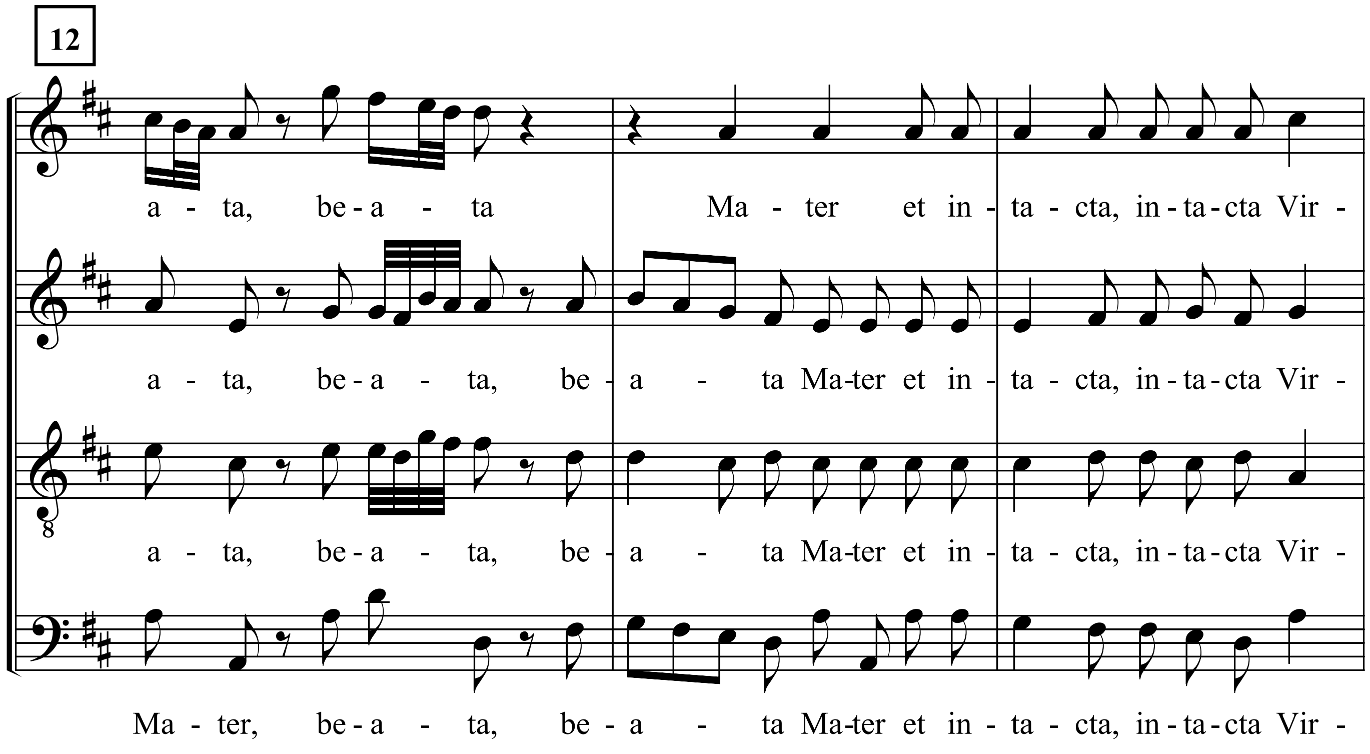
Antífona do Magnificat

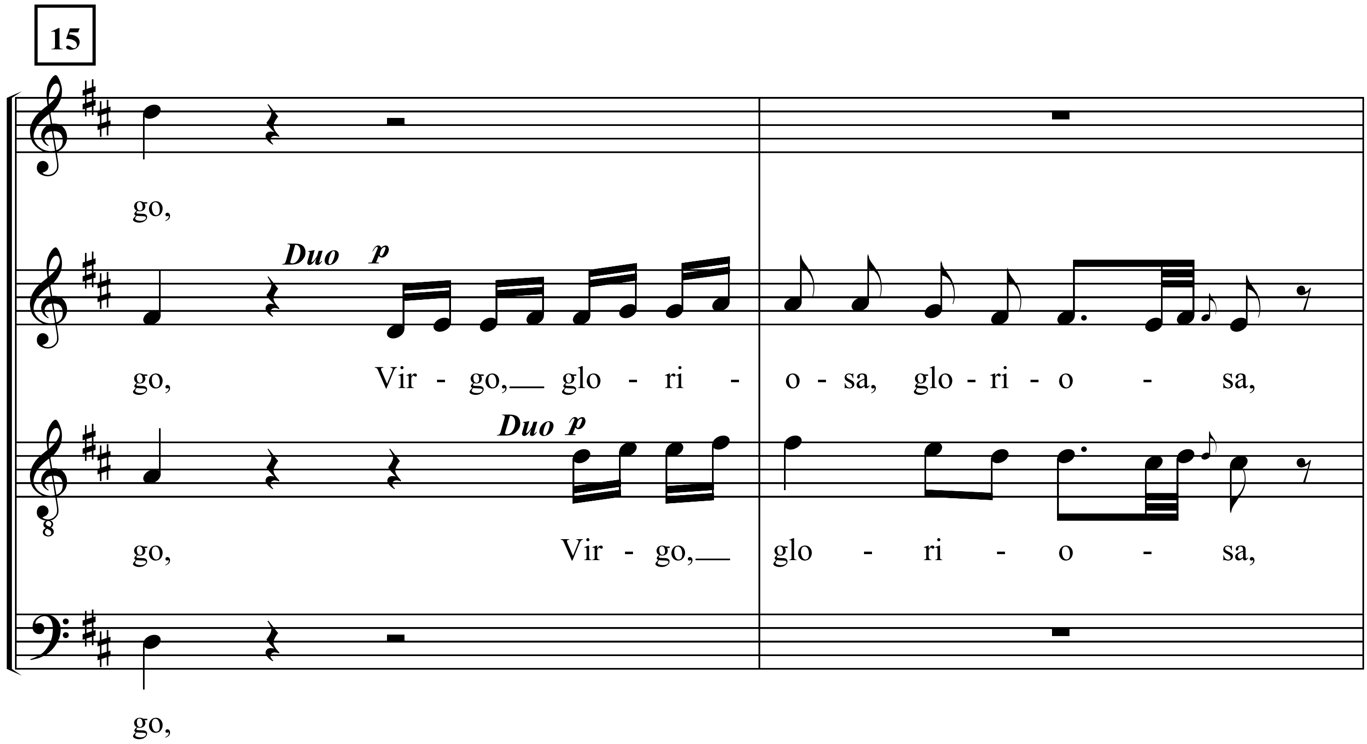
Edição: Paulo Castagna
Fonte: OLS

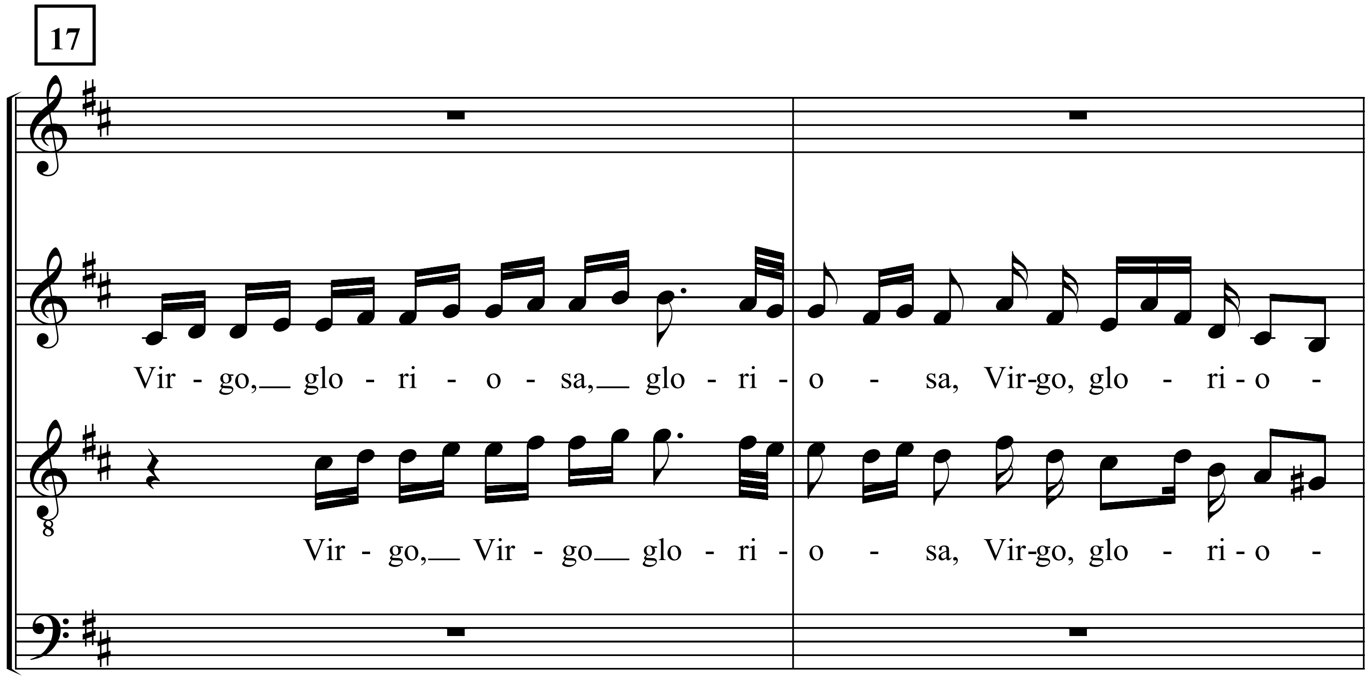
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

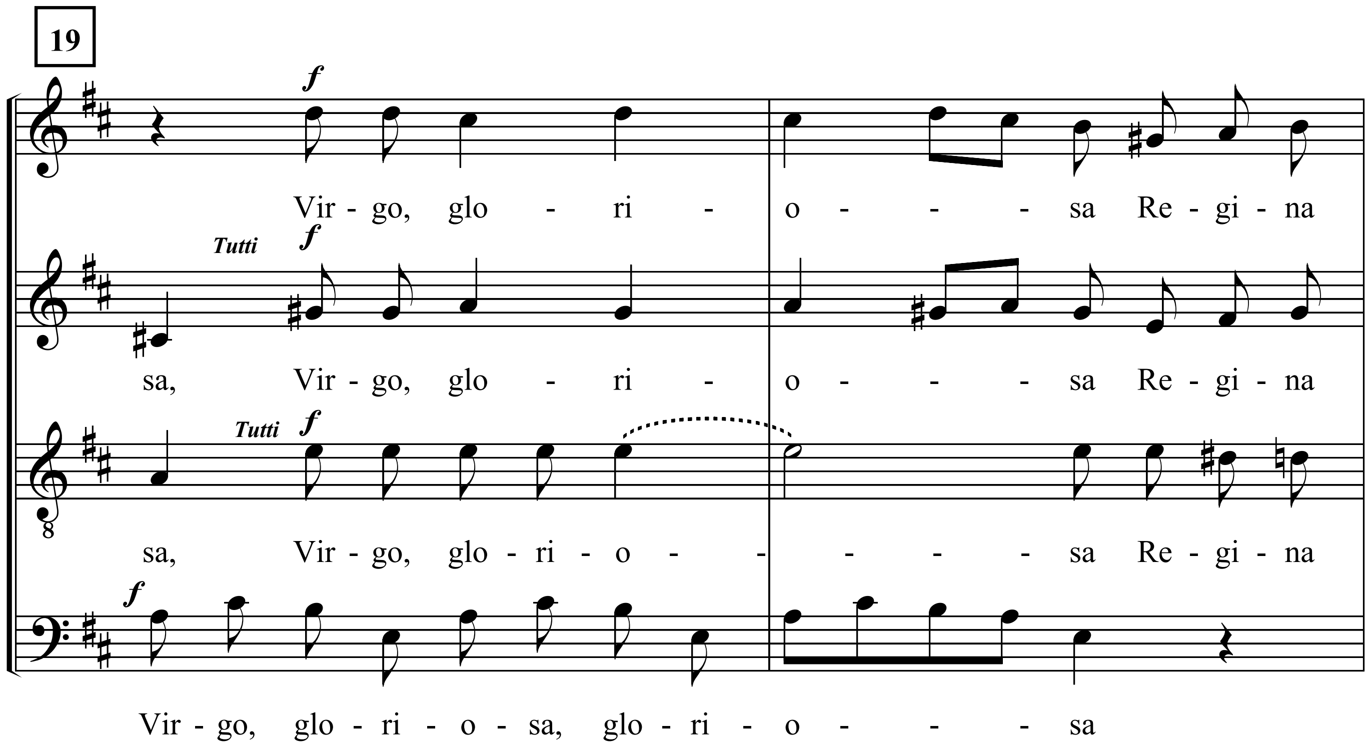


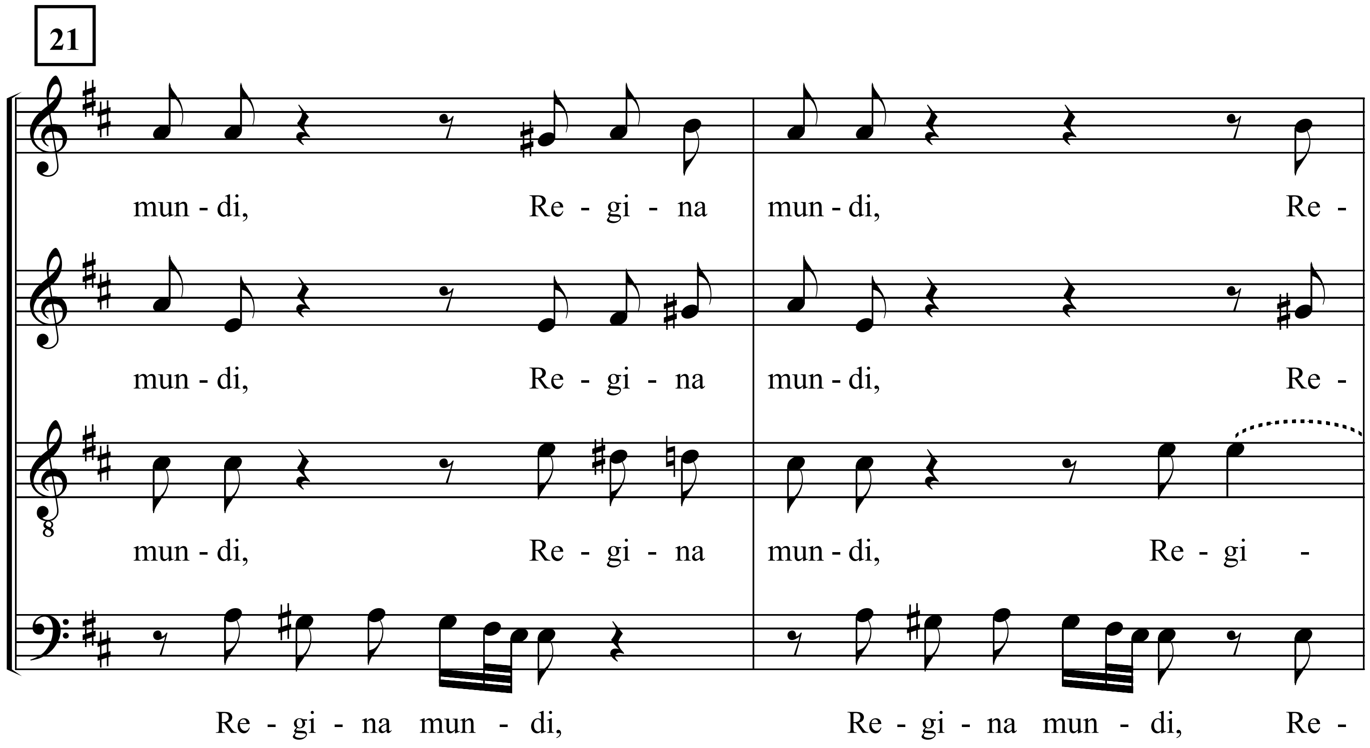

10
Tutti f
ta - cta Vir - go, et in - ta - cta Vir - go, be -
f
Be -
f
Be -
f
Be - a - - ta

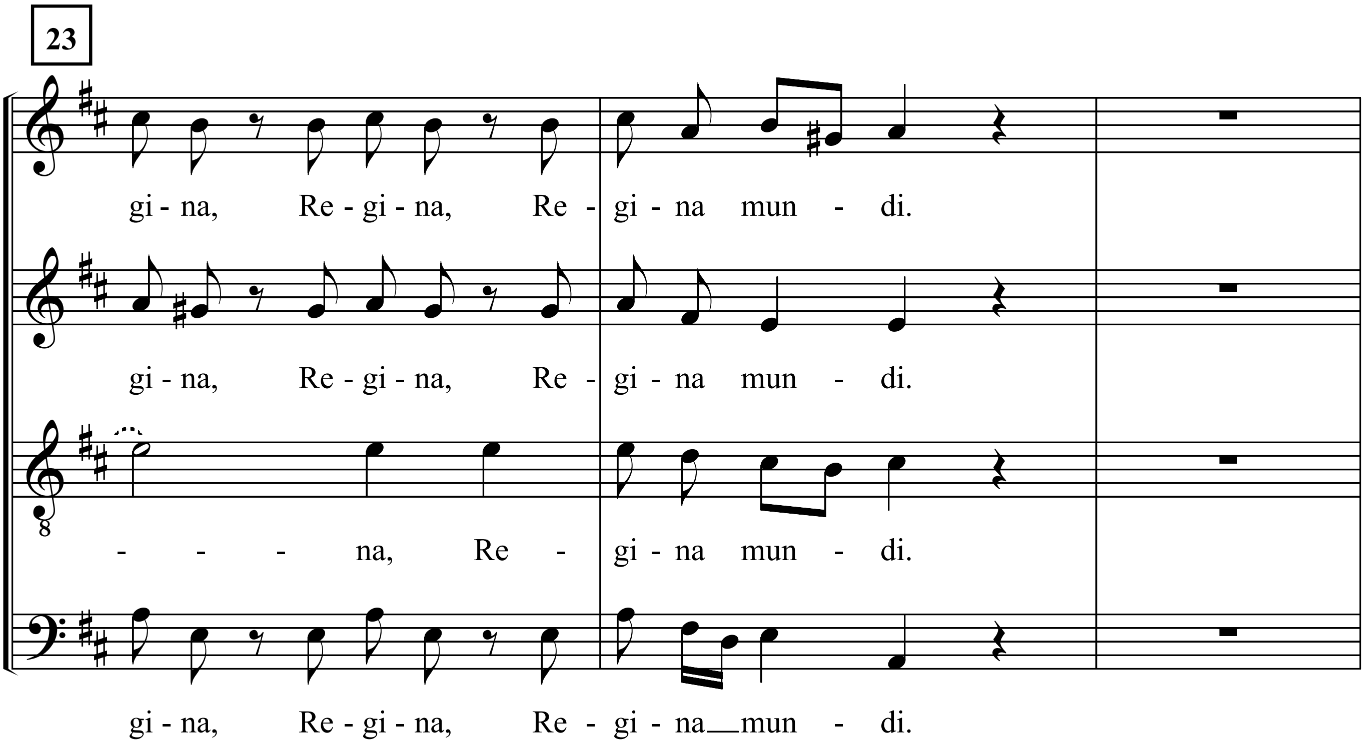

12
a - ta, be - a - ta Ma - ter et in - ta - cta, in - ta - cta Vir -
a - ta, be - a - ta, be - a - ta Ma-ter et in - ta - cta, in - ta - cta Vir -
a - ta, be - a - ta, be - a - ta Ma-ter et in - ta - cta, in - ta - cta Vir -
Ma - ter, be - a - ta, be - a - ta Ma-ter et in - ta - cta, in - ta - cta Vir -

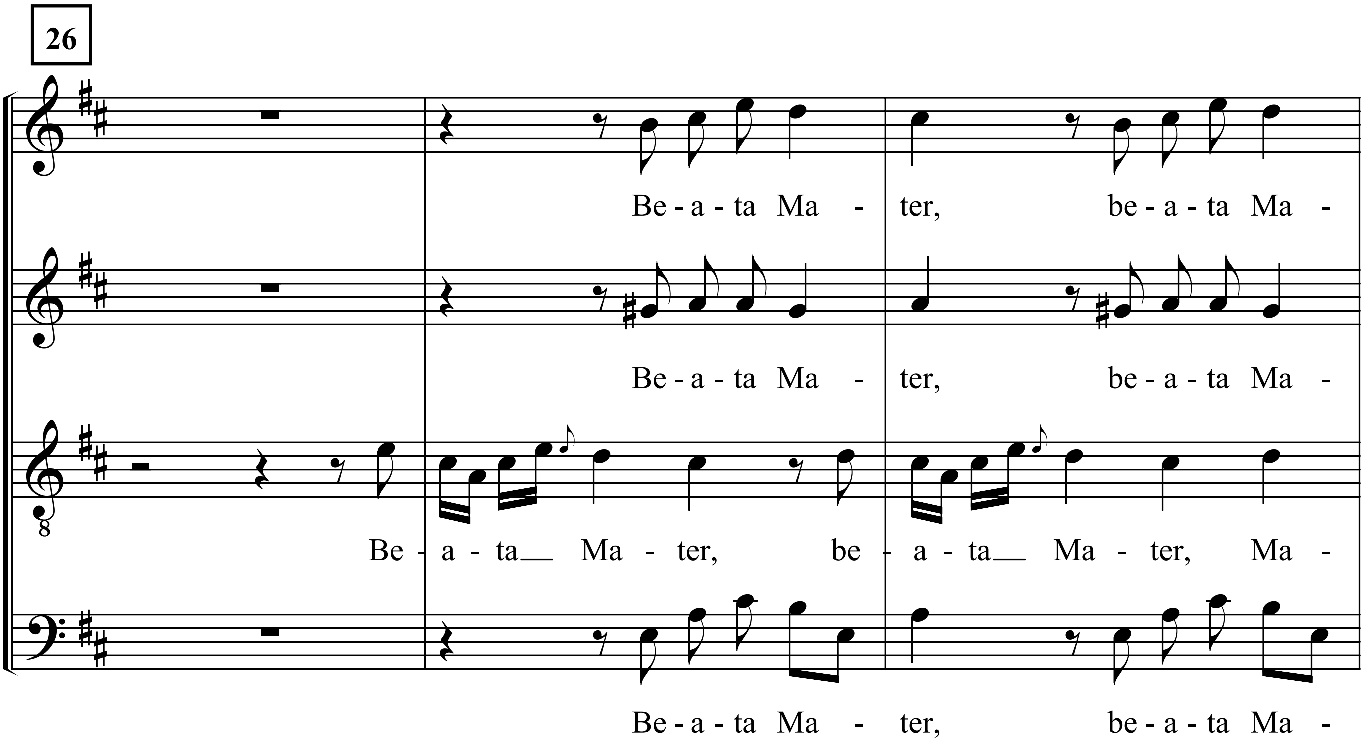

15
go,
Duo p
go, Vir - go, glo - ri - o - sa, glo - ri - o - sa,
Duo p
go, Vir - go, glo - ri - o - sa,
go,

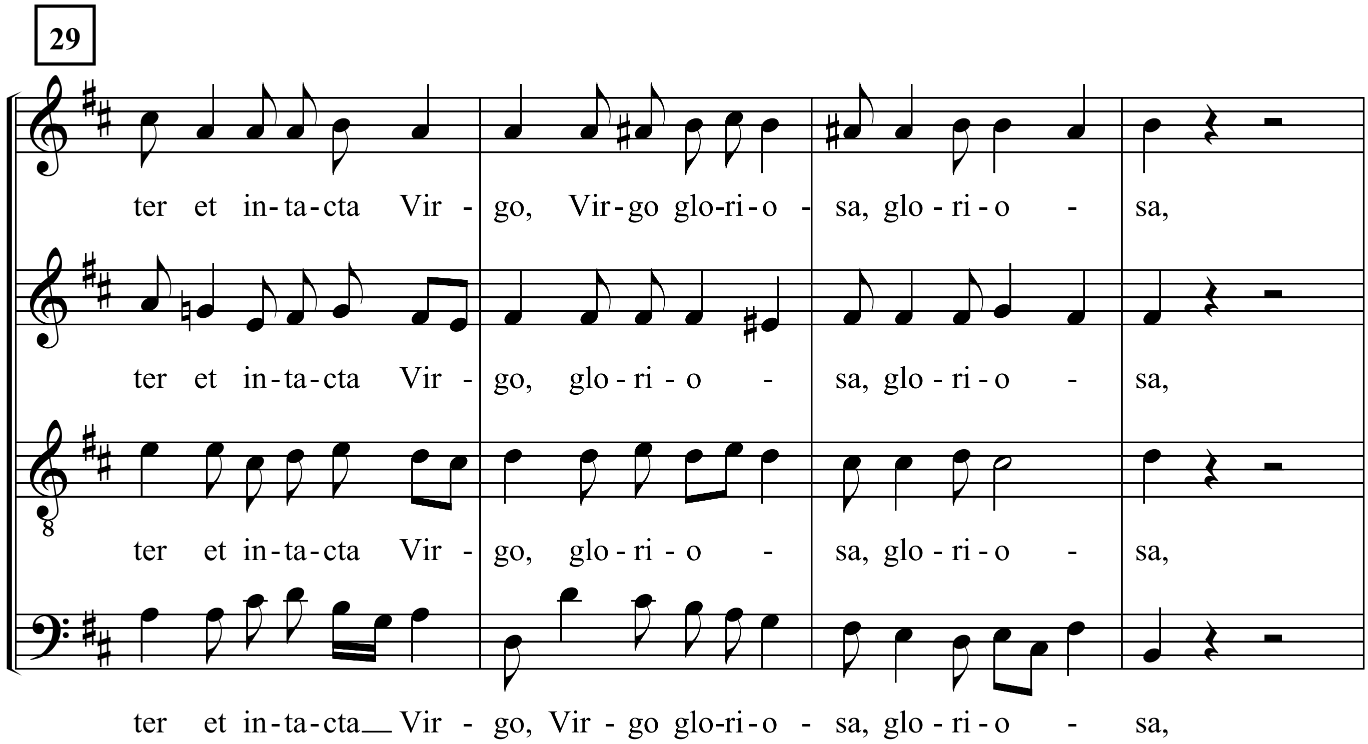

17
Vir - go, glo - ri - o - sa, glo - ri - o - sa, Vir-go, glo - ri - o -
Vir - go, Vir - go glo - ri - o - sa, Vir-go, glo - ri - o -

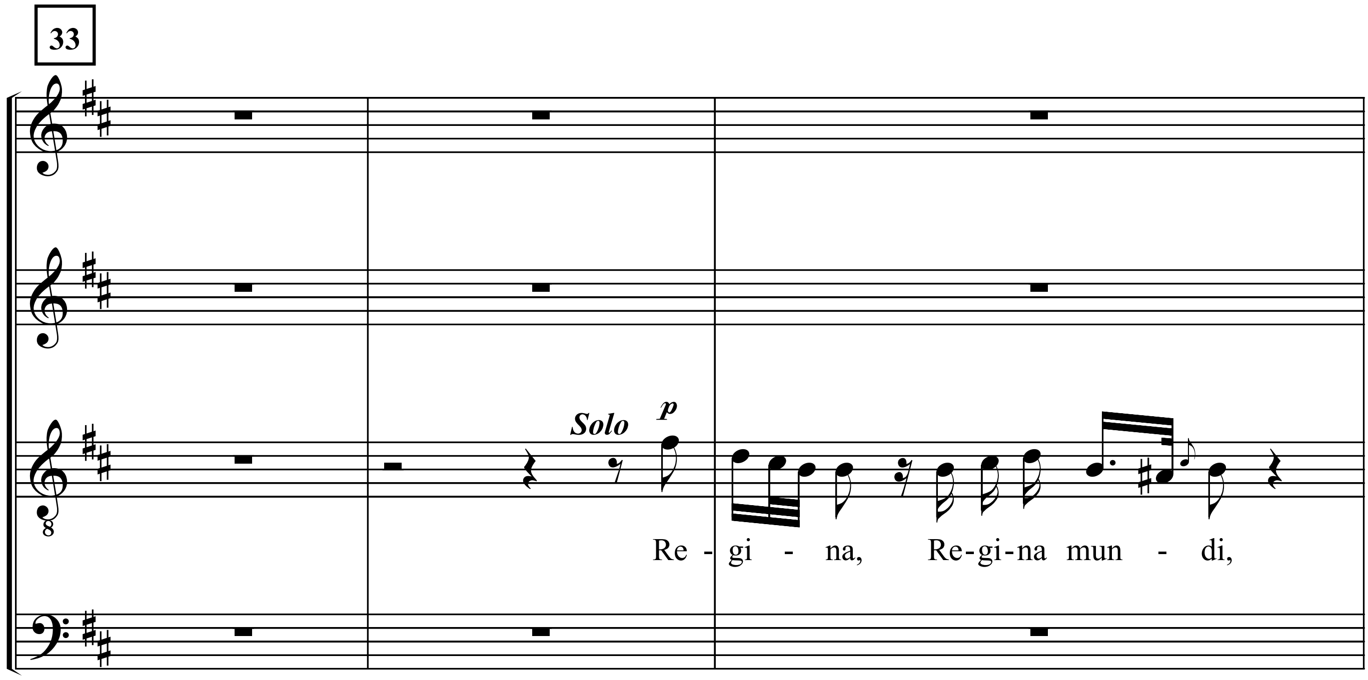

19
f
Vir - go, glo - ri - o - - - sa Re - gi - na
Tutti
f
sa, Vir - go, glo - ri - o - - - sa Re - gi - na
Tutti
f
sa, Vir - go, glo - ri - o - - - - - sa Re - gi - na
f
Vir - go, glo - ri - o - sa, glo - ri - o - - - sa

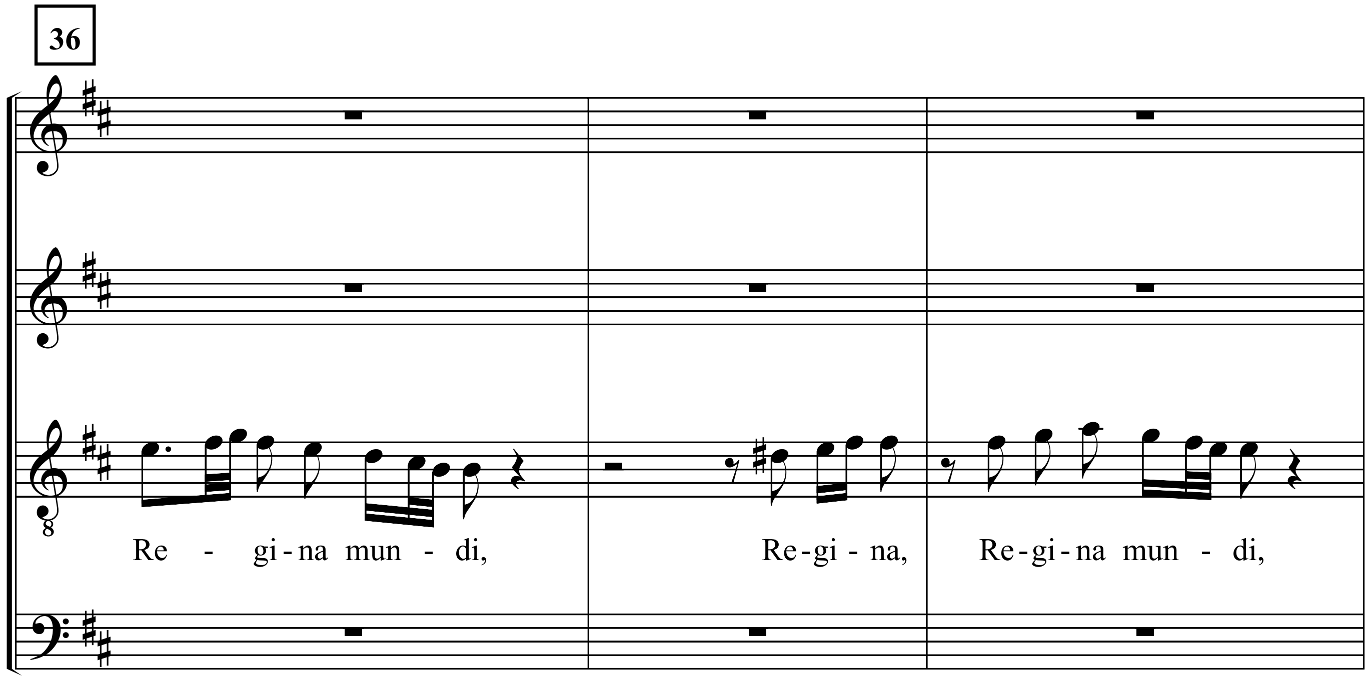

21
mun - di, Re - gi - na mun - di, Re -
mun - di, Re - gi - na mun - di, Re -
mun - di, Re - gi - na mun - di, Re - gi -
Re - gi - na mun - di, Re - gi - na mun - di, Re -

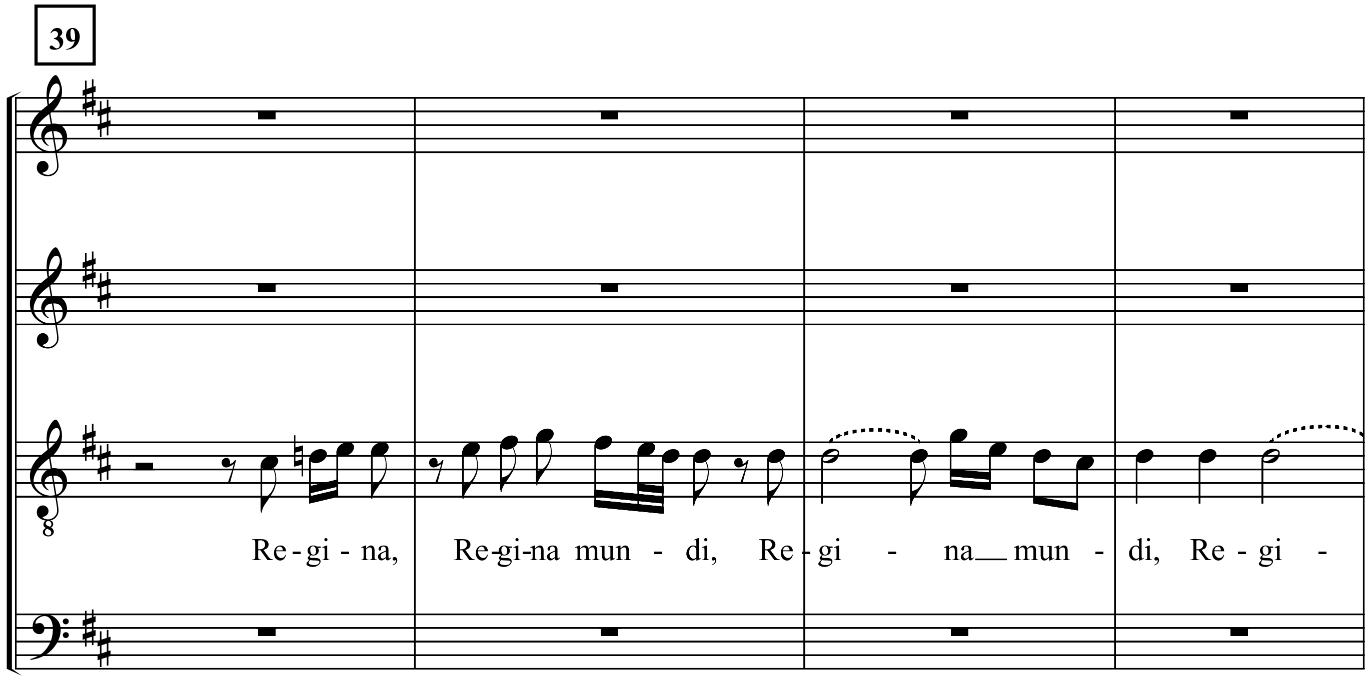

23
gi - na, Re - gi - na, Re - gi - na mun - di.
gi - na, Re - gi - na, Re - gi - na mun - di.
- - - na, Re - gi - na mun - di.
gi - na, Re - gi - na, Re - gi - na mun - di.

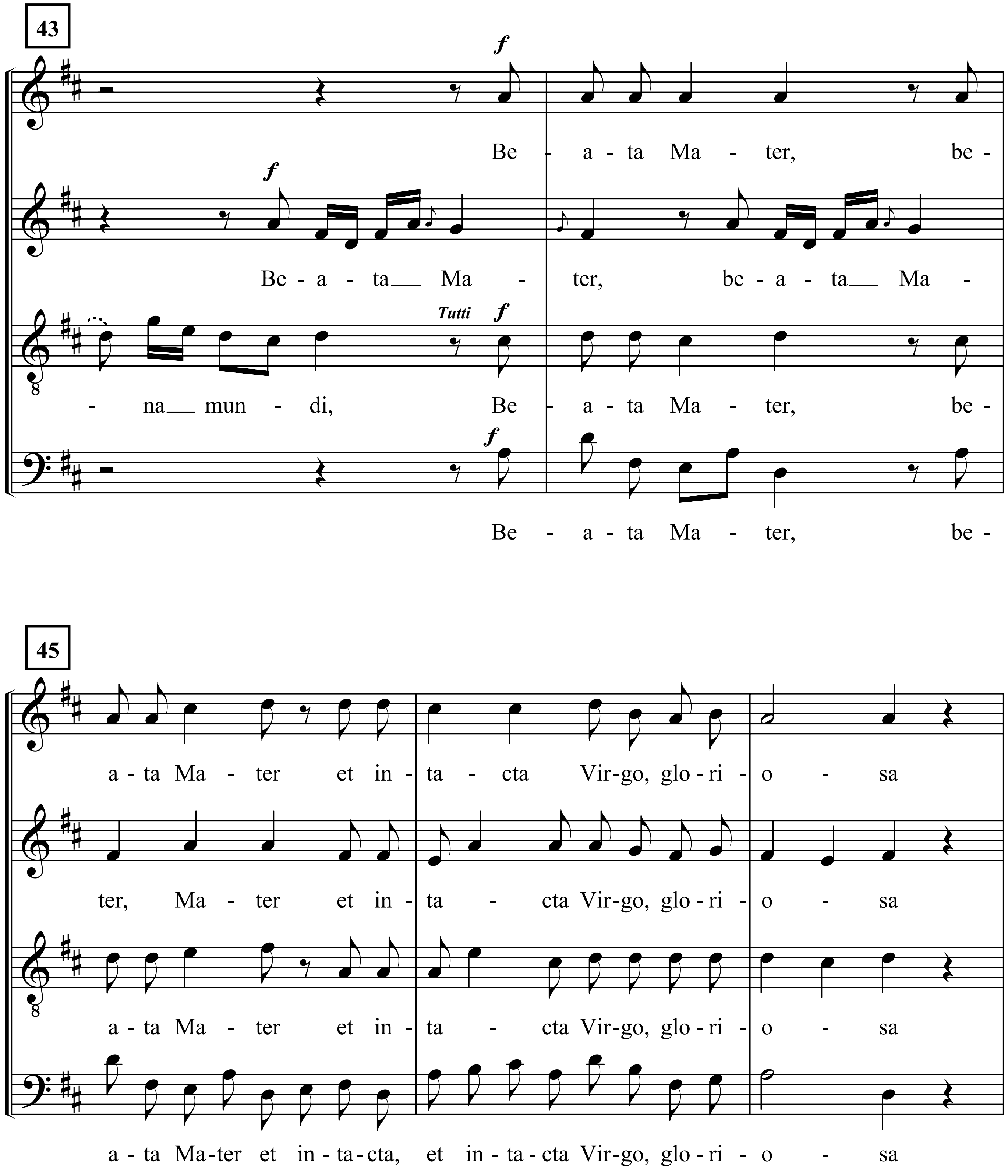

26
Be - a - ta Ma - ter, be - a - ta Ma -
Be - a - ta Ma - ter, be - a - ta Ma -
Be - a - ta Ma - ter, be - a - ta Ma - ter, Ma -
Be - a - ta Ma - ter, be - a - ta Ma -

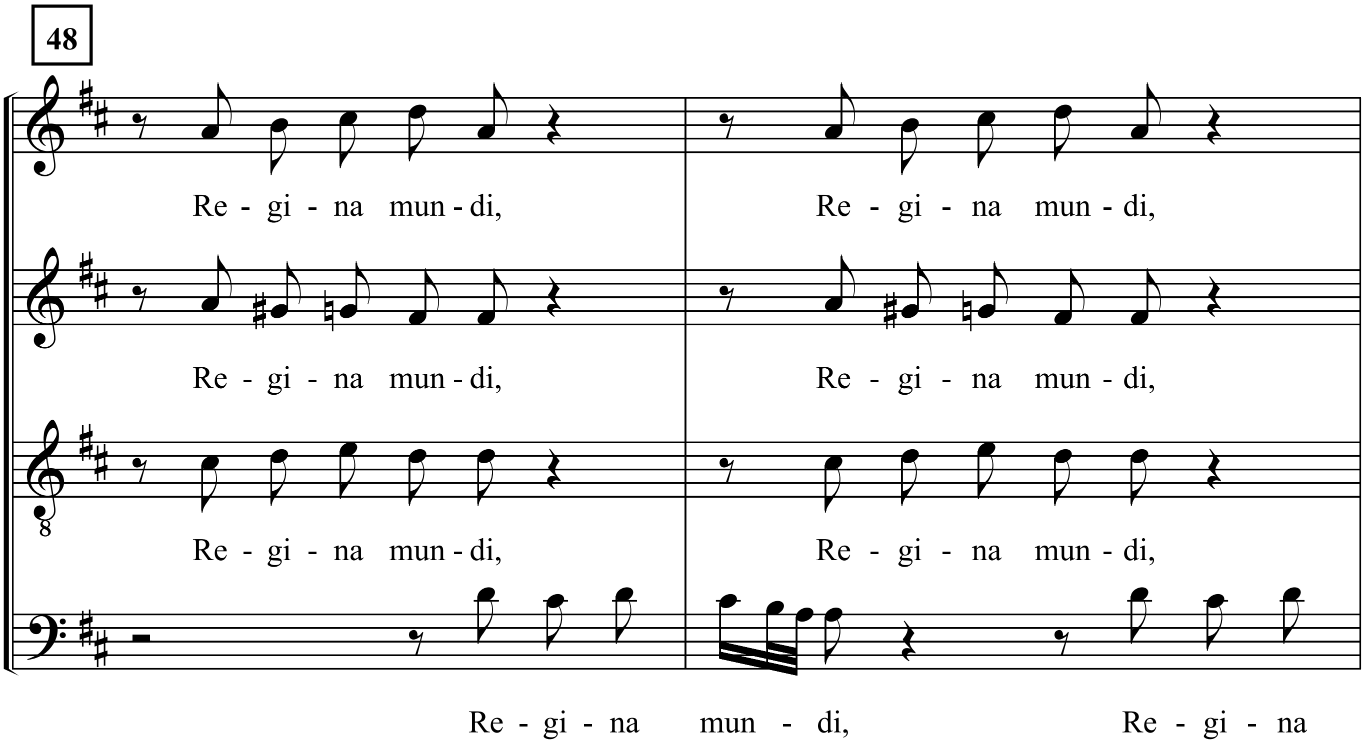

29
ter et in-ta-cta Vir - go, Vir-go glo-ri-o - sa, glo - ri - o - sa,
ter et in-ta-cta Vir - go, glo - ri - o - sa, glo - ri - o - sa,
ter et in-ta-cta Vir - go, glo - ri - o - sa, glo - ri - o - sa,
ter et in-ta-cta Vir - go, Vir - go glo-ri-o - sa, glo - ri - o - sa,

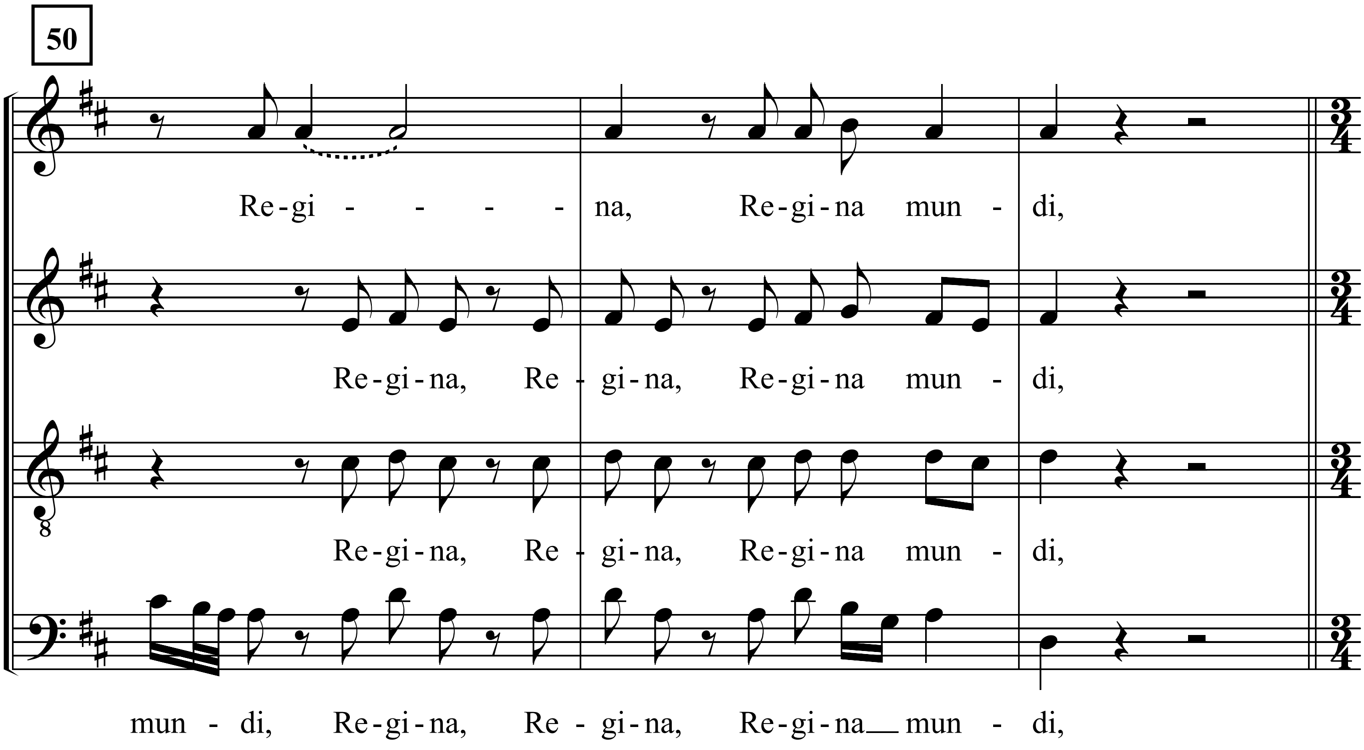

33
Solo
p
Re - gi - na, Re-gi-na mun - di,

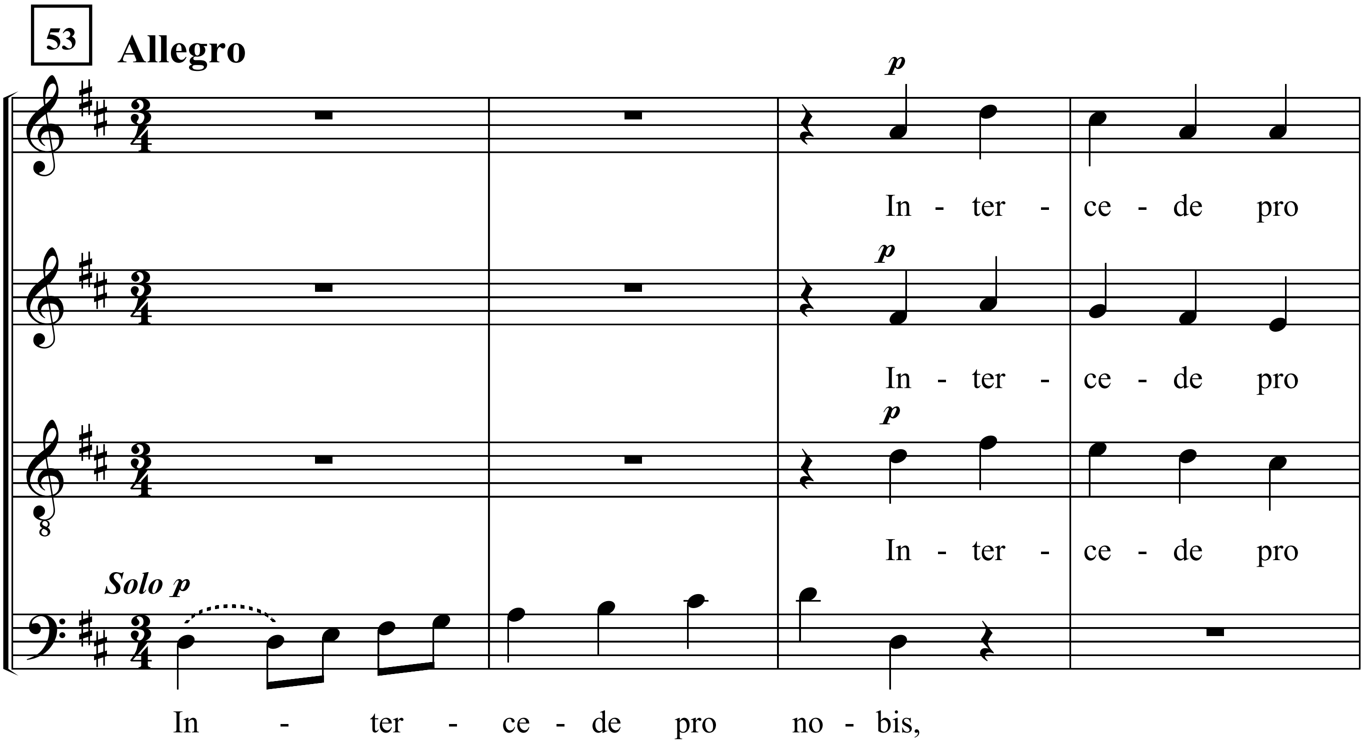

36
Re - gi - na mun - di,
Re - gi - na,
Re - gi - na mun - di,

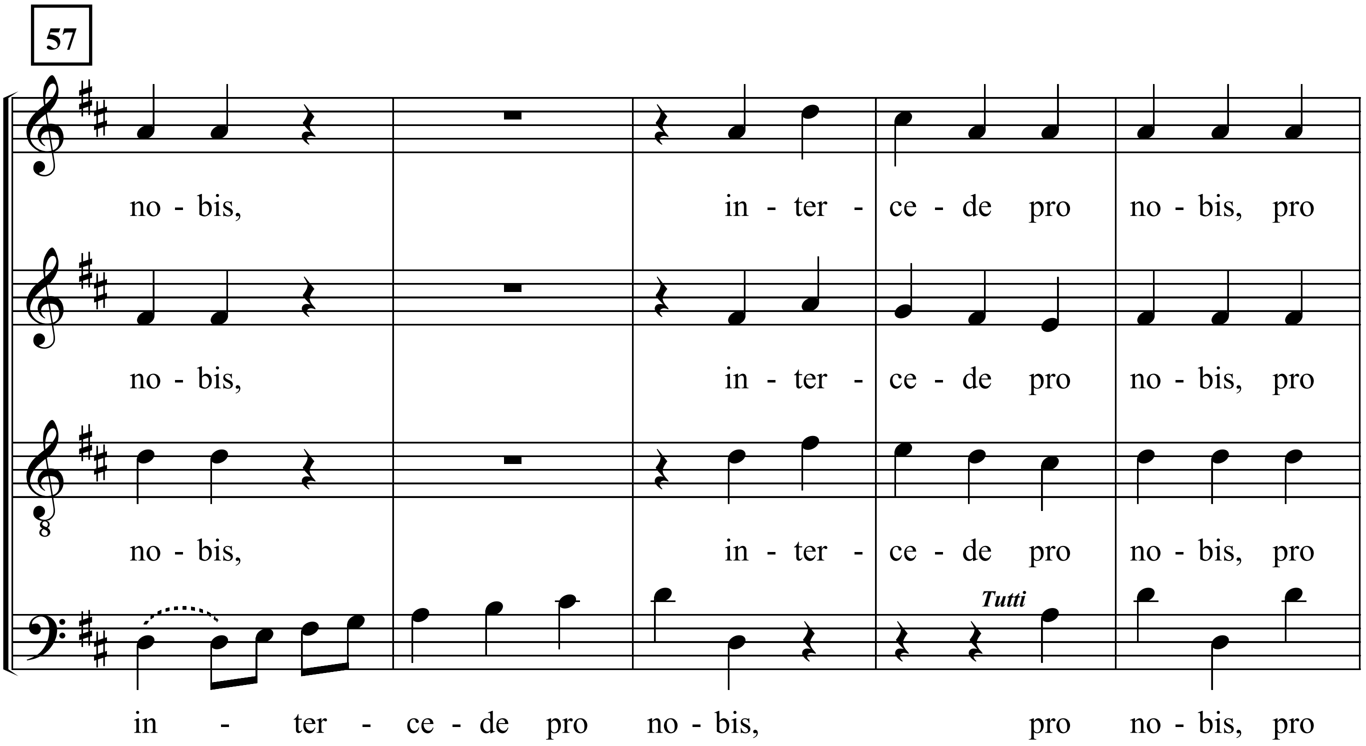

39
Re - gi - na,
Re - gi - na mun - di,
Re - gi - na mun - di,
Re - gi -

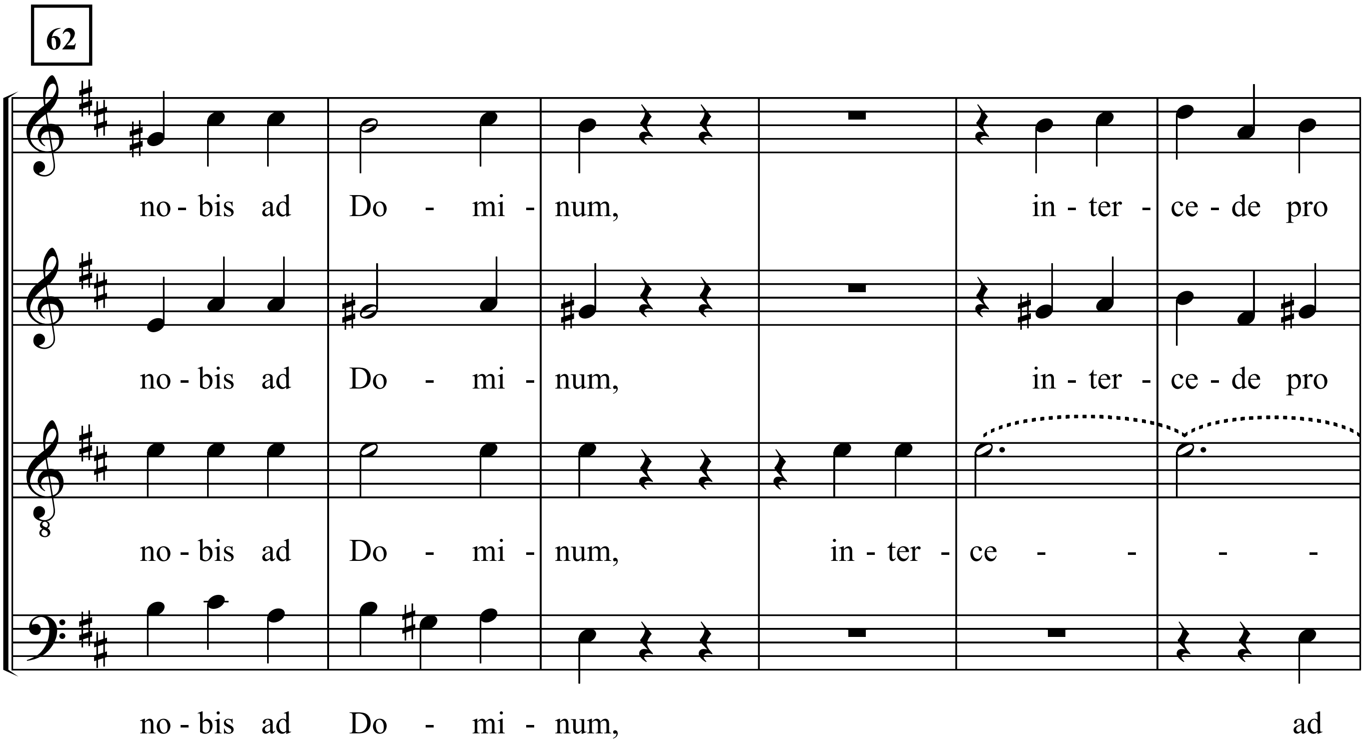

43
f
Be - a - ta Ma - ter, be -
f
Be - a - ta Ma - ter, be - a - ta Ma -
Tutti f
- na mun - di, Be - a - ta Ma - ter, be -
f
Be - a - ta Ma - ter, be -
45
a - ta Ma - ter et in - ta - cta Vir-go, glo - ri - o - sa
ter, Ma - ter et in - ta - cta Vir-go, glo - ri - o - sa
a - ta Ma - ter et in - ta - cta Vir-go, glo - ri - o - sa
a - ta Ma-ter et in - ta - cta, et in - ta - cta Vir-go, glo - ri - o - sa

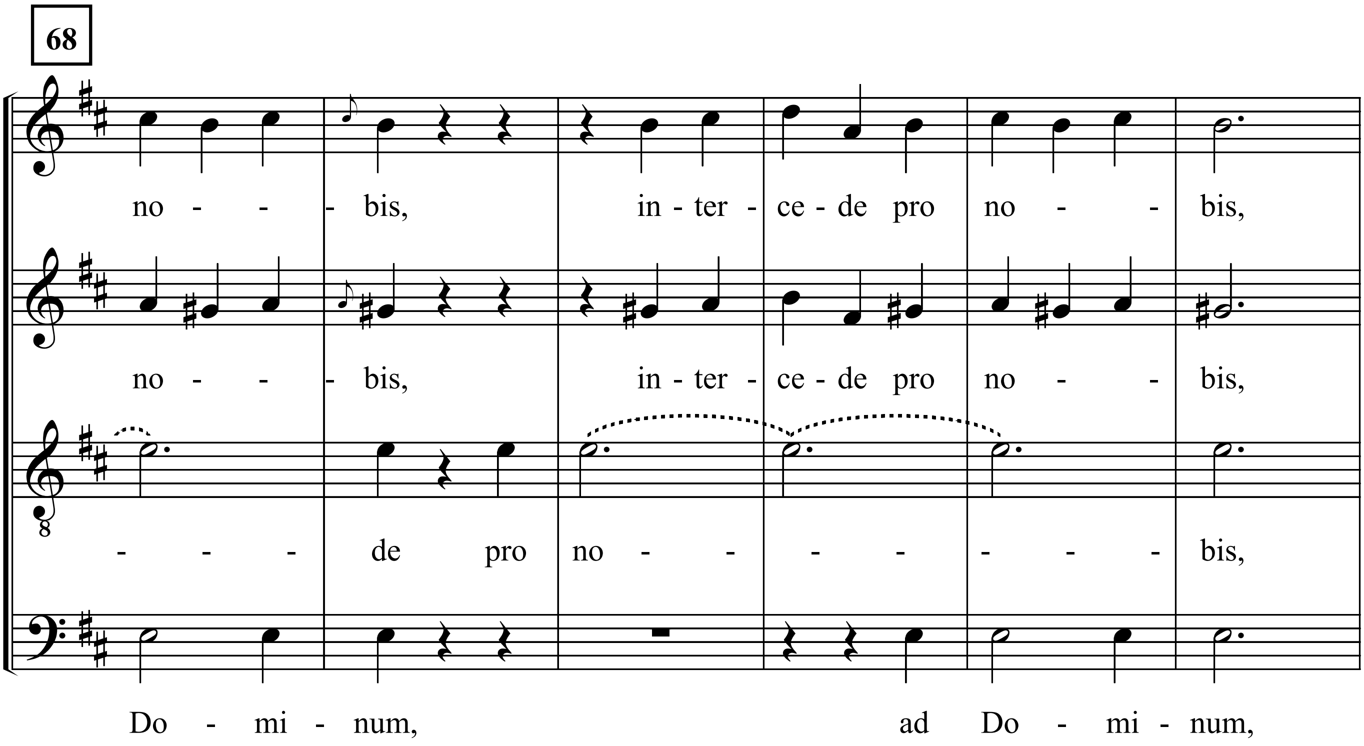

48
Re - gi - na mun - di, Re - gi - na mun - di,
Re - gi - na mun - di, Re - gi - na mun - di,
Re - gi - na mun - di, Re - gi - na mun - di,
Re - gi - na mun - di, Re - gi - na

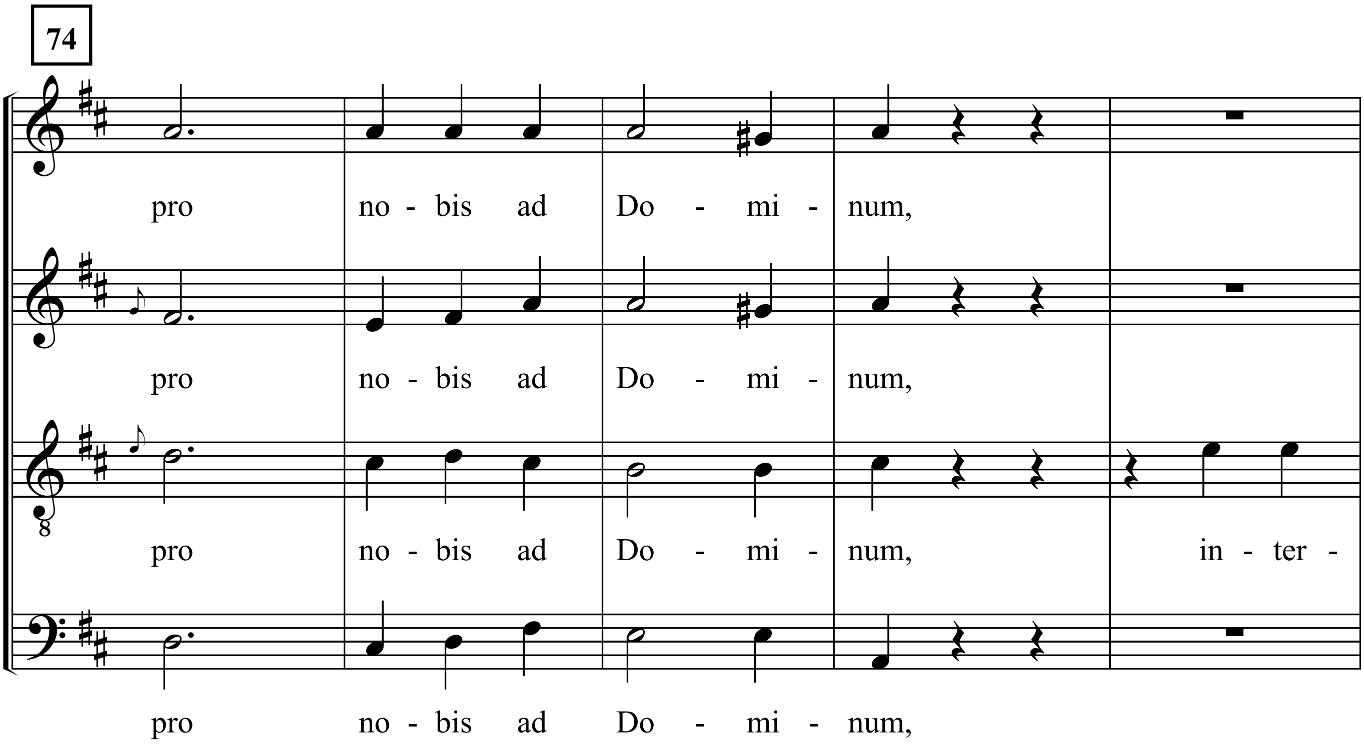

50
Re-gi - - - - - na, Re-gi-na mun - di,
Re-gi-na, Re - gi-na, Re-gi-na mun - di,
Re-gi-na, Re - gi-na, Re-gi-na mun - di,
mun - di, Re-gi-na, Re - gi-na, Re-gi-na mun - di,

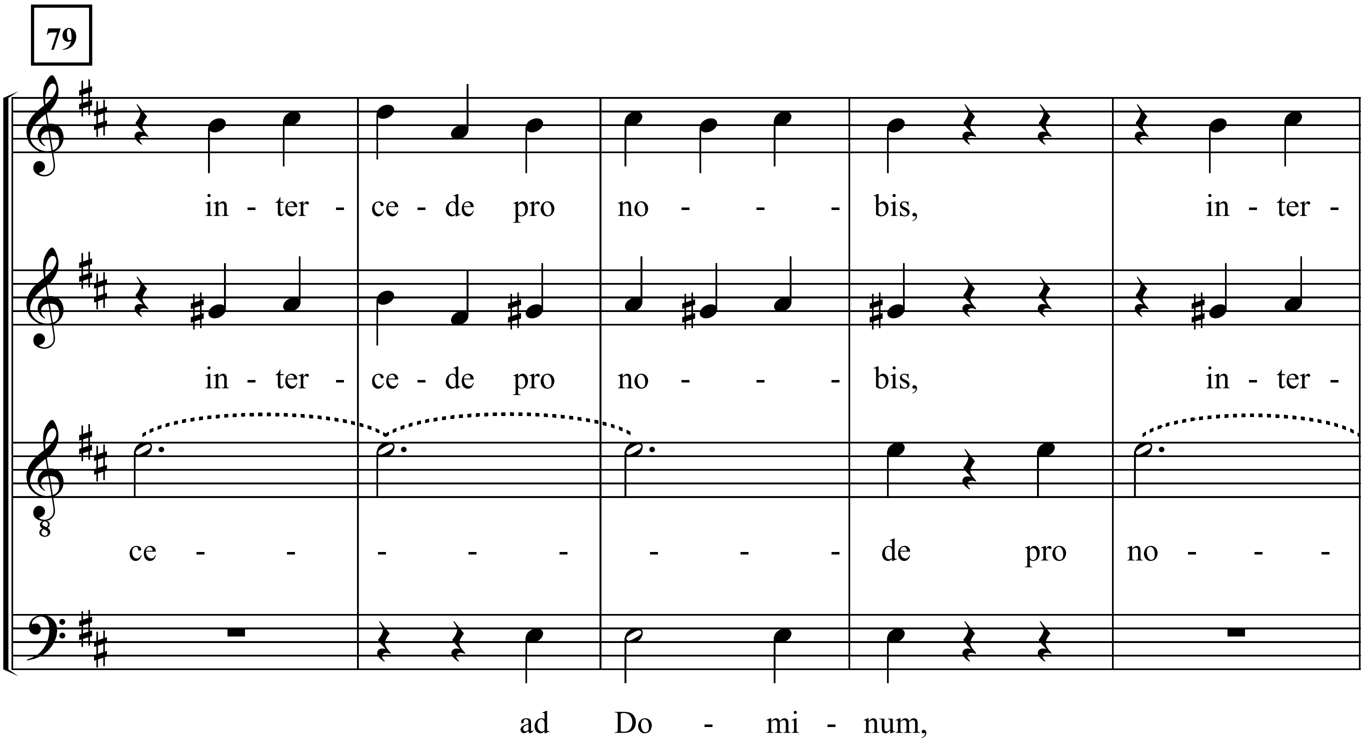

53
Allegro
p
In - ter - ce - de pro
p
In - ter - ce - de pro
p
In - ter - ce - de pro
Solo p
In - ter - ce - de pro no - bis,

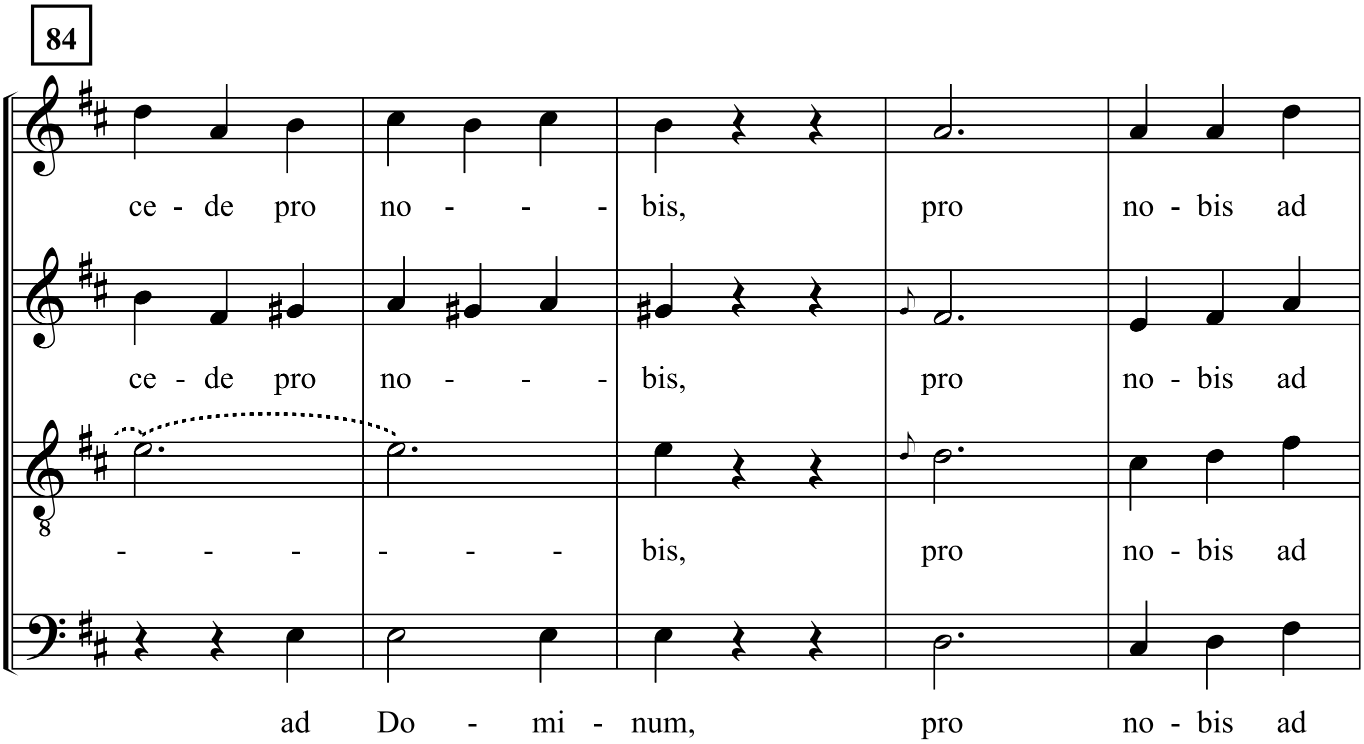

57
no - bis, in - ter - ce - de pro no - bis, pro
no - bis, in - ter - ce - de pro no - bis, pro
no - bis, in - ter - ce - de pro no - bis, pro
Tutti
in - ter - ce - de pro no - bis, pro no - bis, pro

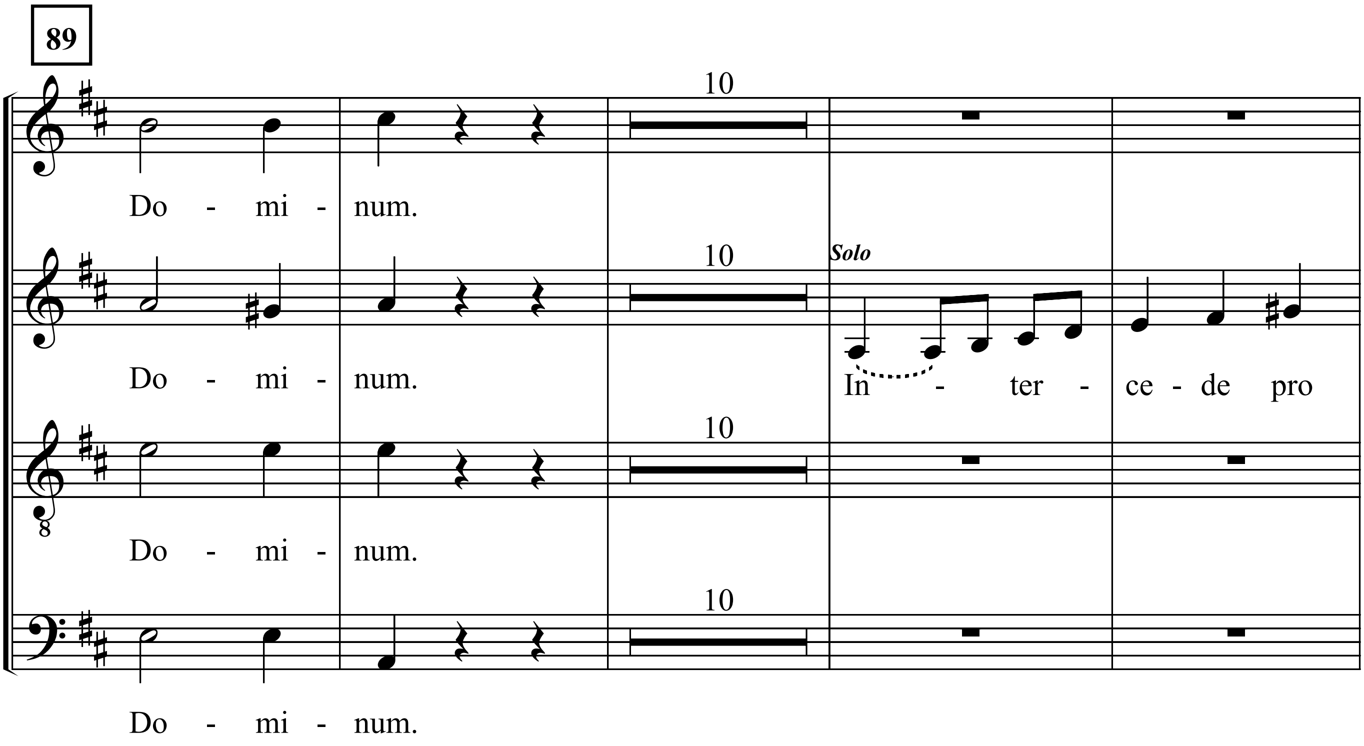

62
no - bis ad Do - mi - num, in - ter - ce - de pro
no - bis ad Do - mi - num, in - ter - ce - de pro
no - bis ad Do - mi - num, in - ter - ce - - - -
no - bis ad Do - mi - num, ad

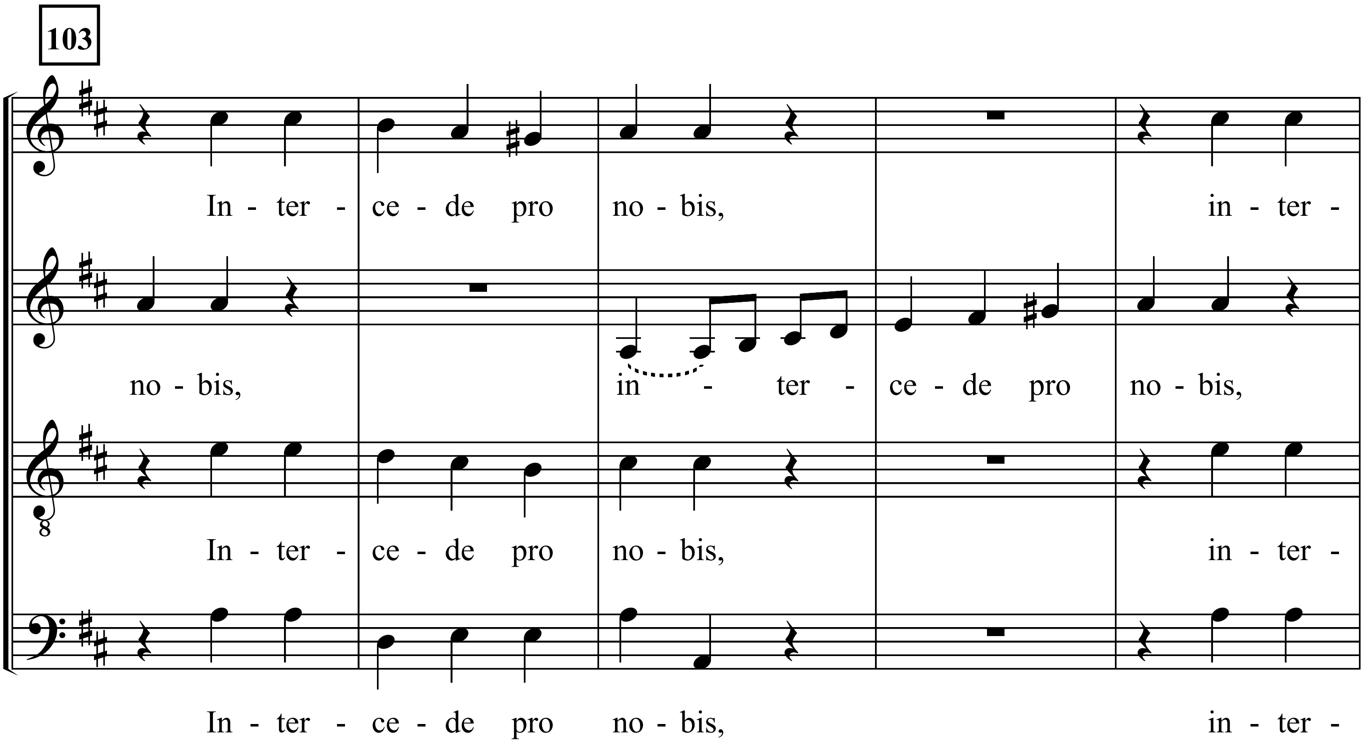

68
no - - - bis, in - ter - ce - de pro no - - bis,
no - - - bis, in - ter - ce - de pro no - - bis,
- - - de pro no - - - - - - - bis,
Do - mi - num, ad Do - mi - num,

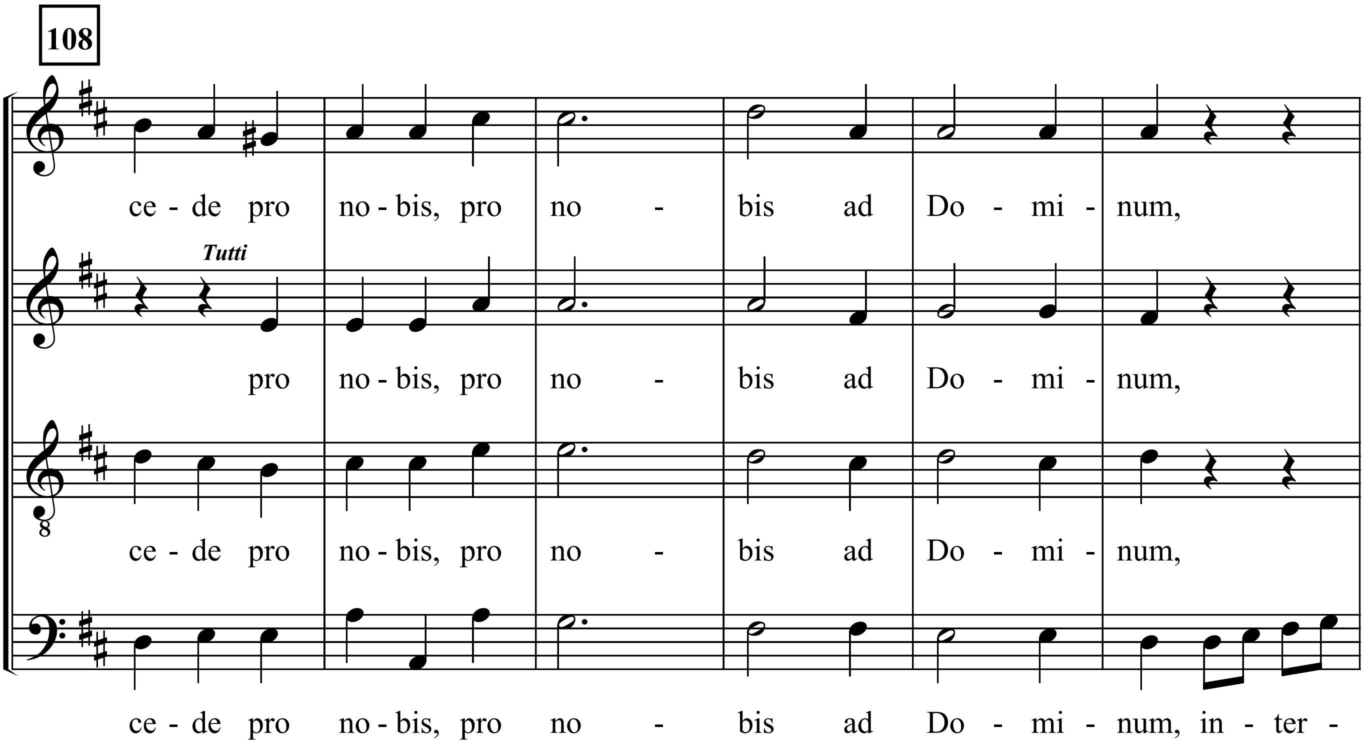

74
pro no - bis ad Do - mi - num,
pro no - bis ad Do - mi - num,
pro no - bis ad Do - mi - num, in - ter -
pro no - bis ad Do - mi - num,

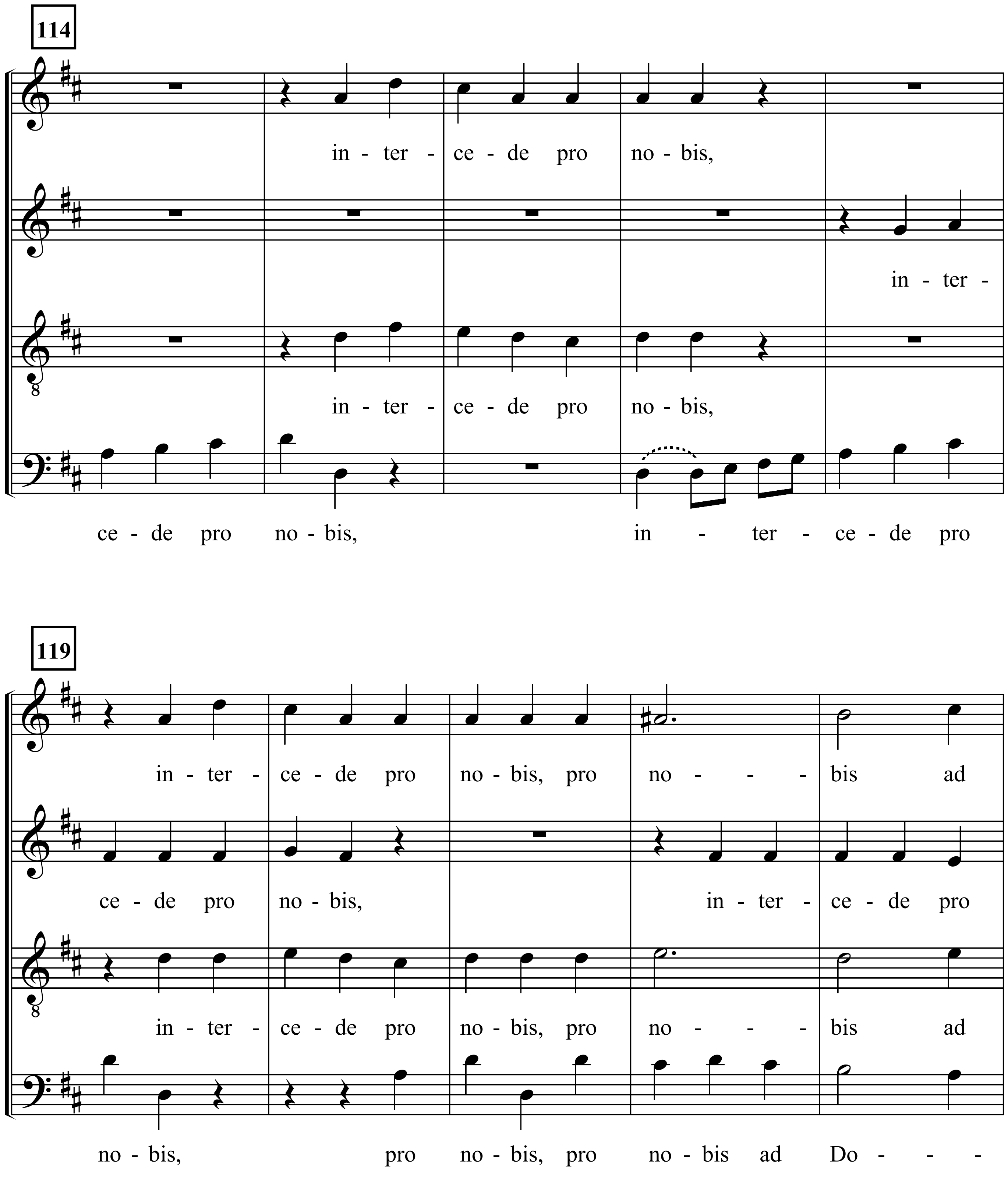

79
in - ter - ce - de pro no - - - bis, in - ter -
in - ter - ce - de pro no - - - bis, in - ter -
ce - - - - - - - - de pro no - - -
ad Do - mi - num,

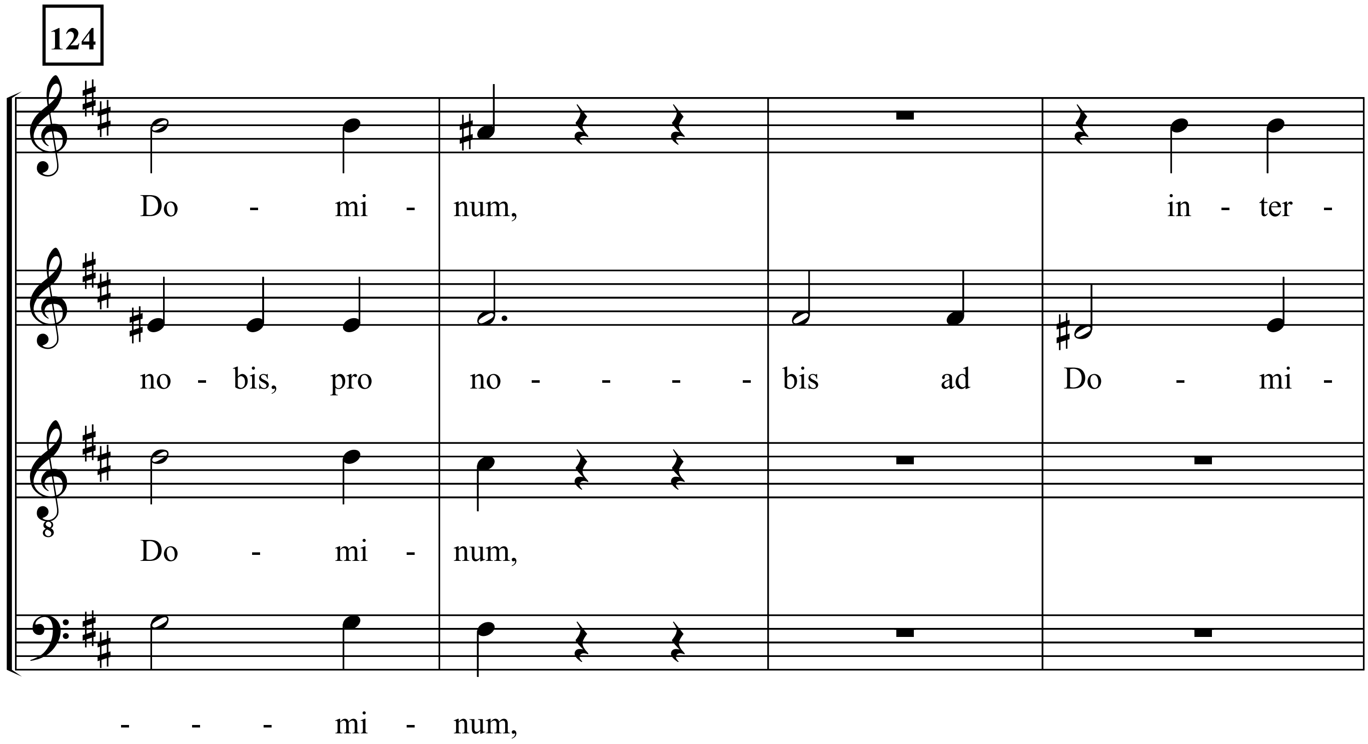

84
ce - de pro no - - - bis, pro no - bis ad
ce - de pro no - - - bis, pro no - bis ad
- - - - - - bis, pro no - bis ad
ad Do - mi - num, pro no - bis ad

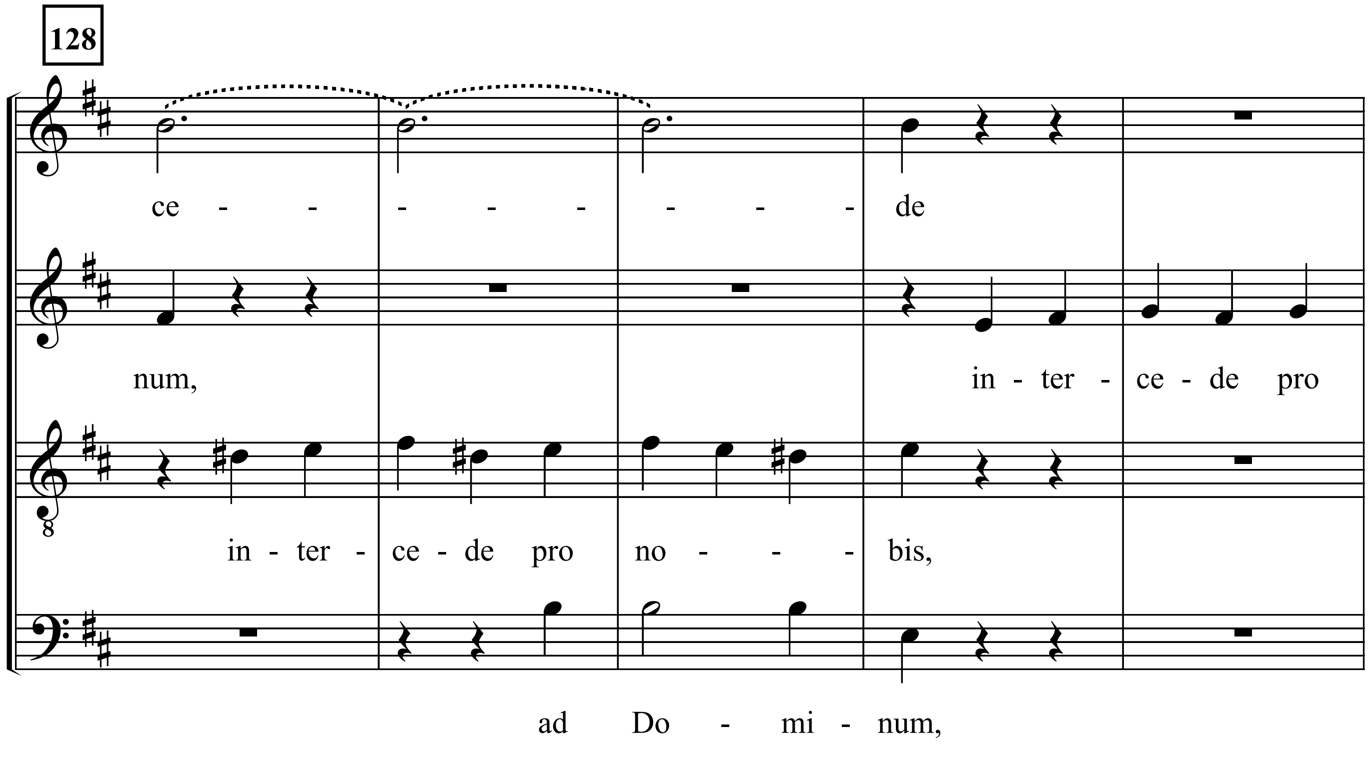

89
10
Do - mi - num.
10
Solo
Do - mi - num. In - ter - ce - de pro
10
Do - mi - num.
10
Do - mi - num.

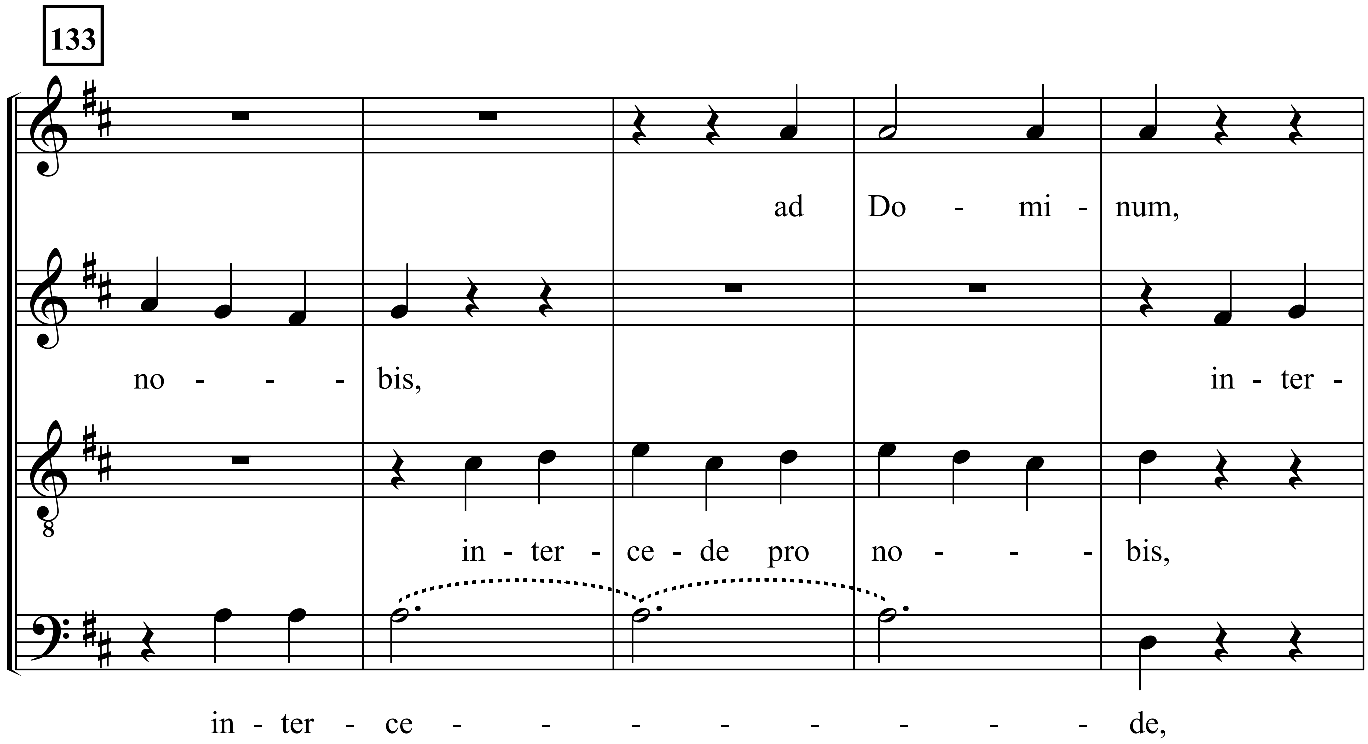

103
In - ter - ce - de pro no - bis, in - ter -
no - bis, in - ter - ce - de pro no - bis,
In - ter - ce - de pro no - bis, in - ter -
In - ter - ce - de pro no - bis, in - ter -

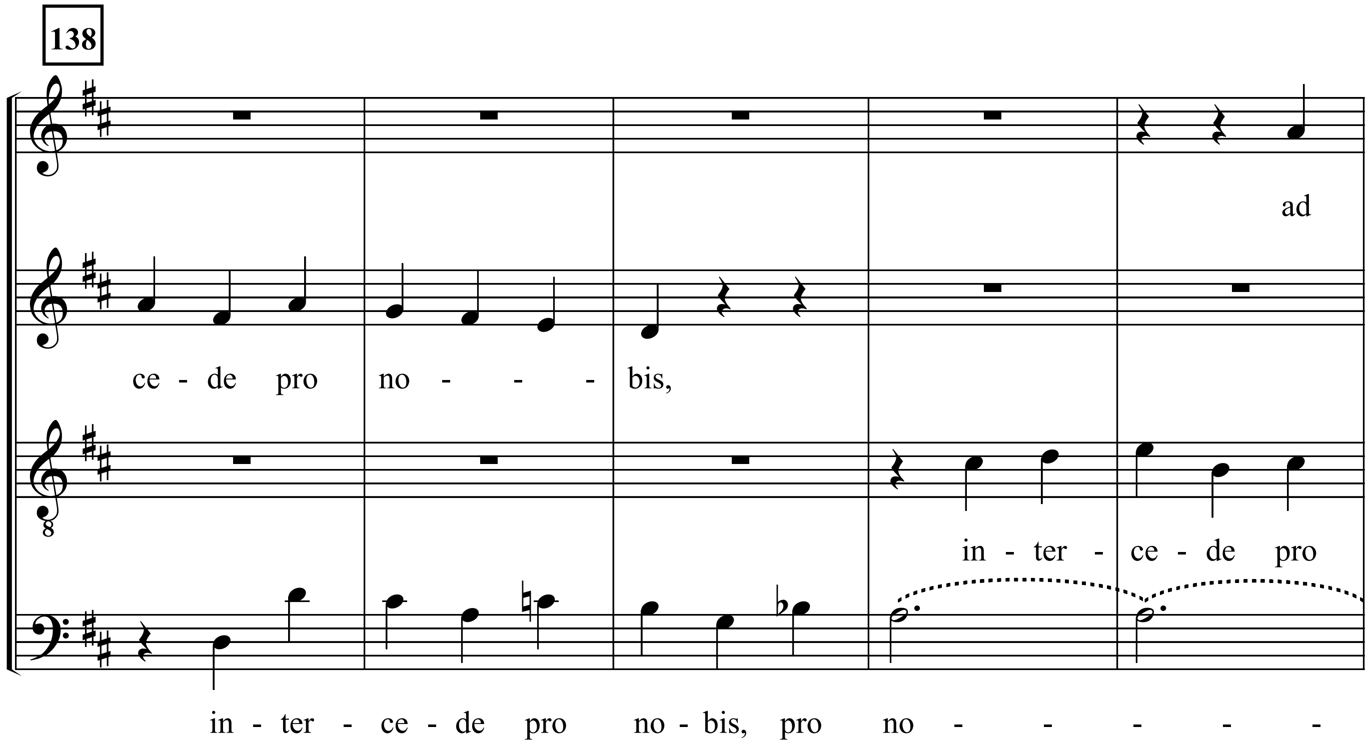

108
ce - de pro no - bis, pro no - bis ad Do - mi - num,
Tutti
pro no - bis, pro no - bis ad Do - mi - num,
ce - de pro no - bis, pro no - bis ad Do - mi - num,
ce - de pro no - bis, pro no - bis ad Do - mi - num, in - ter -

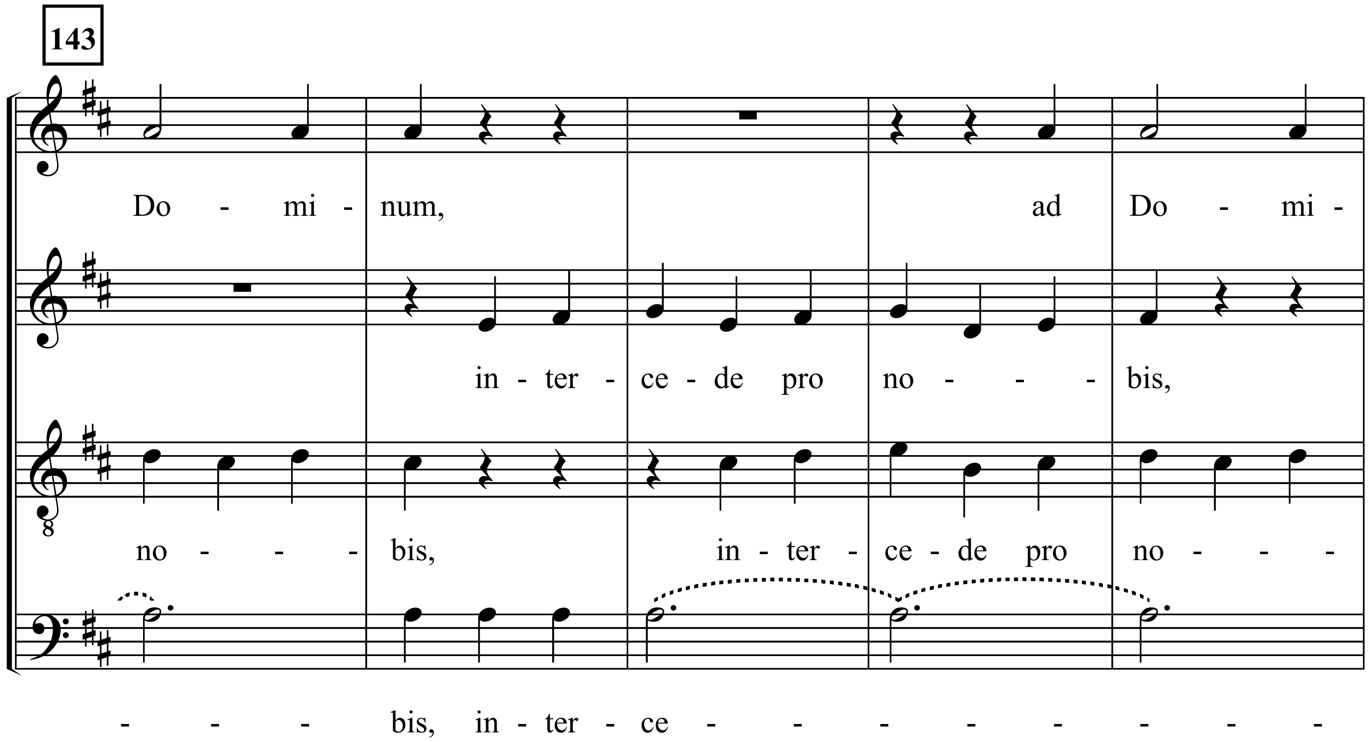

114
in - ter - ce - de pro no - bis,
in - ter -
in - ter - ce - de pro no - bis,
ce - de pro no - bis, in - ter - ce - de pro
119
in - ter - ce - de pro no - bis, pro no - - - bis ad
ce - de pro no - bis, in - ter - ce - de pro
in - ter - ce - de pro no - bis, pro no - - - bis ad
no - bis, pro no - bis, pro no - bis ad Do - - -

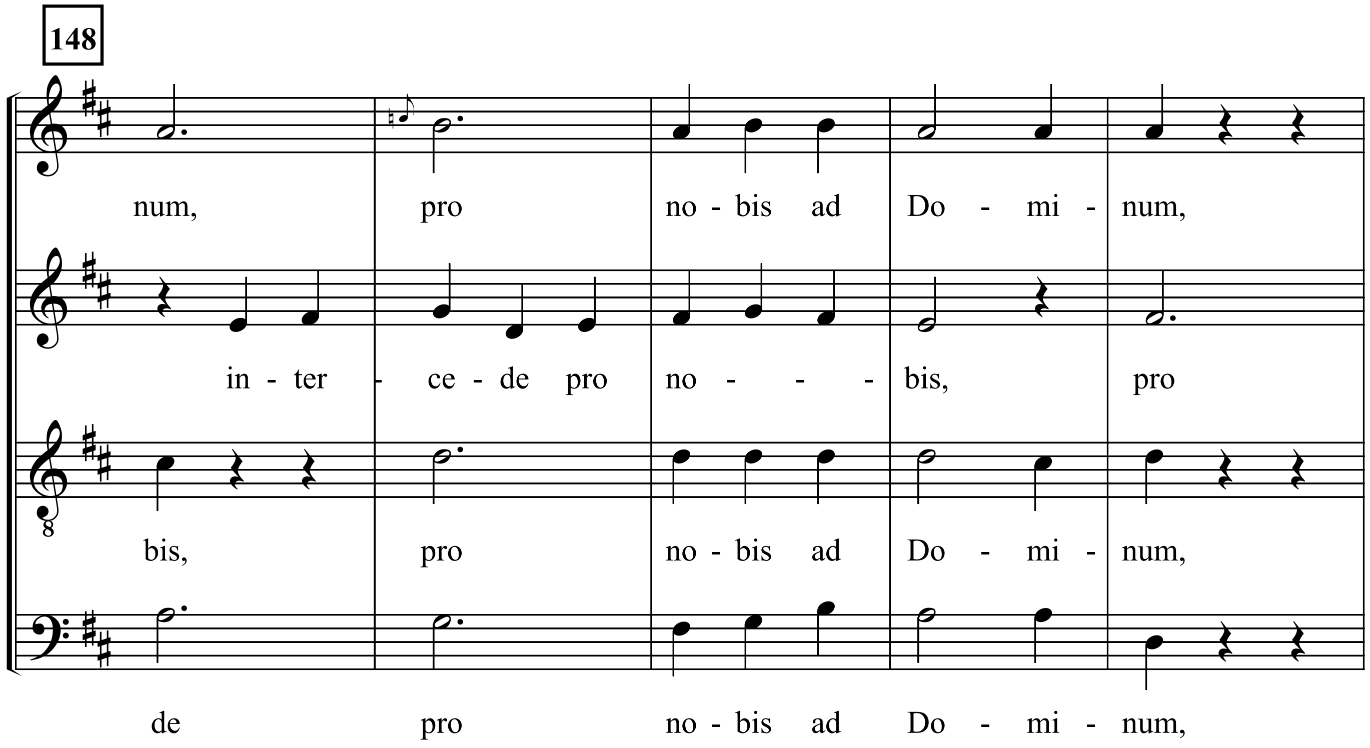

124
Do - mi - num, in - ter -
no - bis, pro no - - - - bis ad Do - mi -
Do - mi - num,
- - - mi - num,

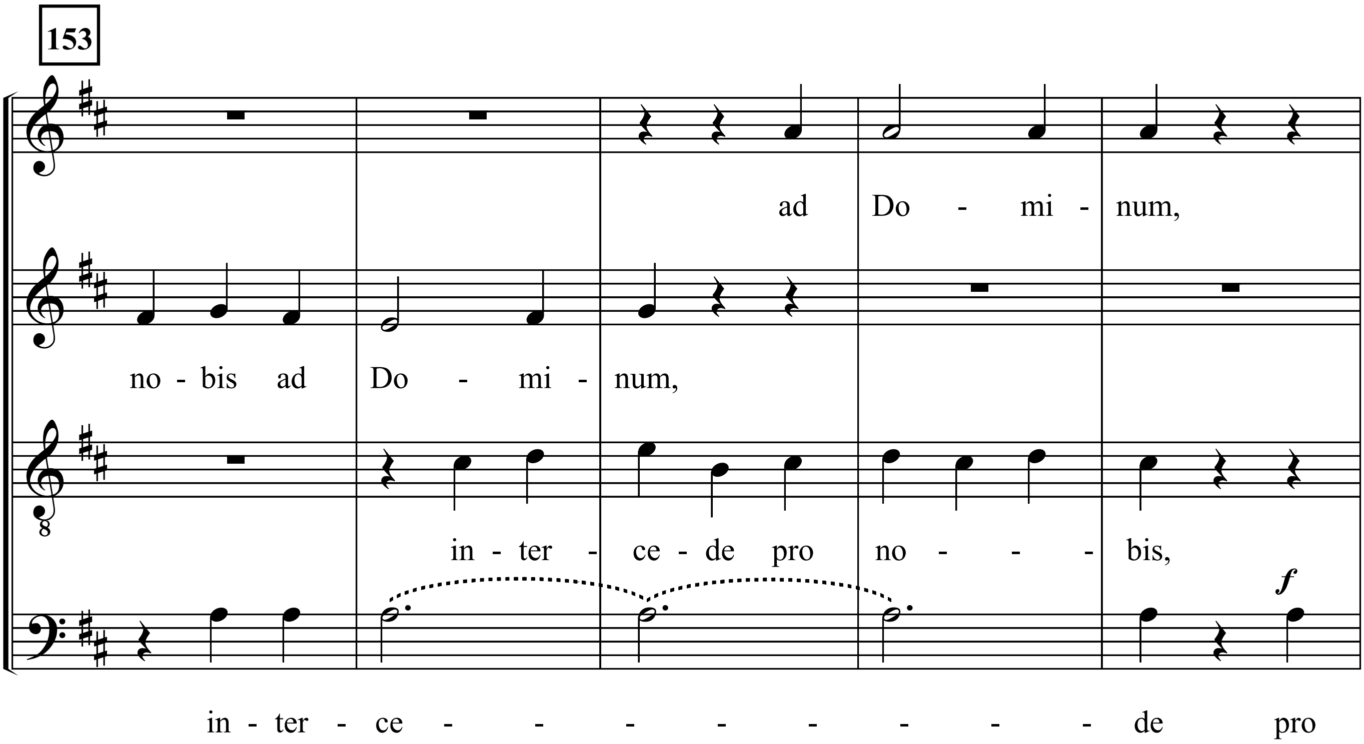

128
ce - - - - - - - - de
num, in - ter - ce - de pro
in - ter - ce - de pro no - - - bis,
ad Do - mi - num,

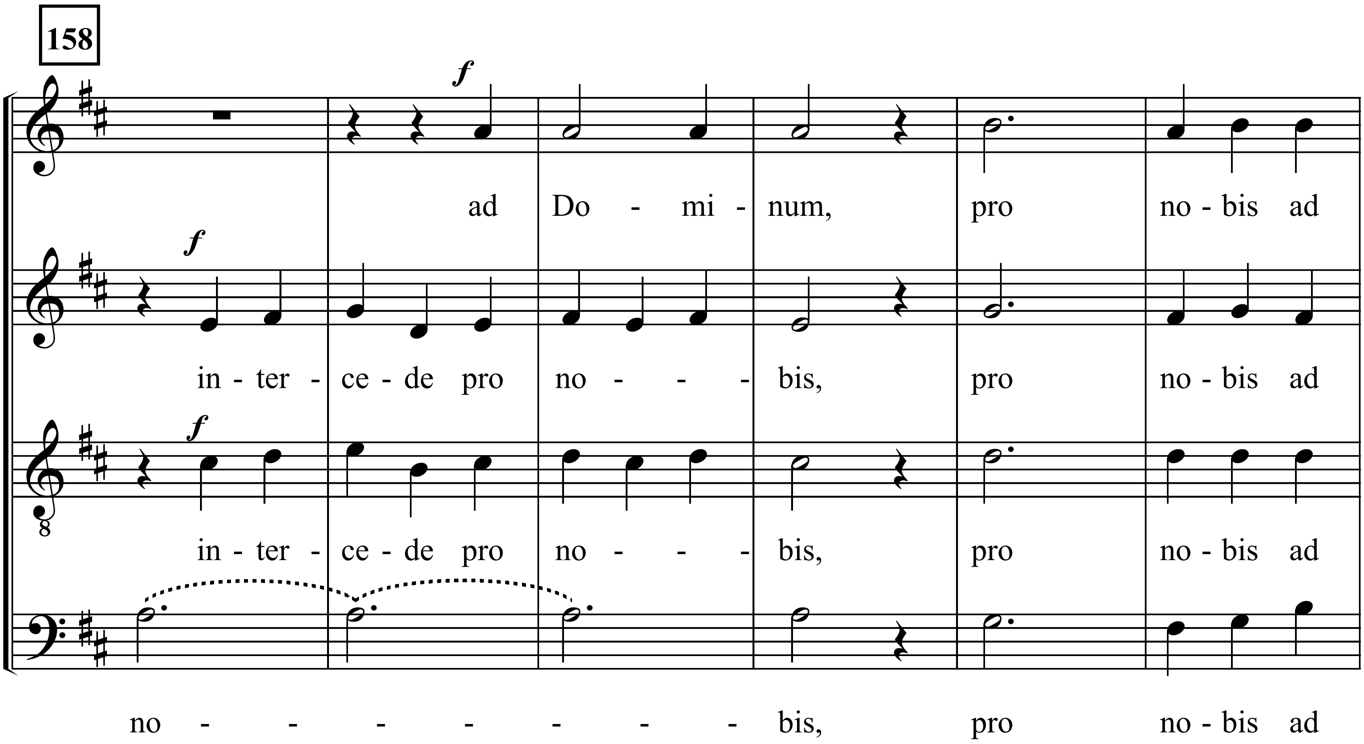

133
ad Do - mi - num,
no - - - bis, in - ter -
in - ter - ce - de pro no - - - bis,
in - ter - ce - - - - - - - - - de,

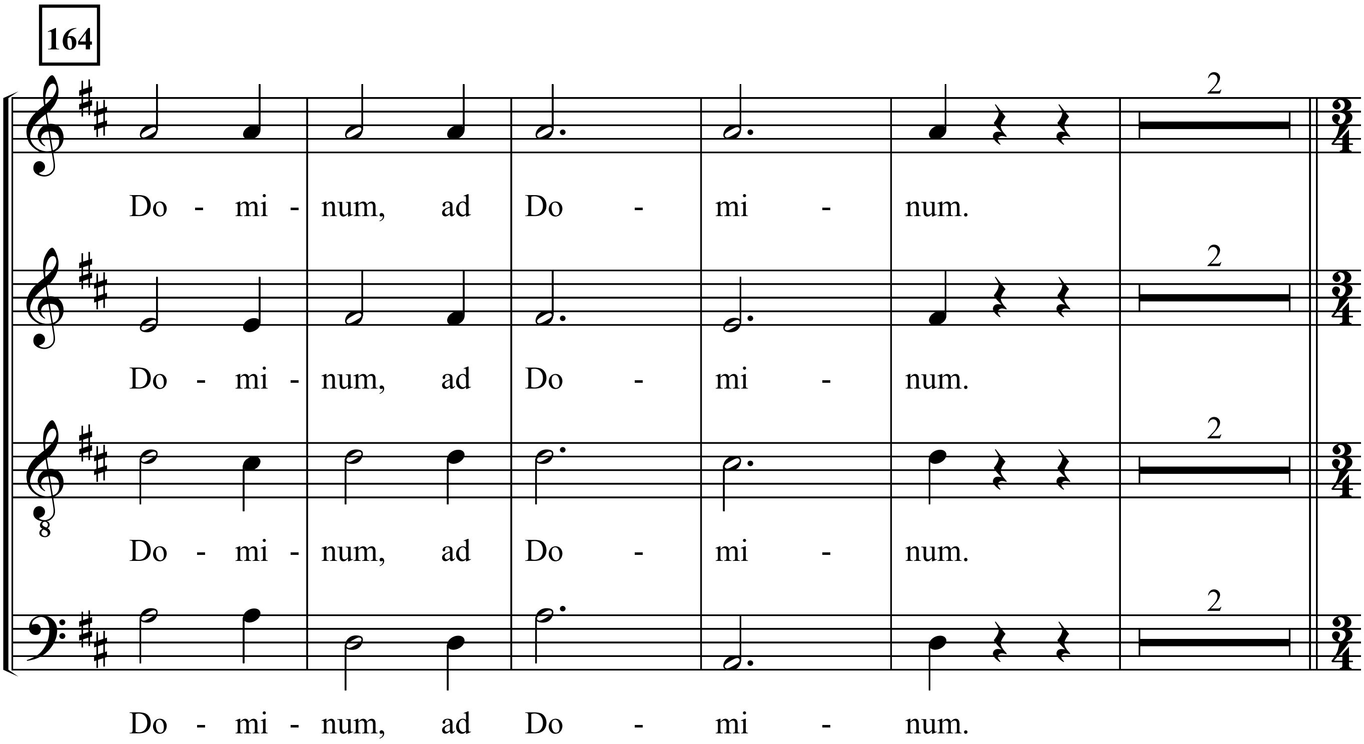

138
ad
ce - de pro no - - - bis,
in - ter - ce - de pro
in - ter - ce - de pro no - bis, pro no - - - - -

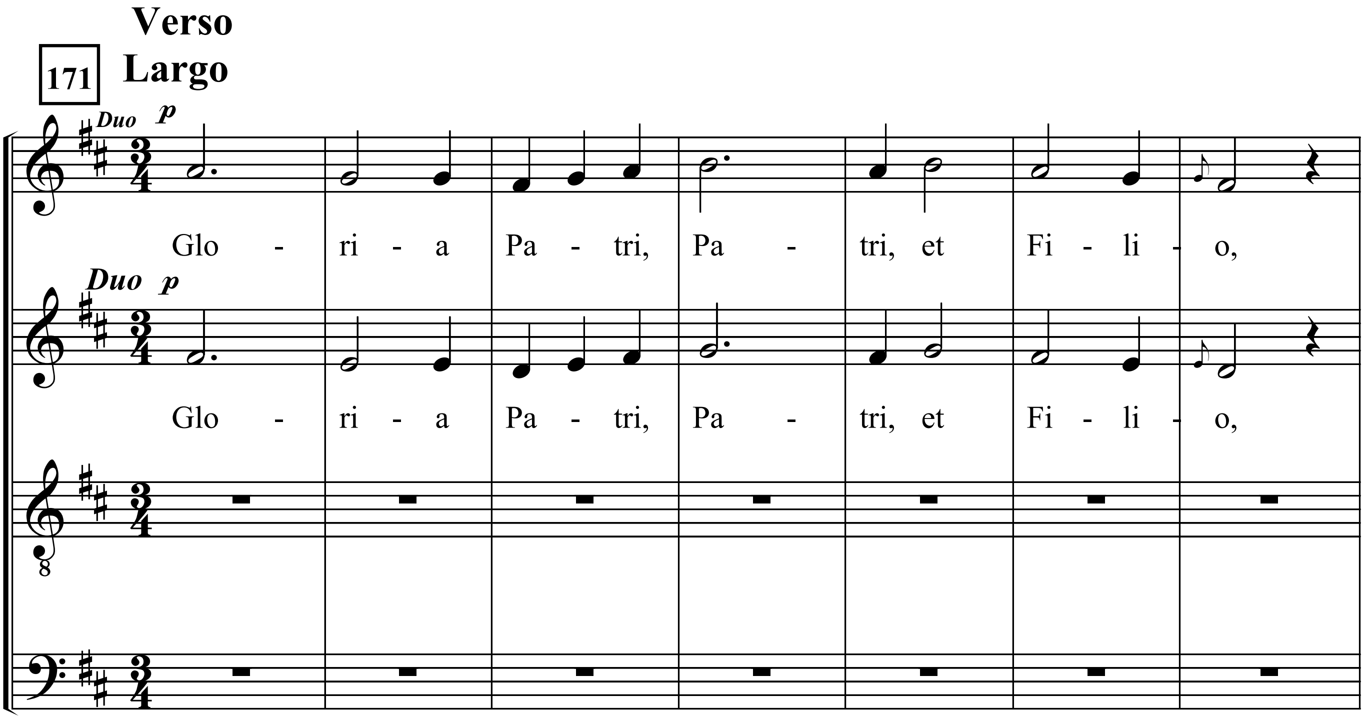

143
Do - mi - num, ad Do - mi -
in - ter - ce - de pro no - - - bis,
no - - - bis, in - ter - ce - de pro no - - -
- - - bis, in - ter - ce - - - - - - - -

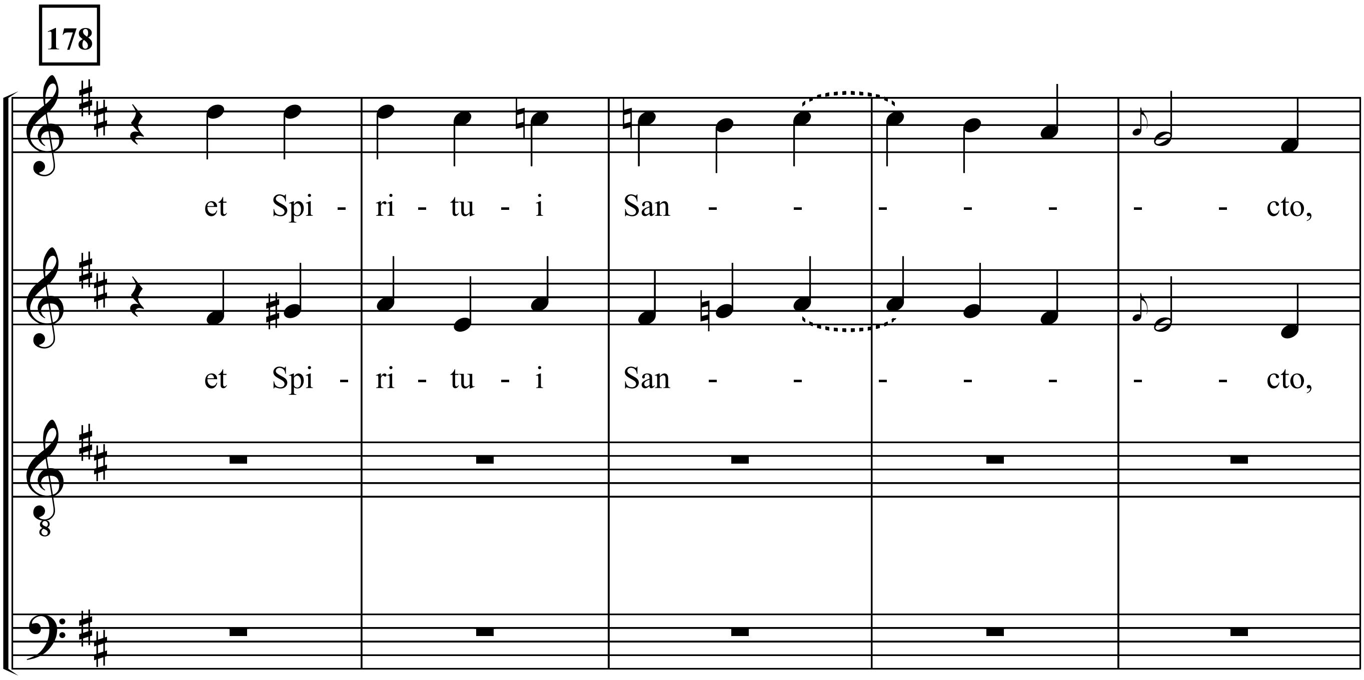

148
num, pro no - bis ad Do - mi - num,
in - ter - ce - de pro no - - - bis, pro
bis, pro no - bis ad Do - mi - num,
de pro no - bis ad Do - mi - num,

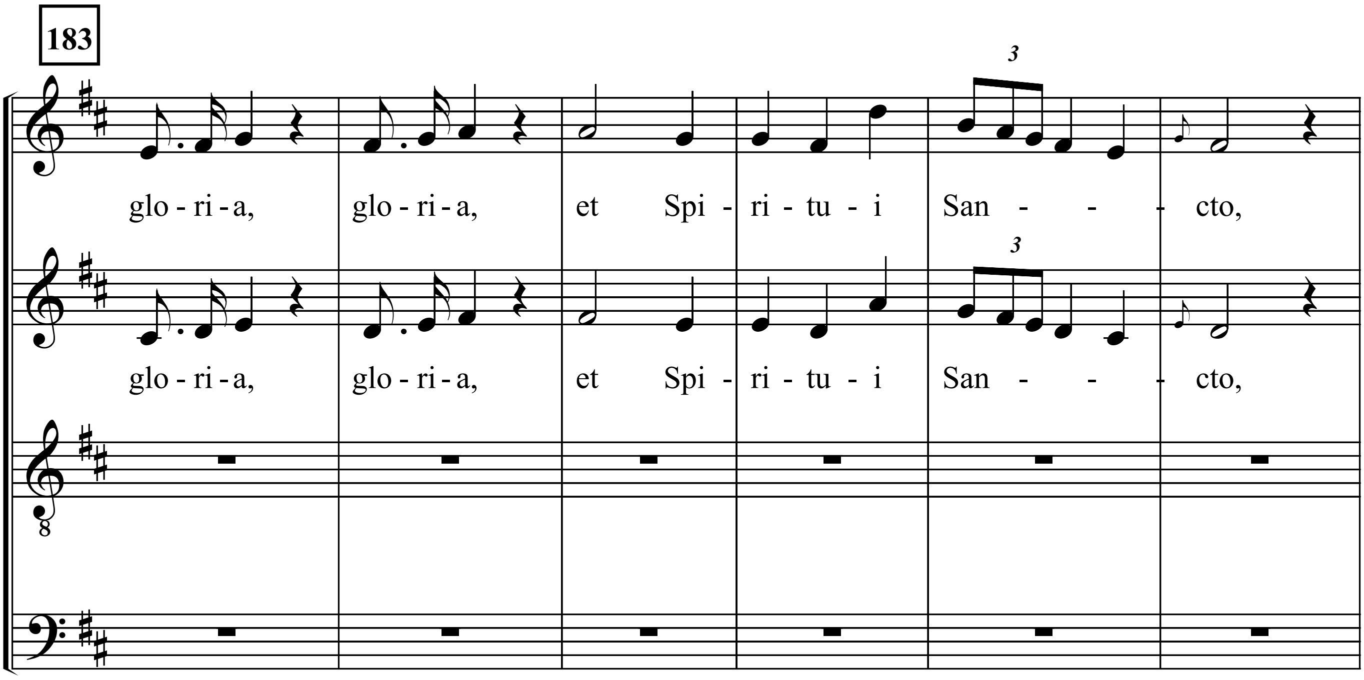

153
ad Do - mi - num,
no - bis ad Do - mi - num,
in - ter - ce - de pro no - - - bis,
f
in - ter - ce - - - - - - - - - de pro

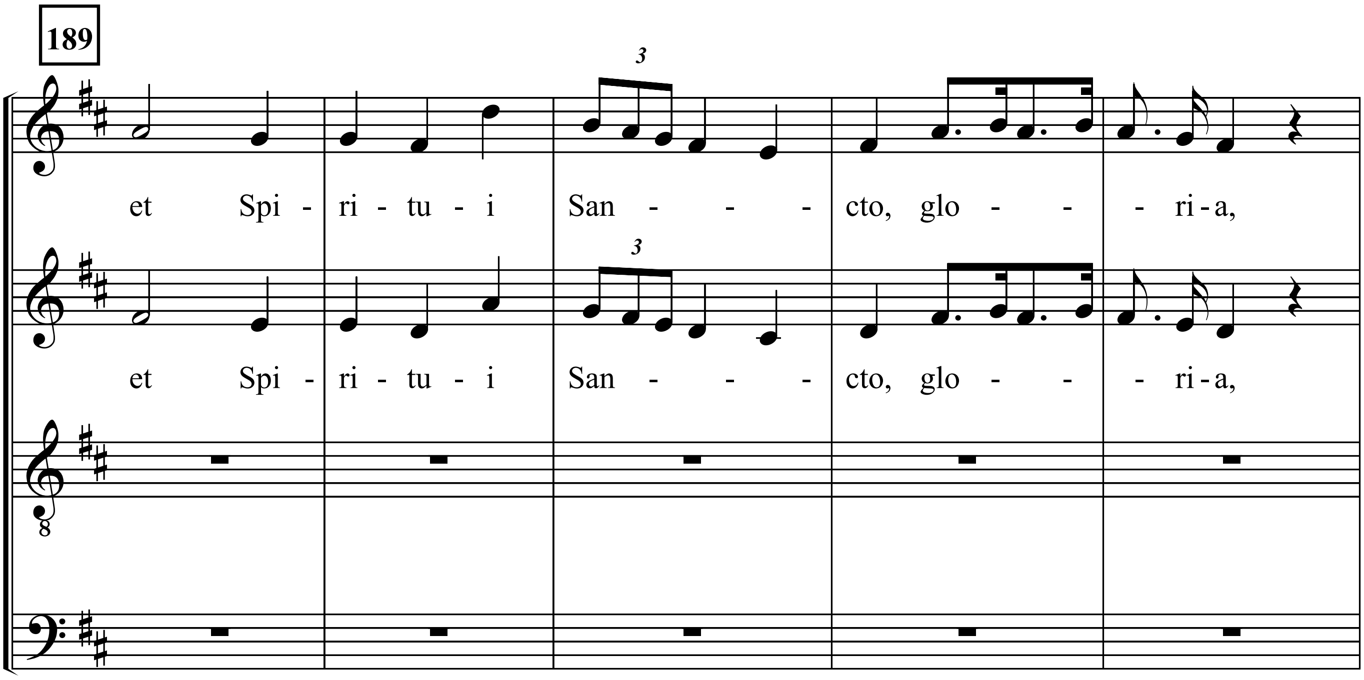

158
f
ad Do - mi - num, pro no - bis ad
f
in - ter - ce - de pro no - - - bis, pro no - bis ad
f
in - ter - ce - de pro no - - - bis, pro no - bis ad
no - - - - - - - bis, pro no - bis ad

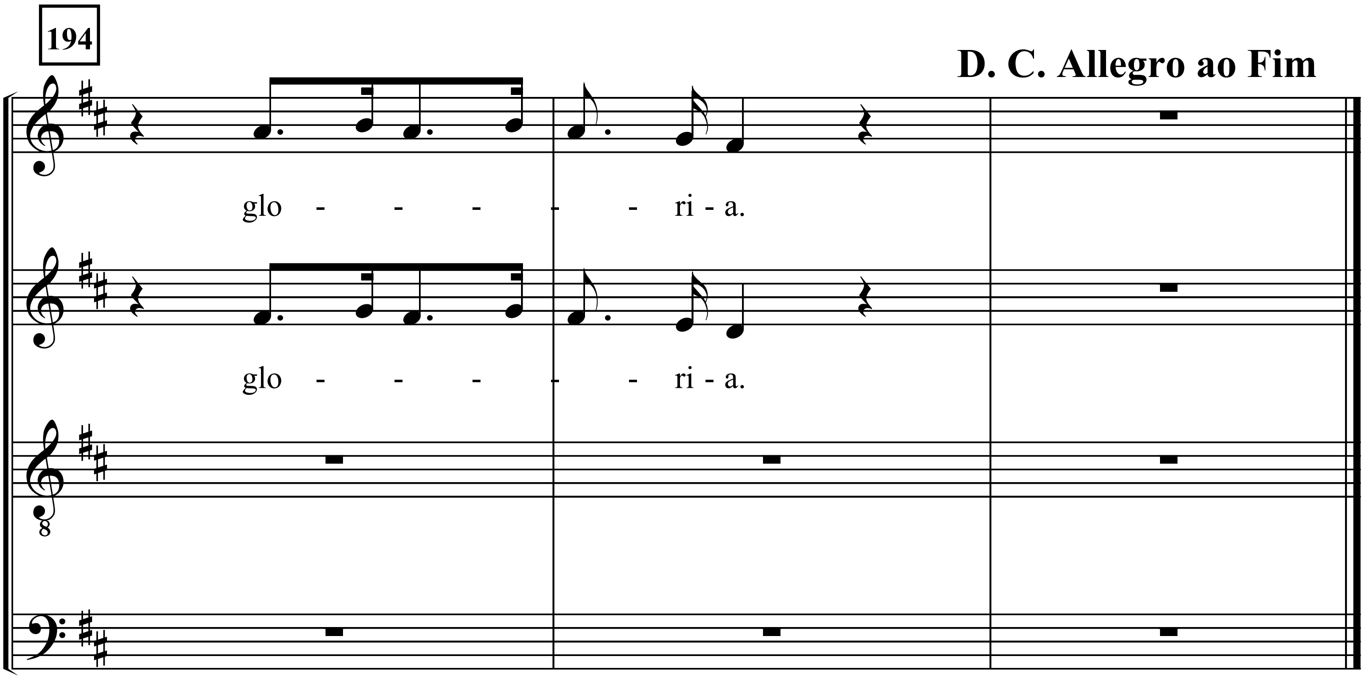

164
Do - mi - num, ad Do - mi - num.
Do - mi - num, ad Do - mi - num.
Do - mi - num, ad Do - mi - num.
Do - mi - num, ad Do - mi - num.


Verso
Largo
171
Duo p
Glo - ri - a Pa - tri, Pa - tri, et Fi - li - o,
Duo p
Glo - ri - a Pa - tri, Pa - tri, et Fi - li - o,


178
et Spi - ri - tu - i San - - - - - - - cto,
et Spi - ri - tu - i San - - - - - - - cto,


183
glo - ri - a, glo - ri - a, et Spi - ri - tu - i San - - - cto,
glo - ri - a, glo - ri - a, et Spi - ri - tu - i San - - - cto,


189
3
et Spi - ri - tu - i San - - - cto, glo - - - ri - a,
3
et Spi - ri - tu - i San - - - cto, glo - - - ri - a,


194
D. C. Allegro ao Fim
glo - - - - - ri - a.
glo - - - - - ri - a.

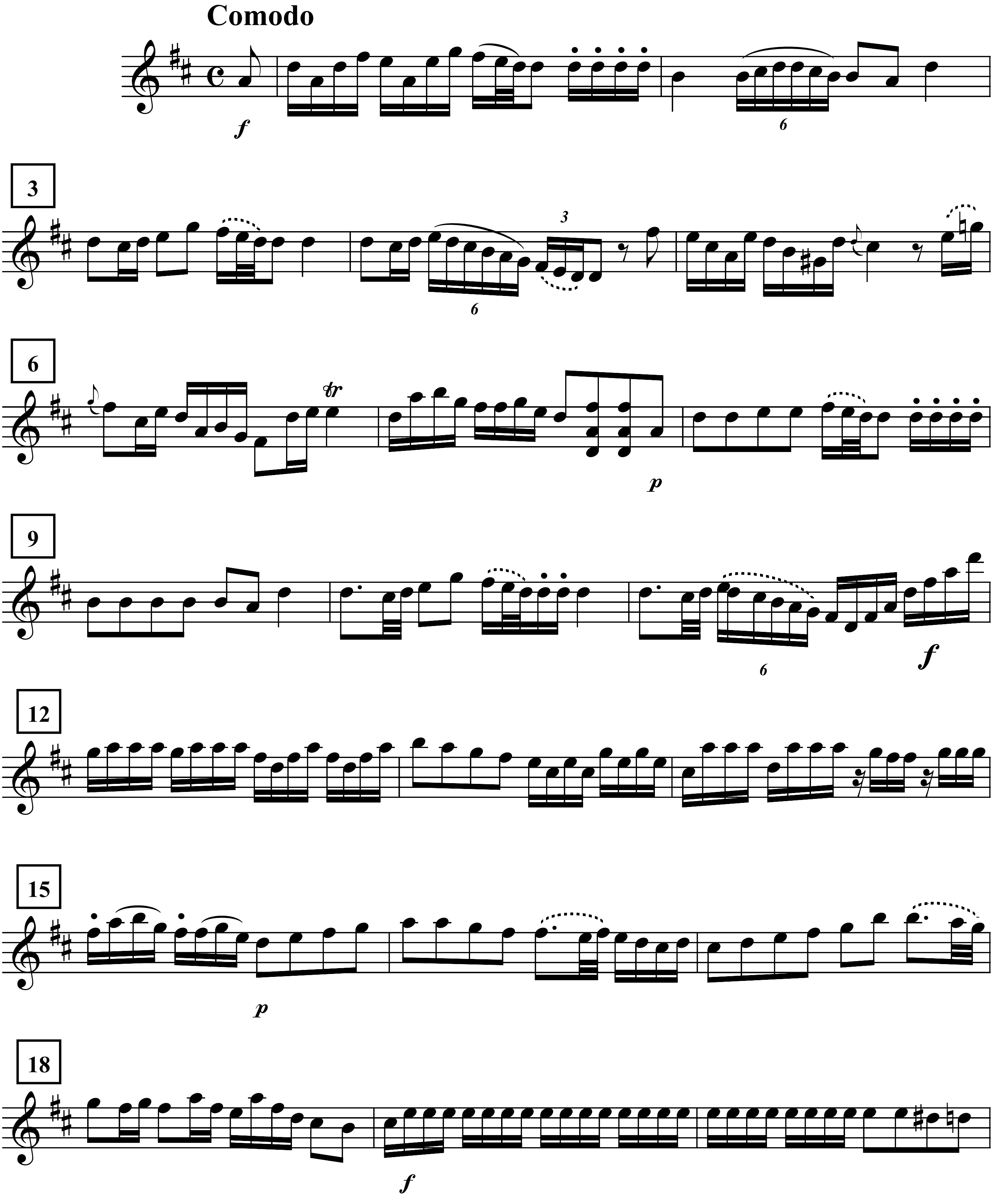
Violino I

Beata Mater

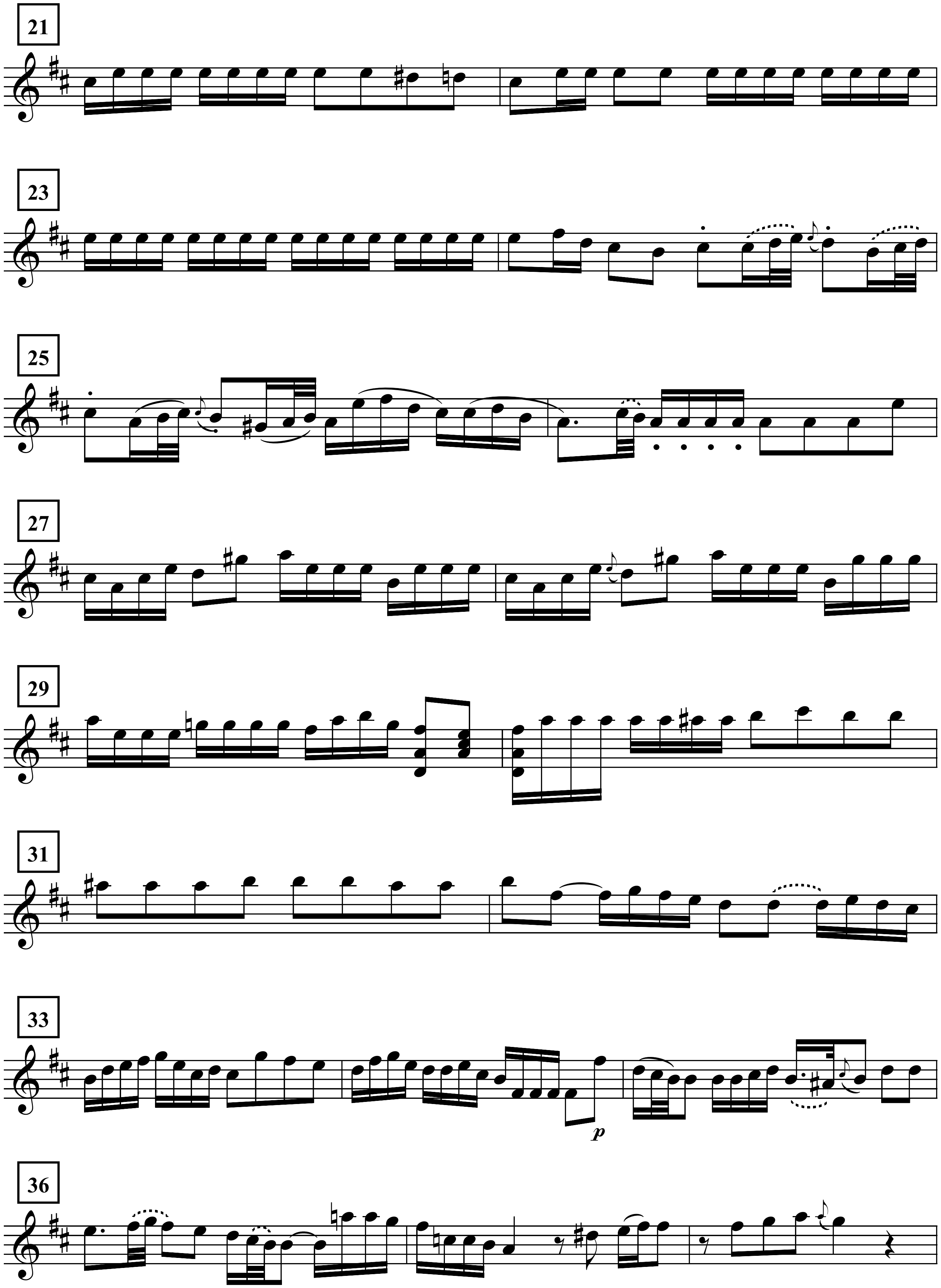
Antífona do Magnificat

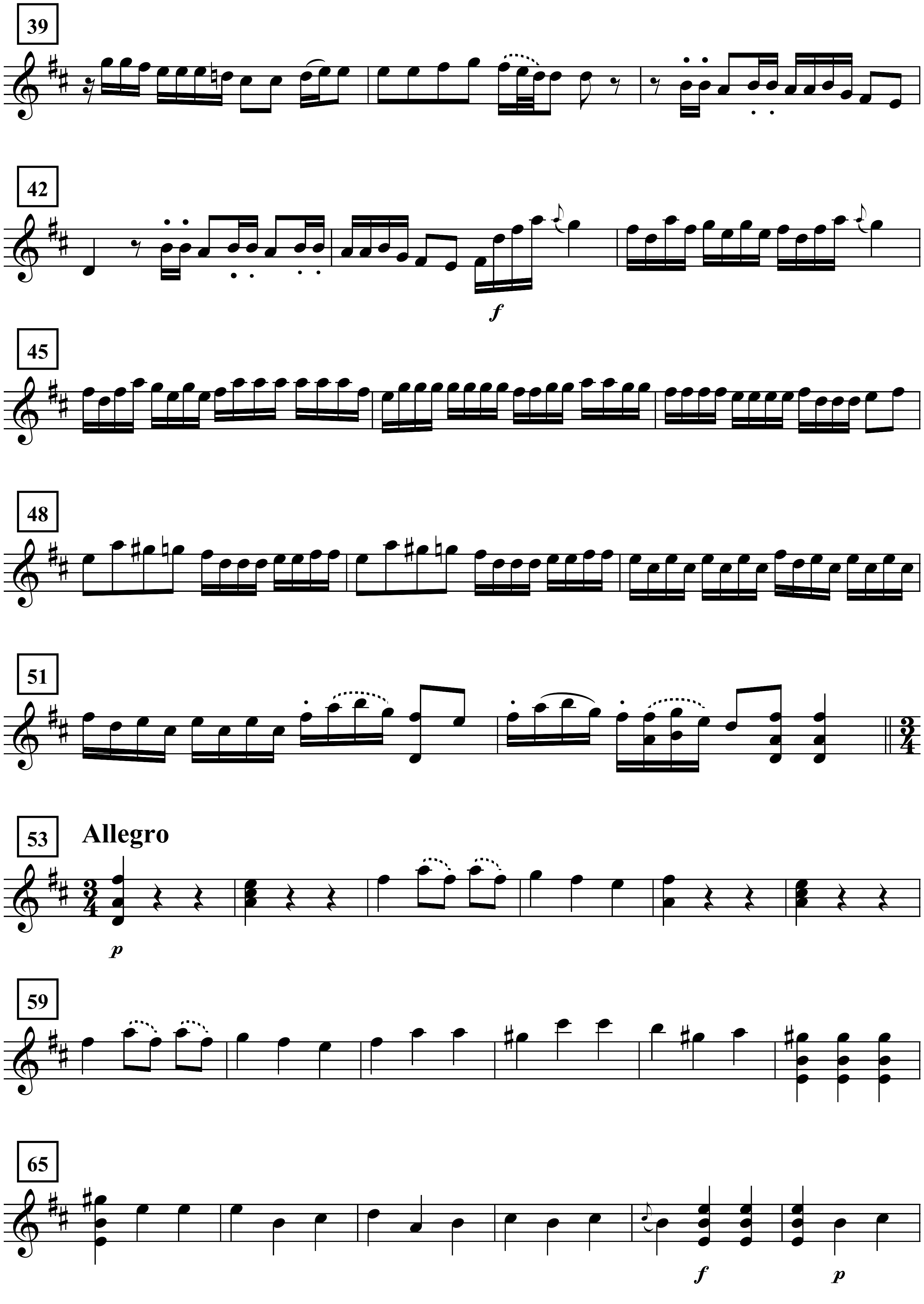
Edição: Paulo Castagna
Fonte: OLS

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

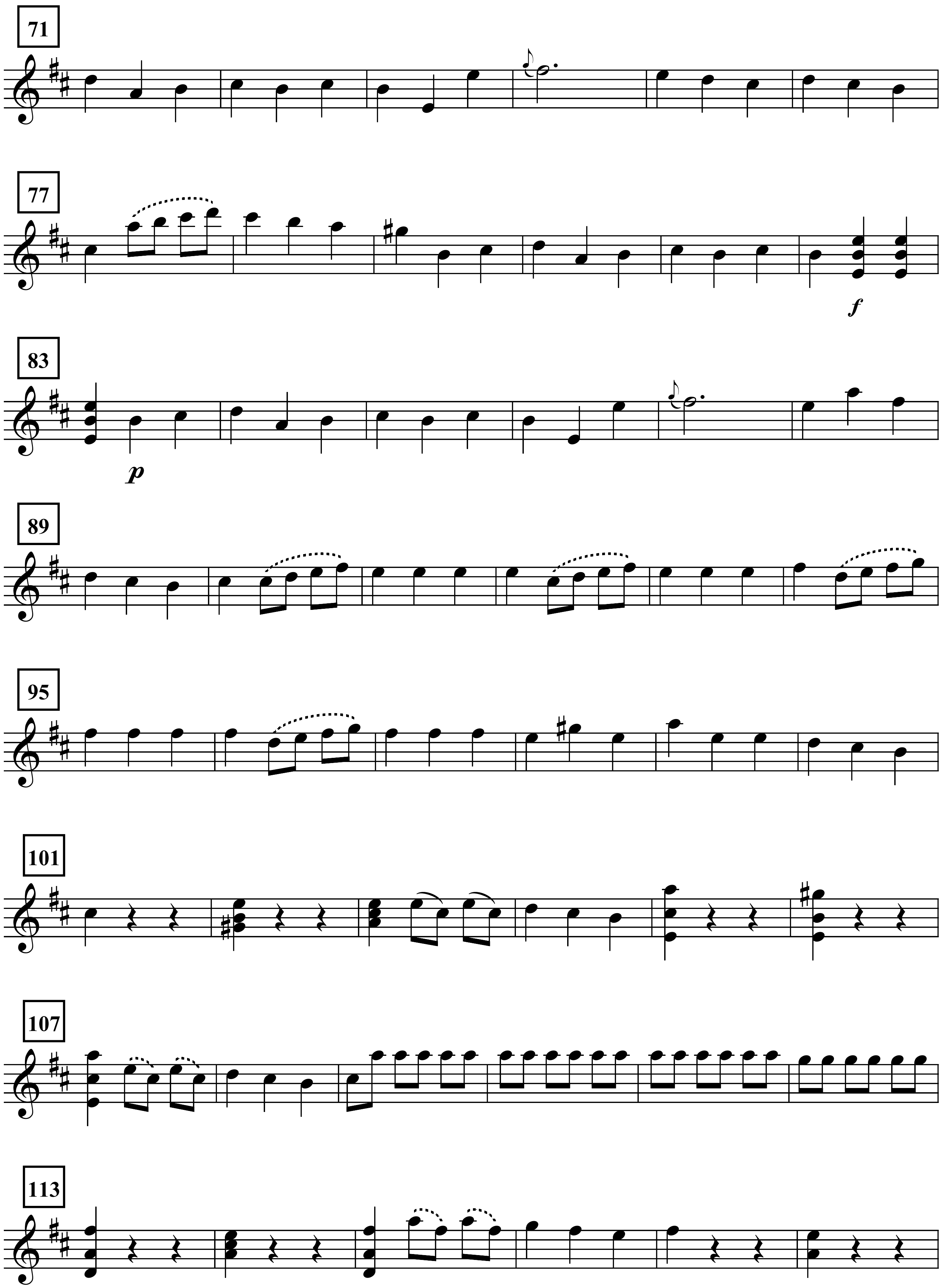


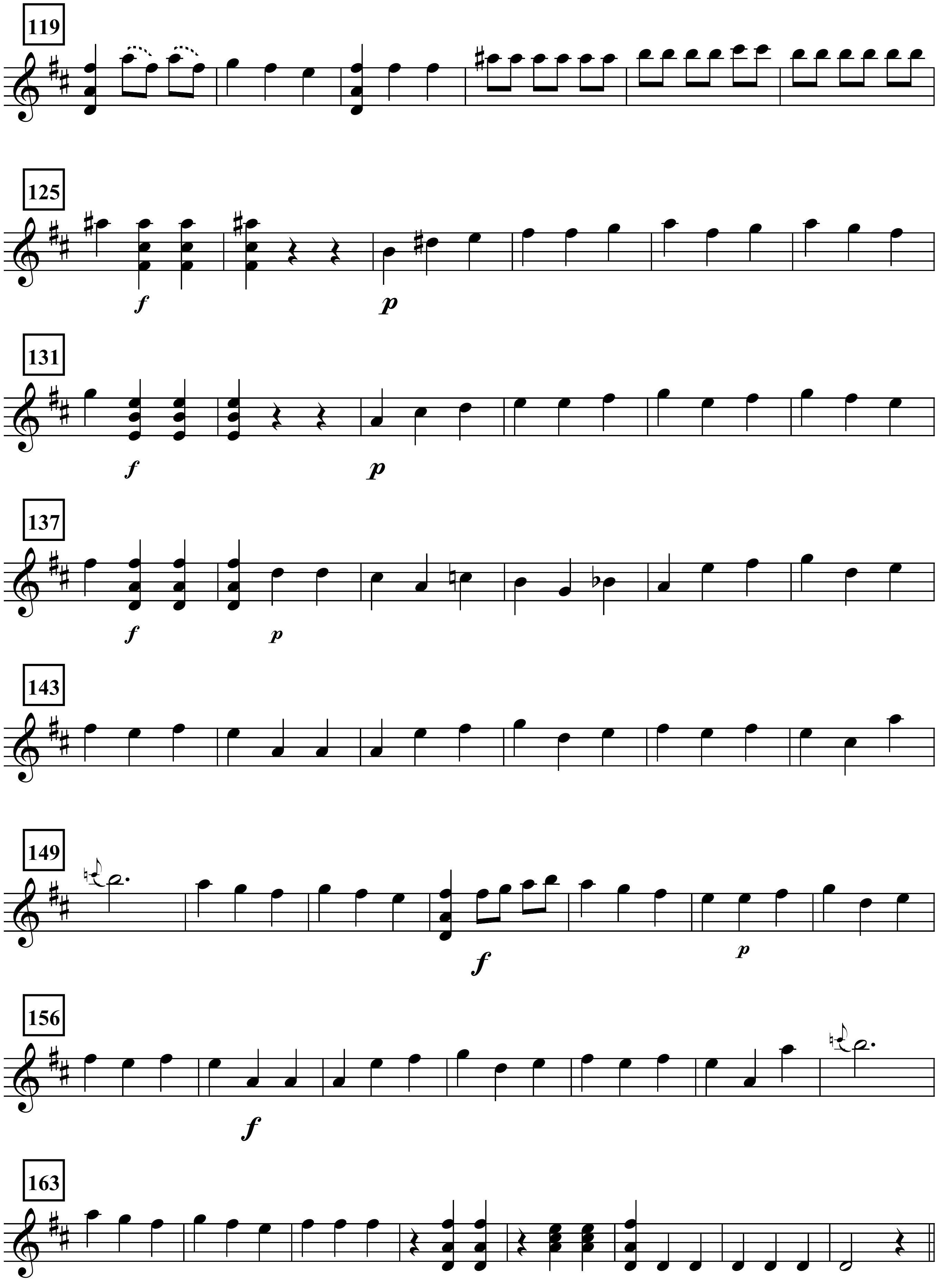
José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Violino I] **2**



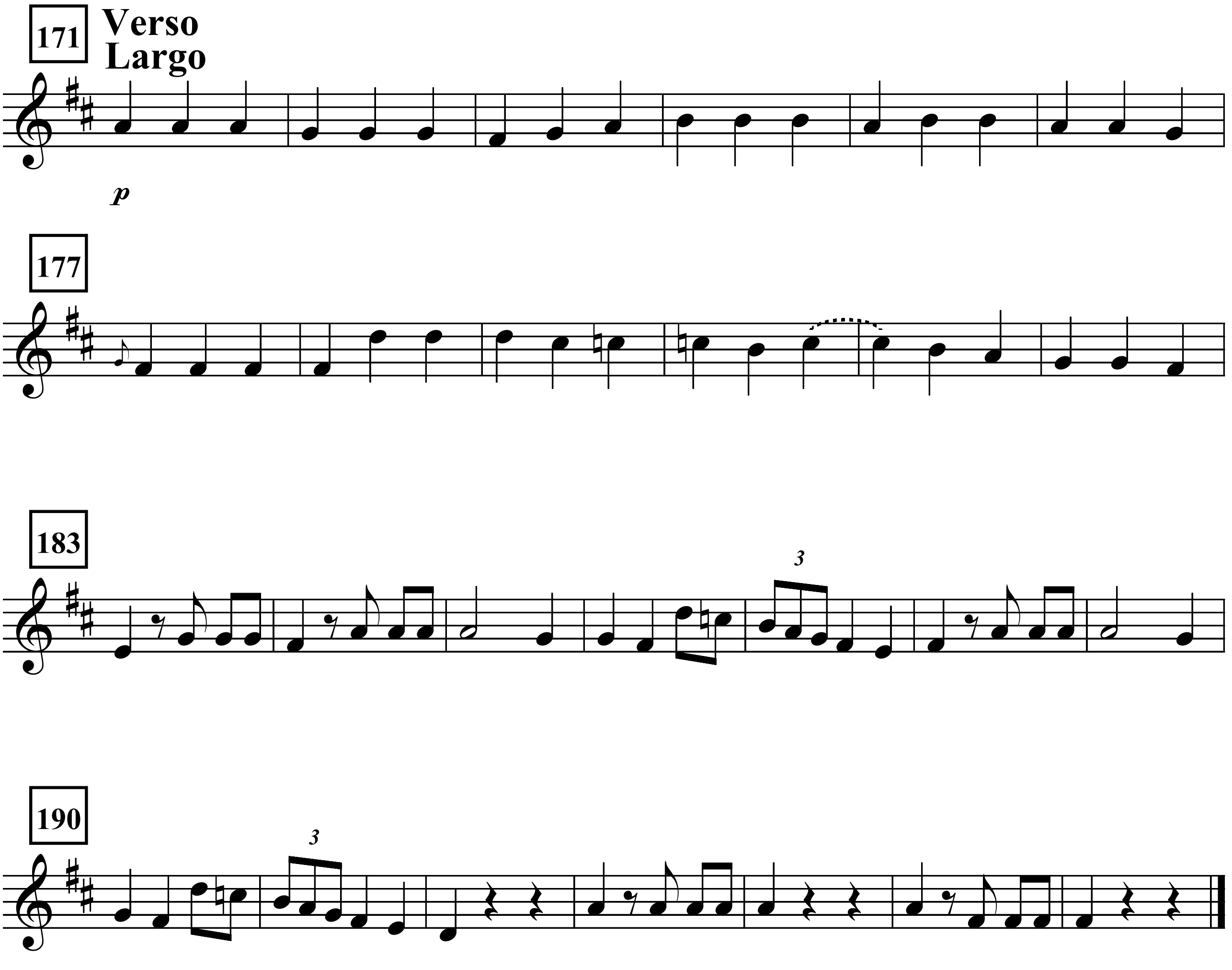

39
42
f
45
48
51
53
Allegro
p
59
65
f
p

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Violino I] **4**




119
125
f
p
131
f
p
137
f
p
143
149
f
p
156
f
163

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Violino I] 6



D. C. Allegro ao Fim

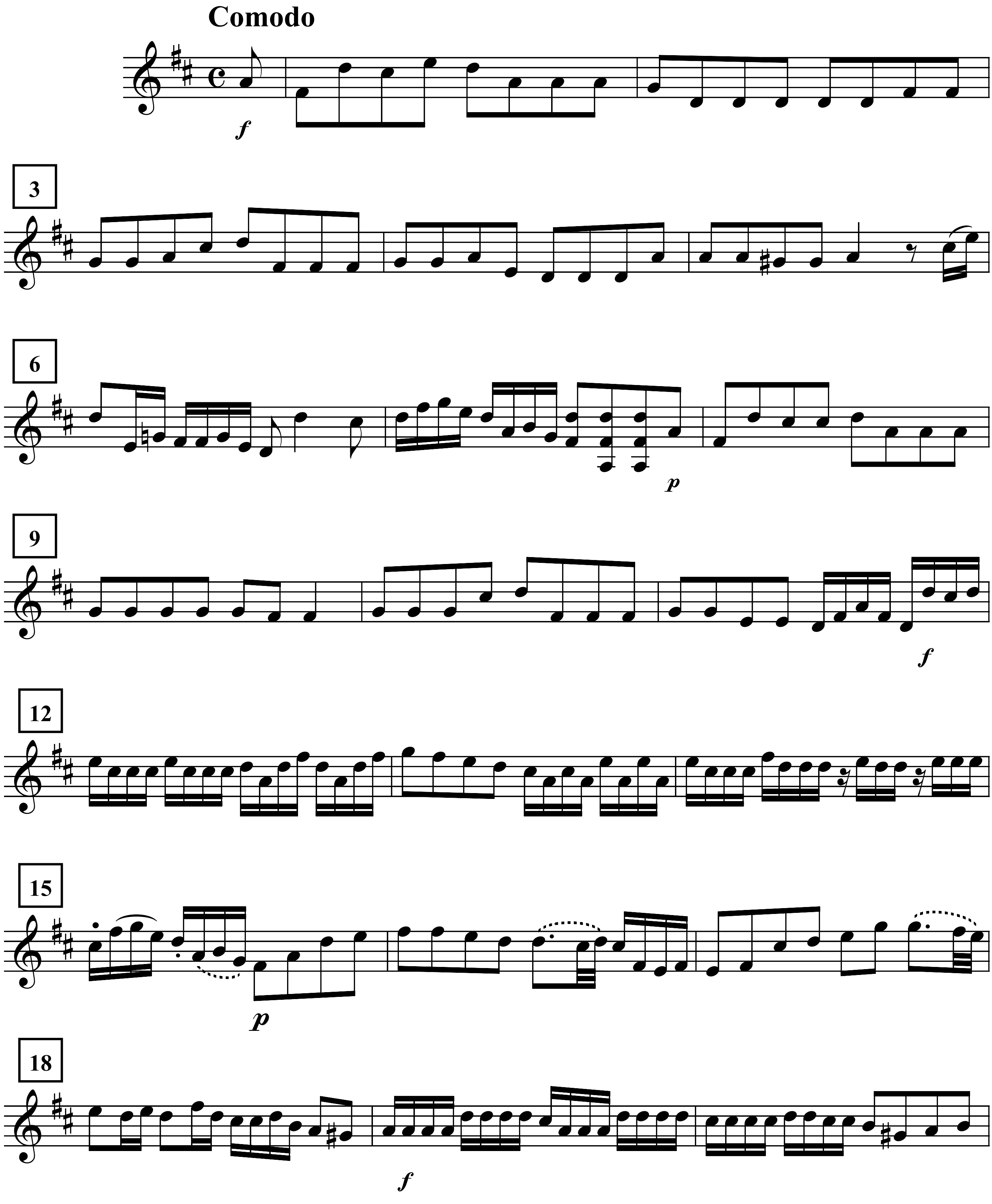
Violino II

Beata Mater

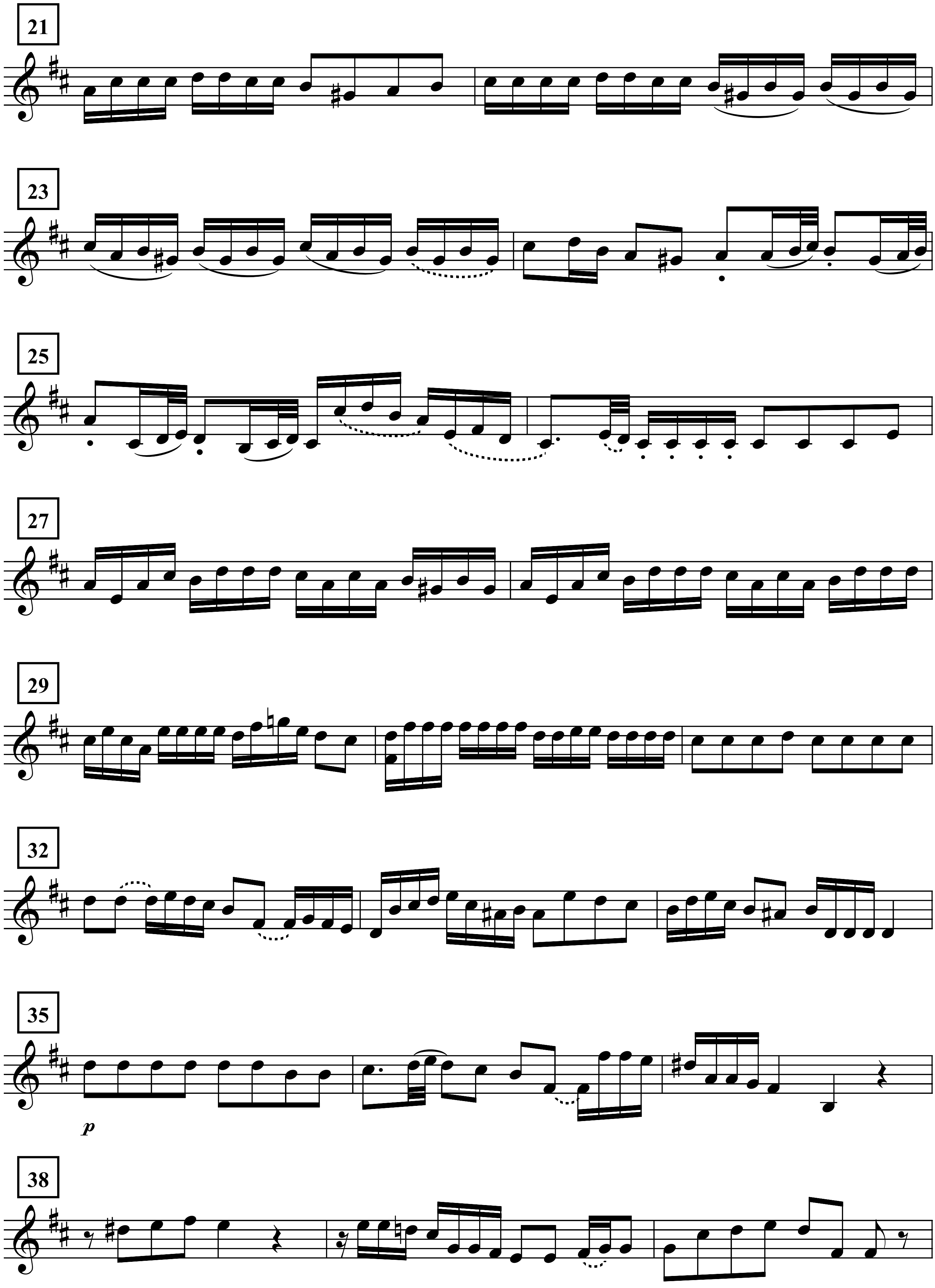
Antífona do Magnificat

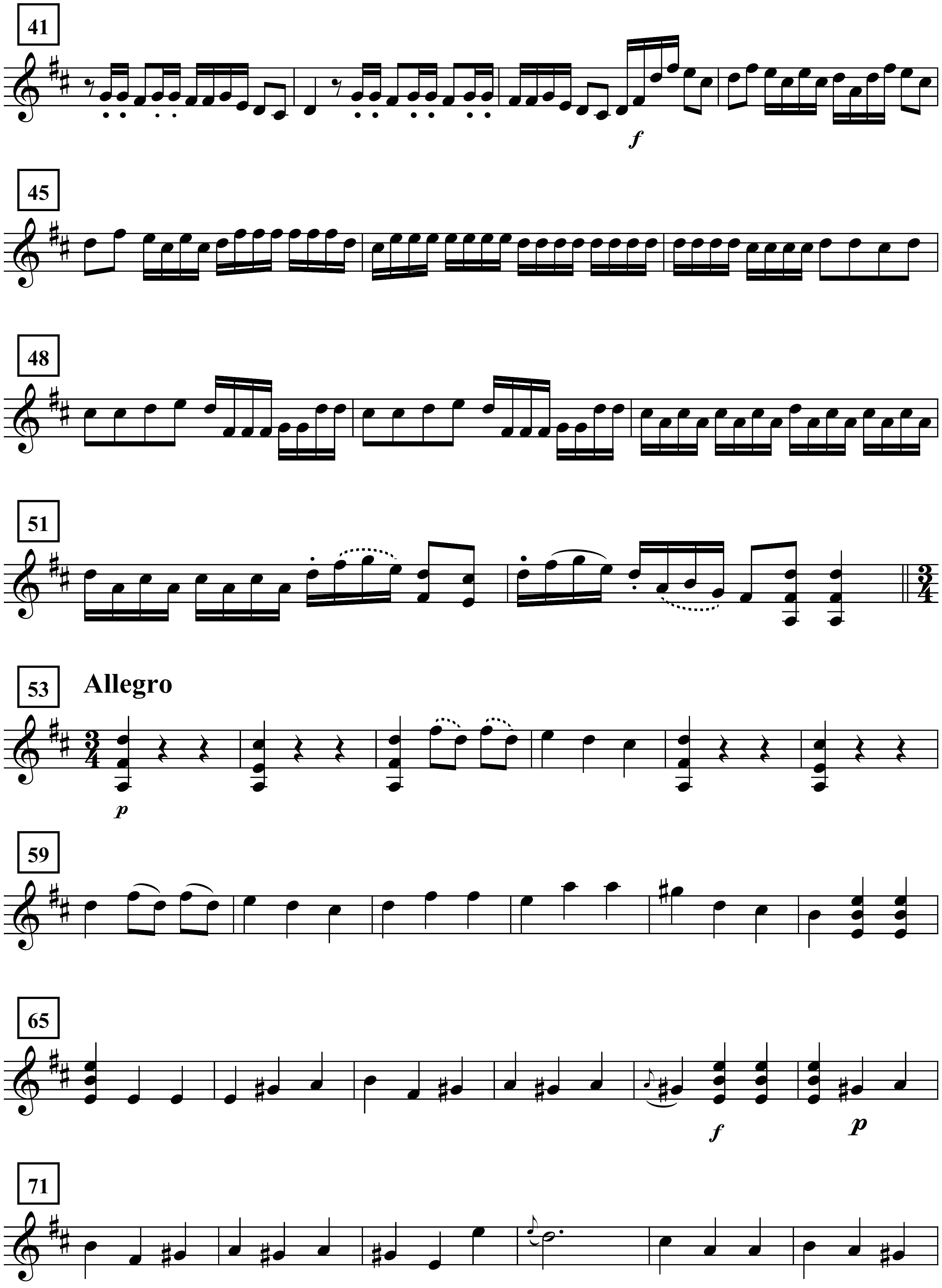
Edição: Paulo Castagna
Fonte: OLS

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

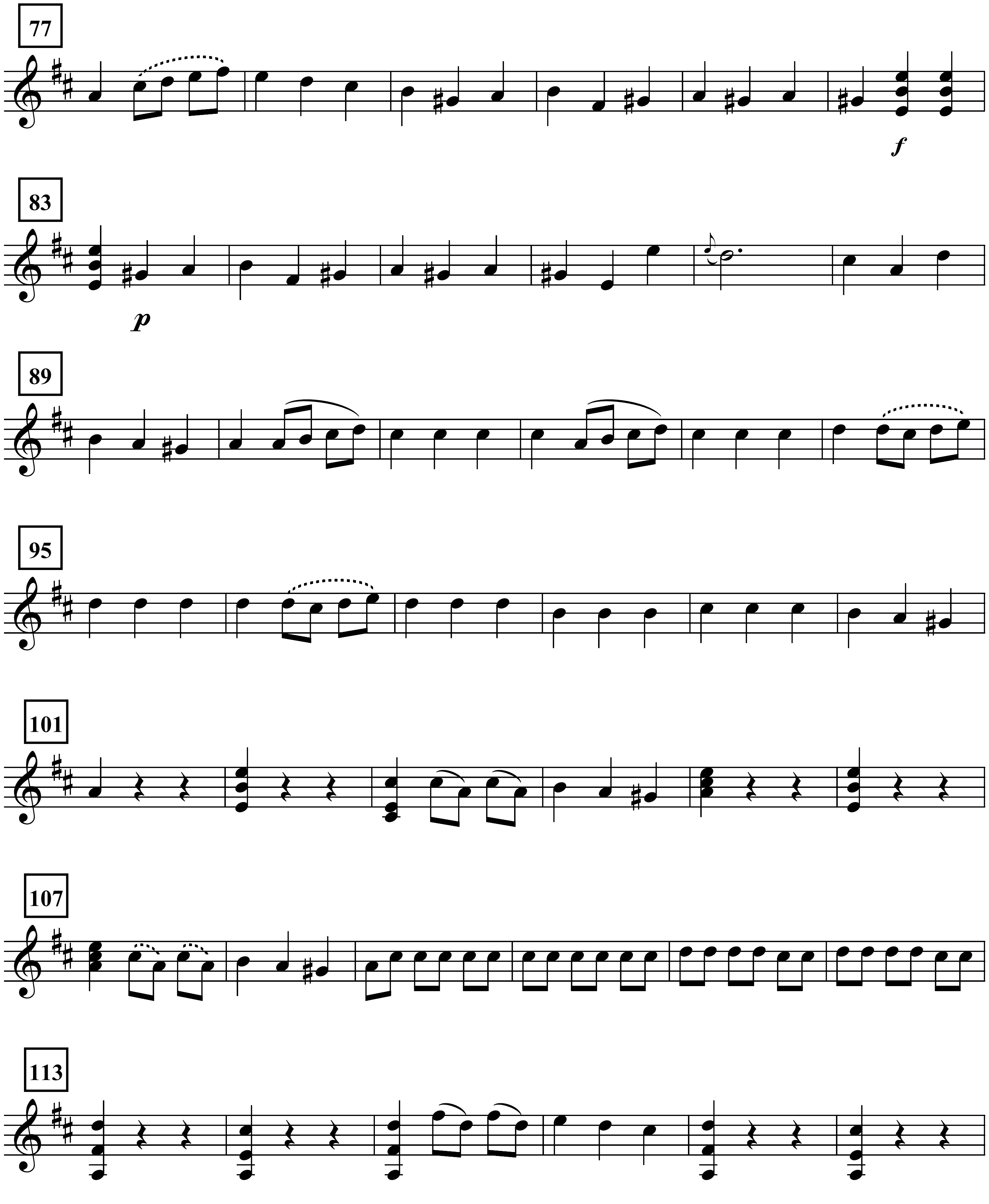


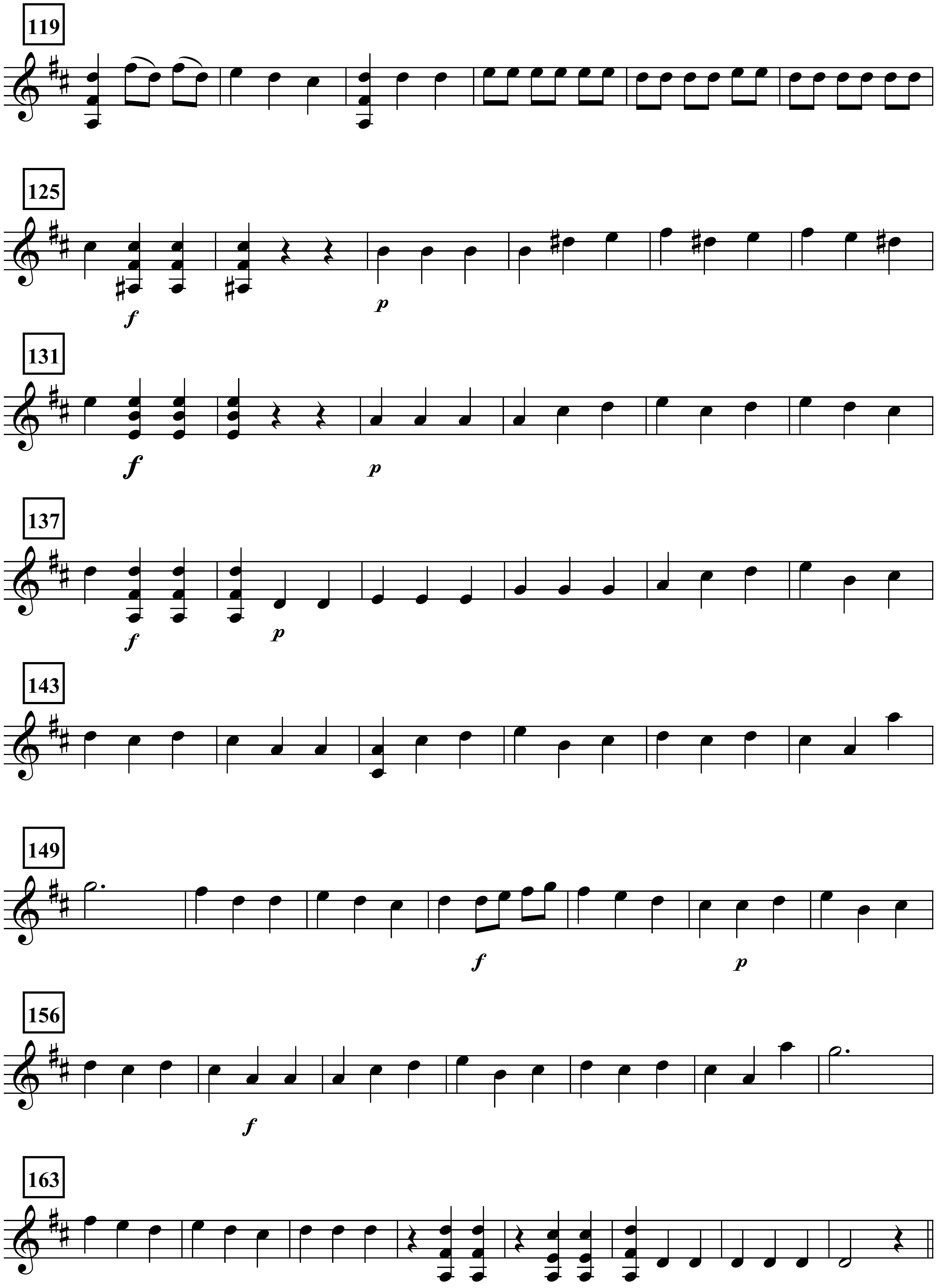
José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Violino II] **2**



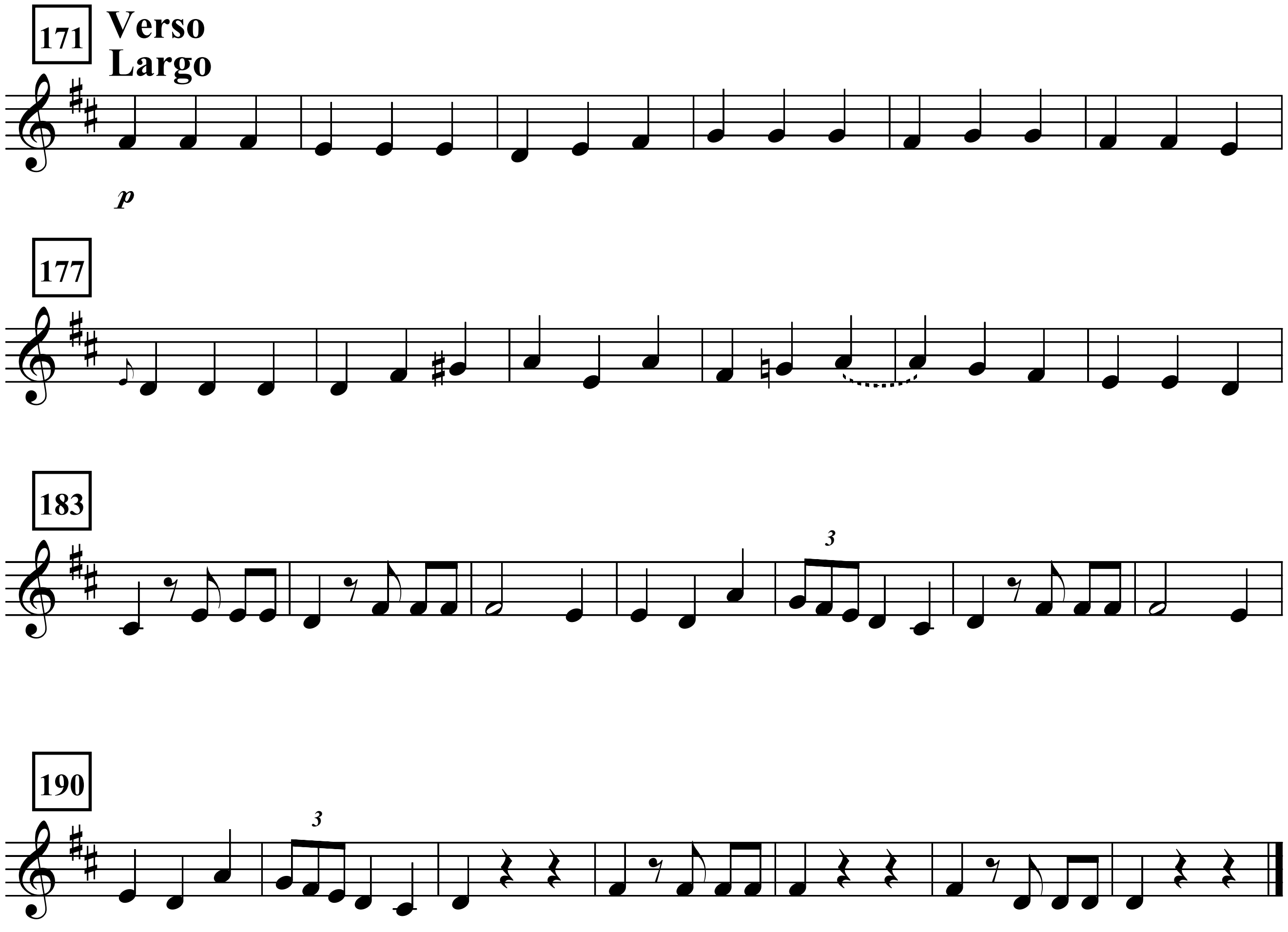

41
f
45
48
51
53
Allegro
p
59
65
f
p
71

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Violino II] **4**




119
125
f
p
131
f
p
137
f
p
143
149
f
p
156
f
163

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Violino II] **6**



D. C. Allegro ao Fim

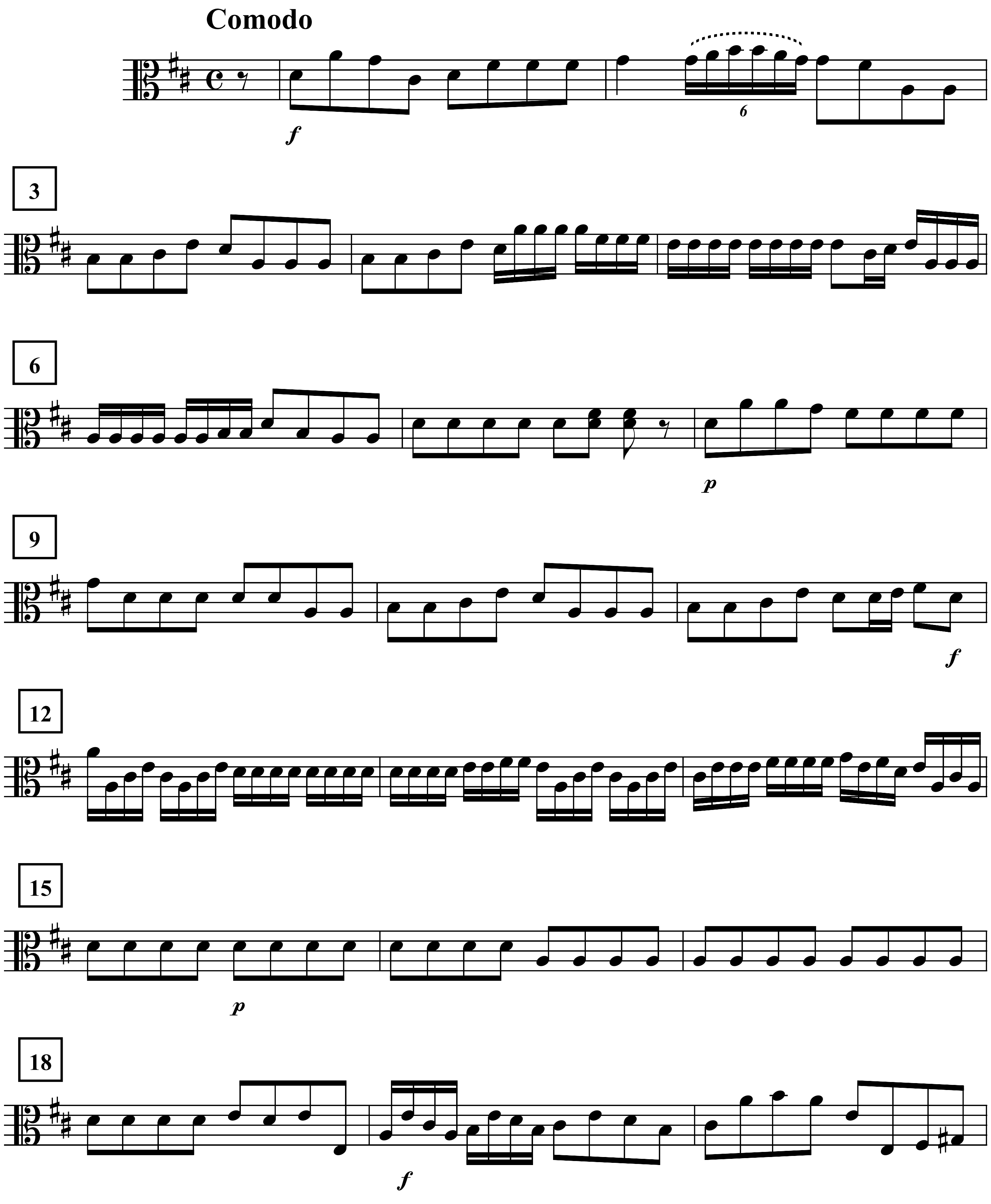
Viola

Beata Mater

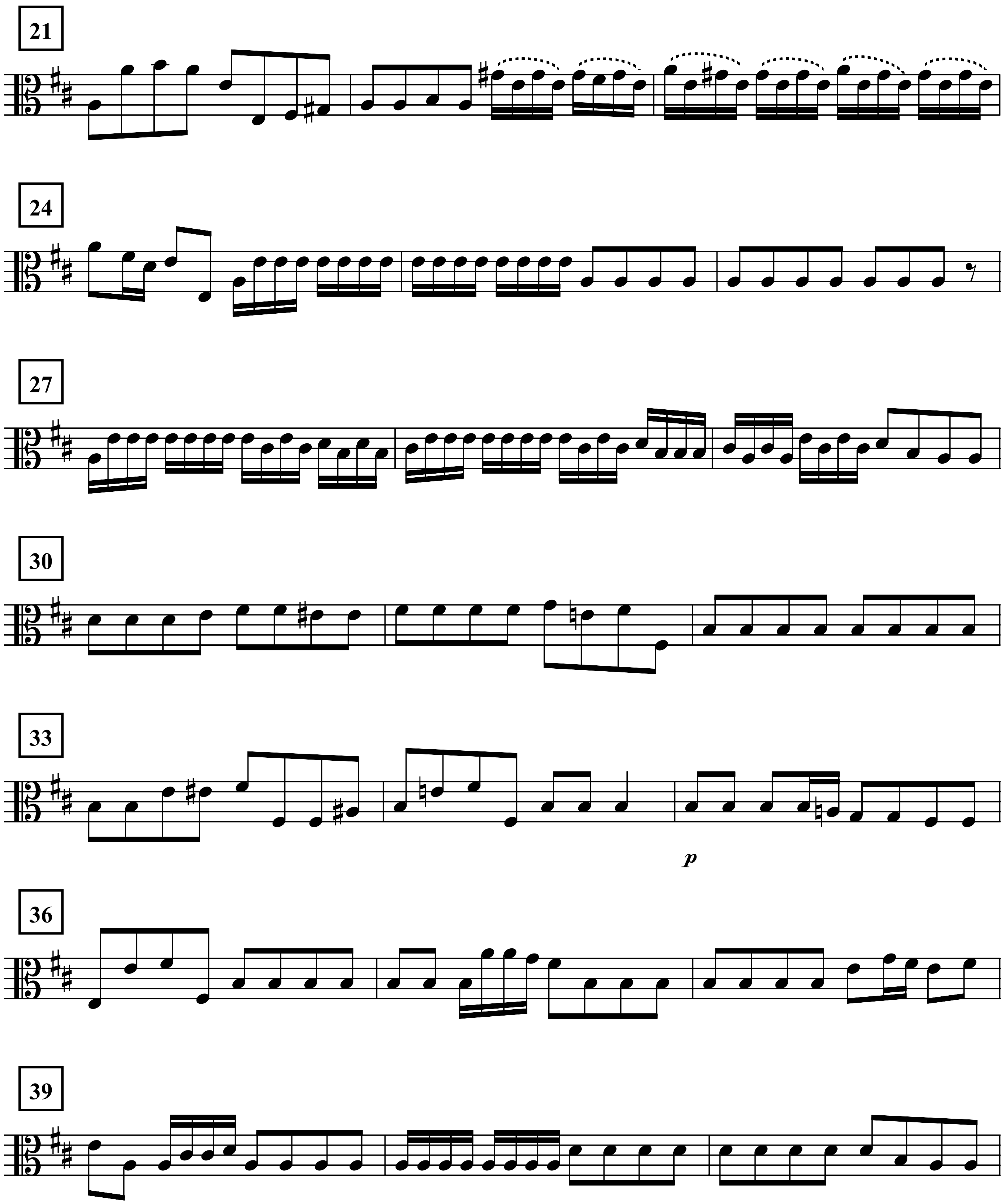
Antífona do Magnificat

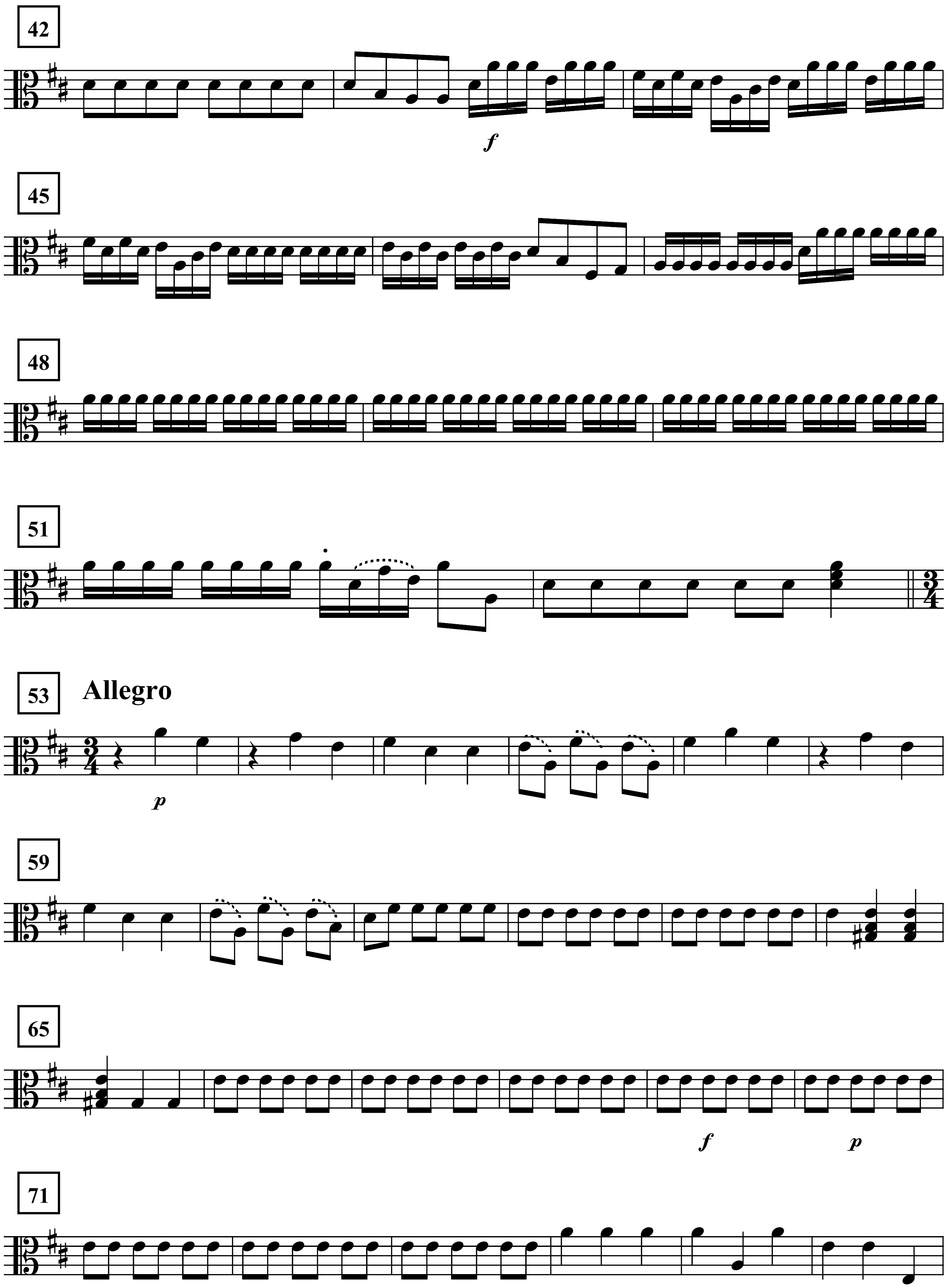
Edição: Paulo Castagna
Fonte: OLS

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

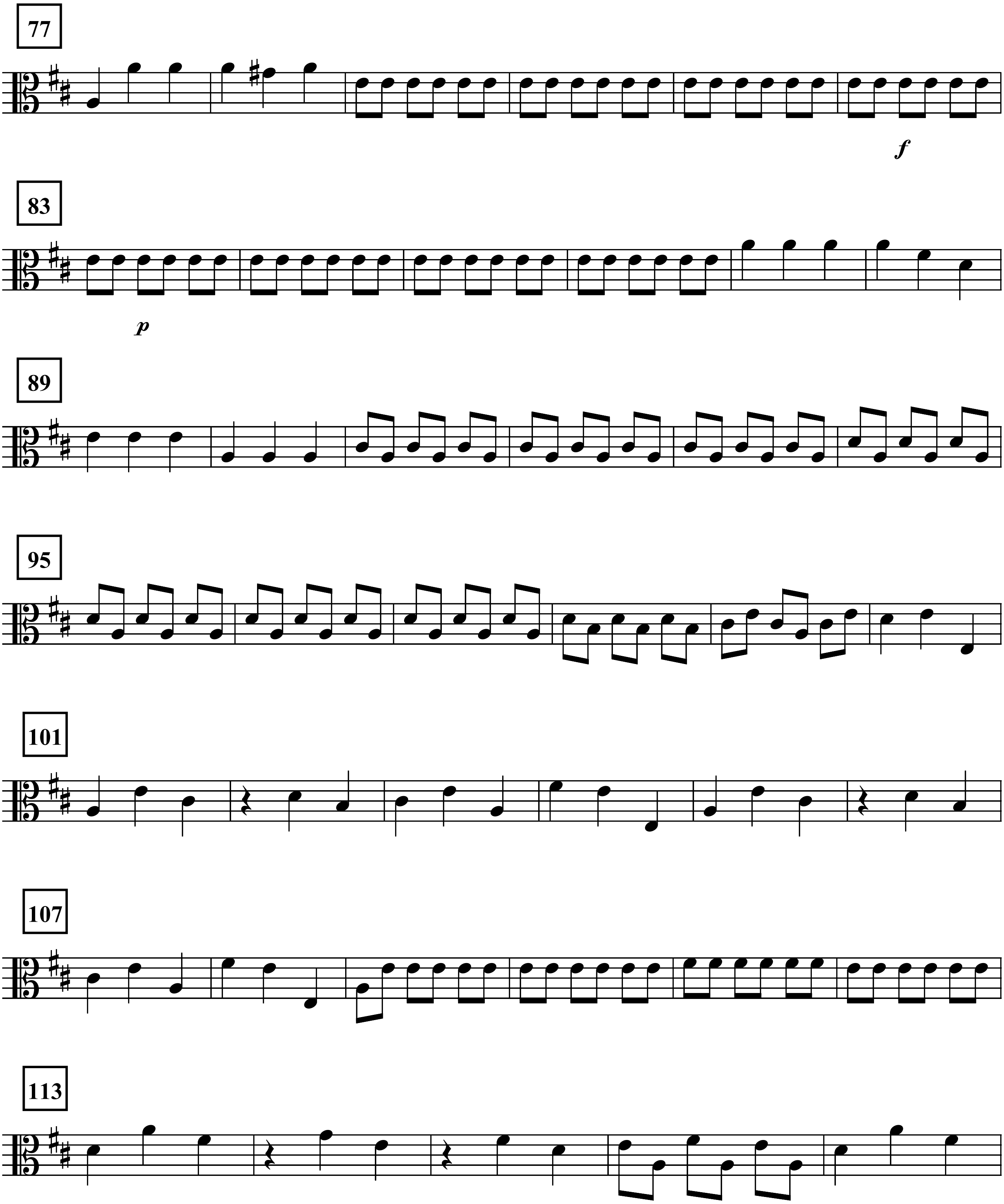


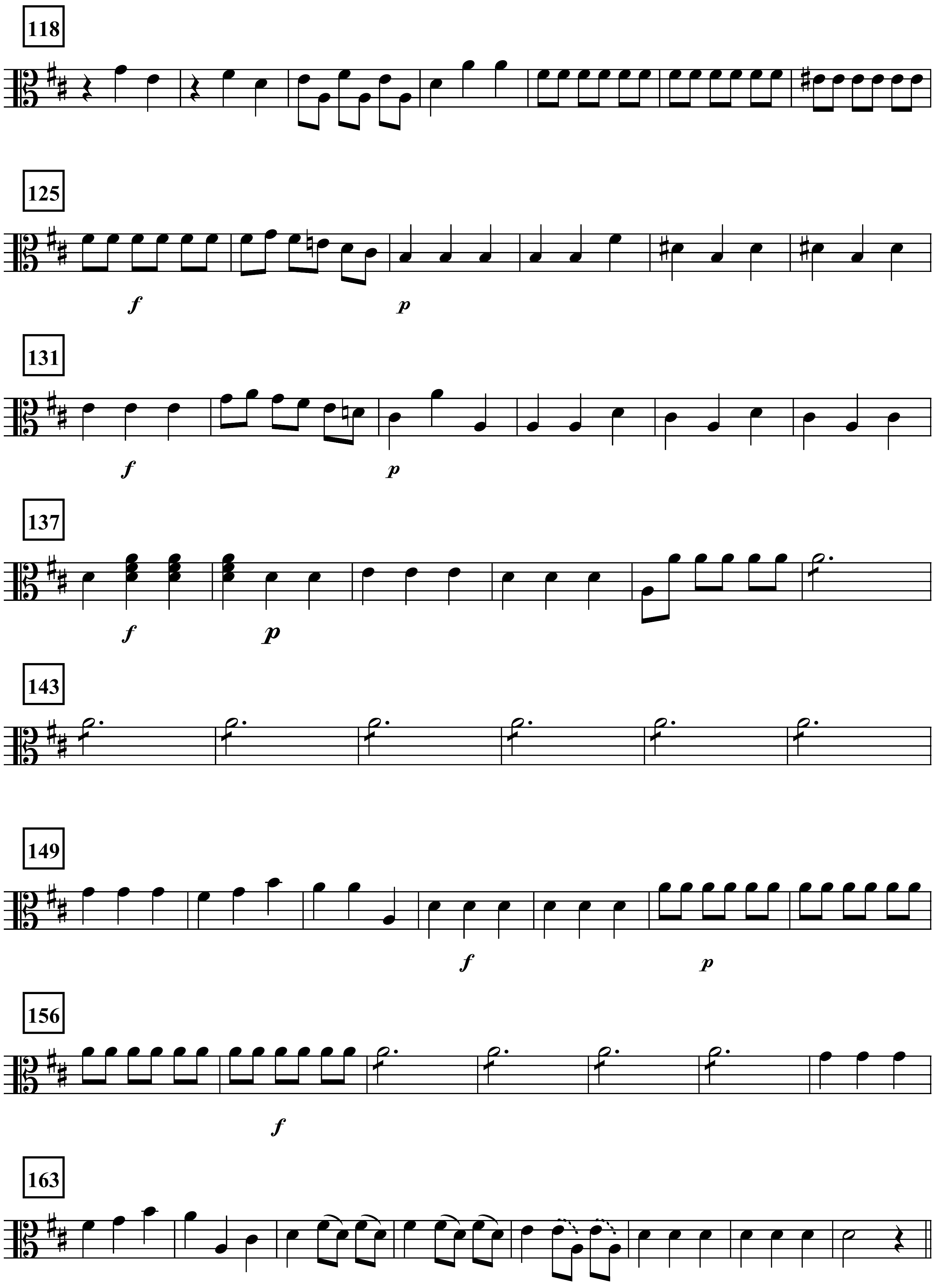
José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Viola] **2**



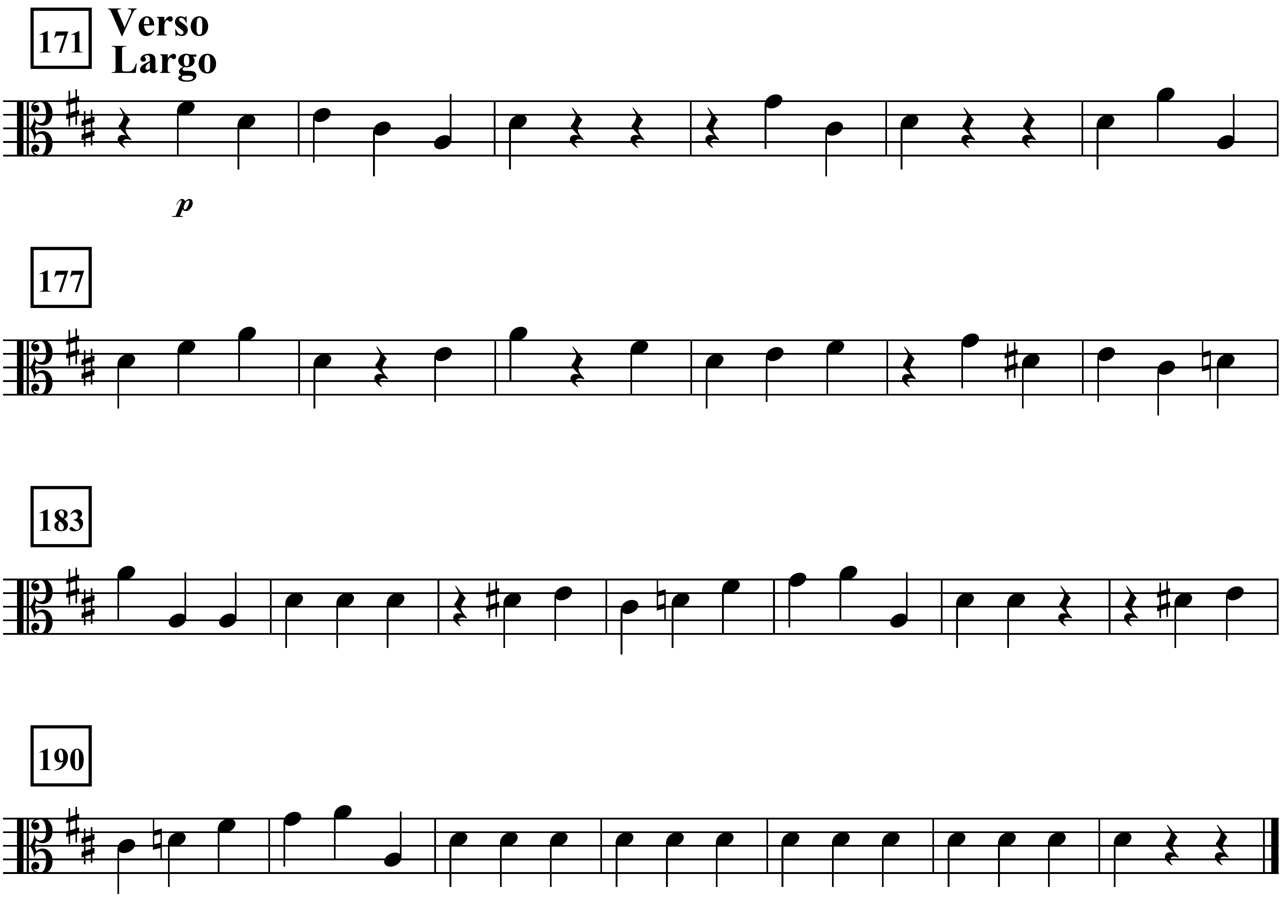

42
f
45
48
51
53
Allegro
p
59
65
f
p
71

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Viola] **4**




118
125
f
p
131
f
p
137
f
p
143
149
f
p
156
f
163

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Viola]



D. C. Allegro ao Fim

Baixo

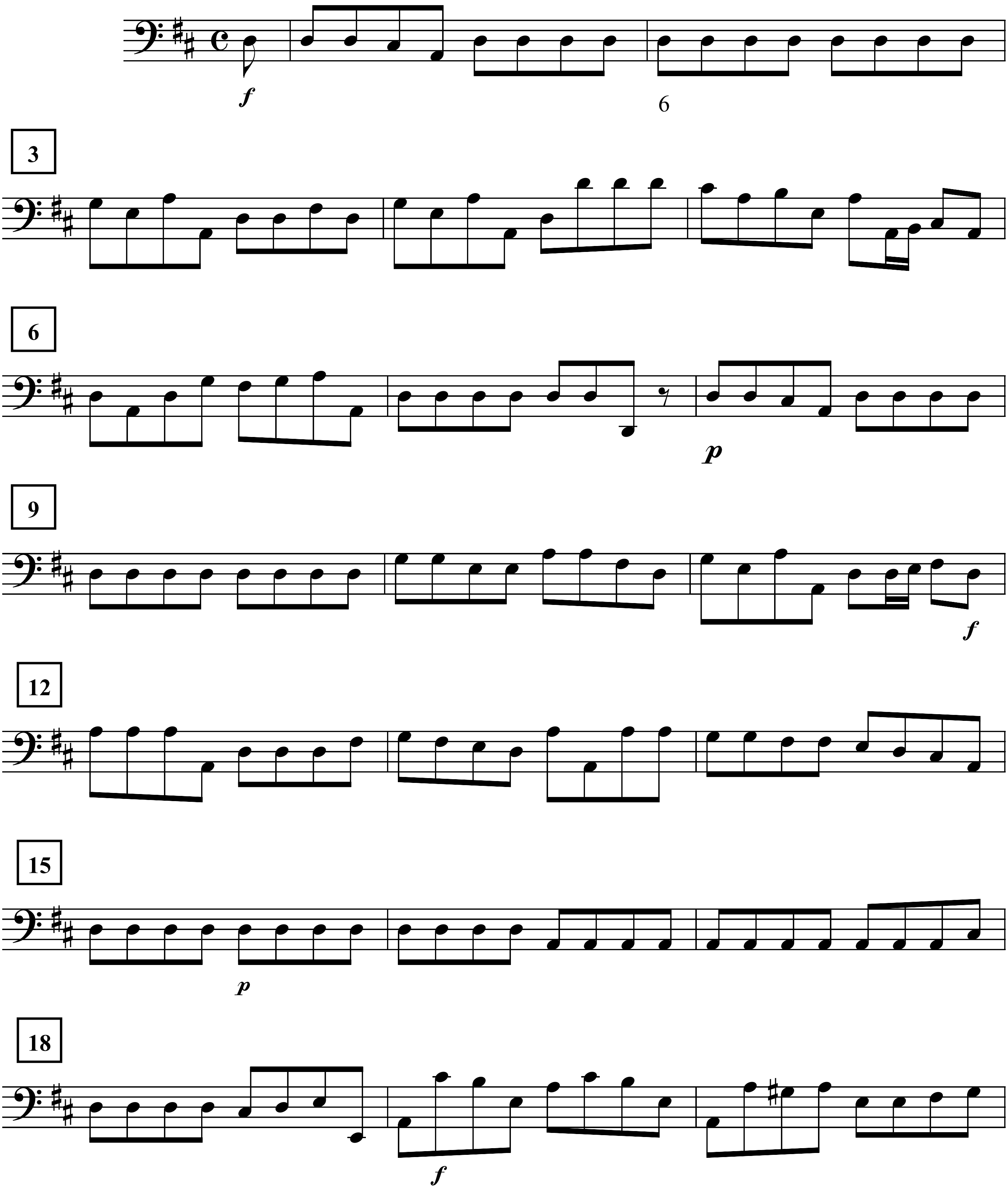
Beata Mater

Antífona do Magnificat

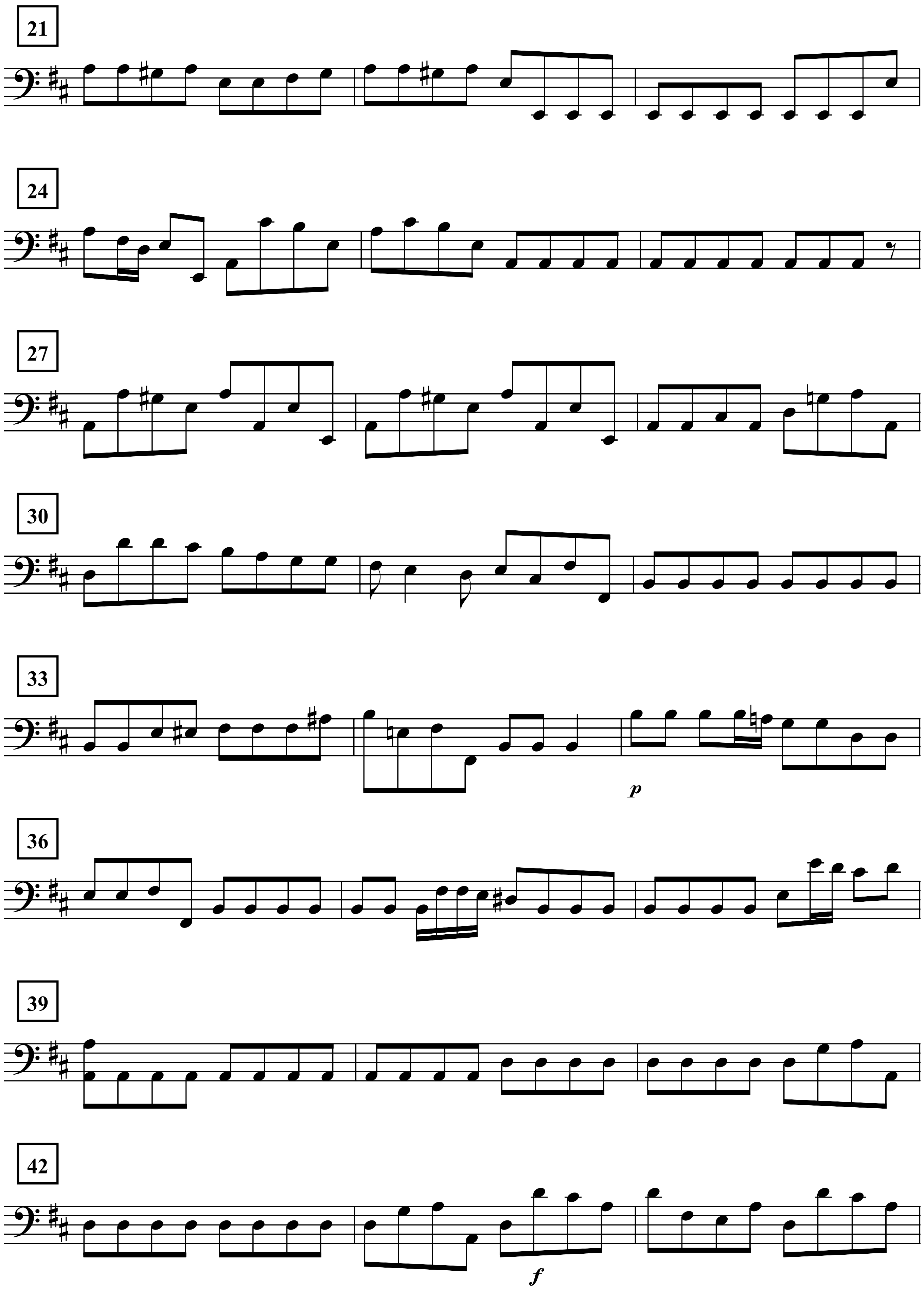
Edição: Paulo Castagna
Fonte: OLS

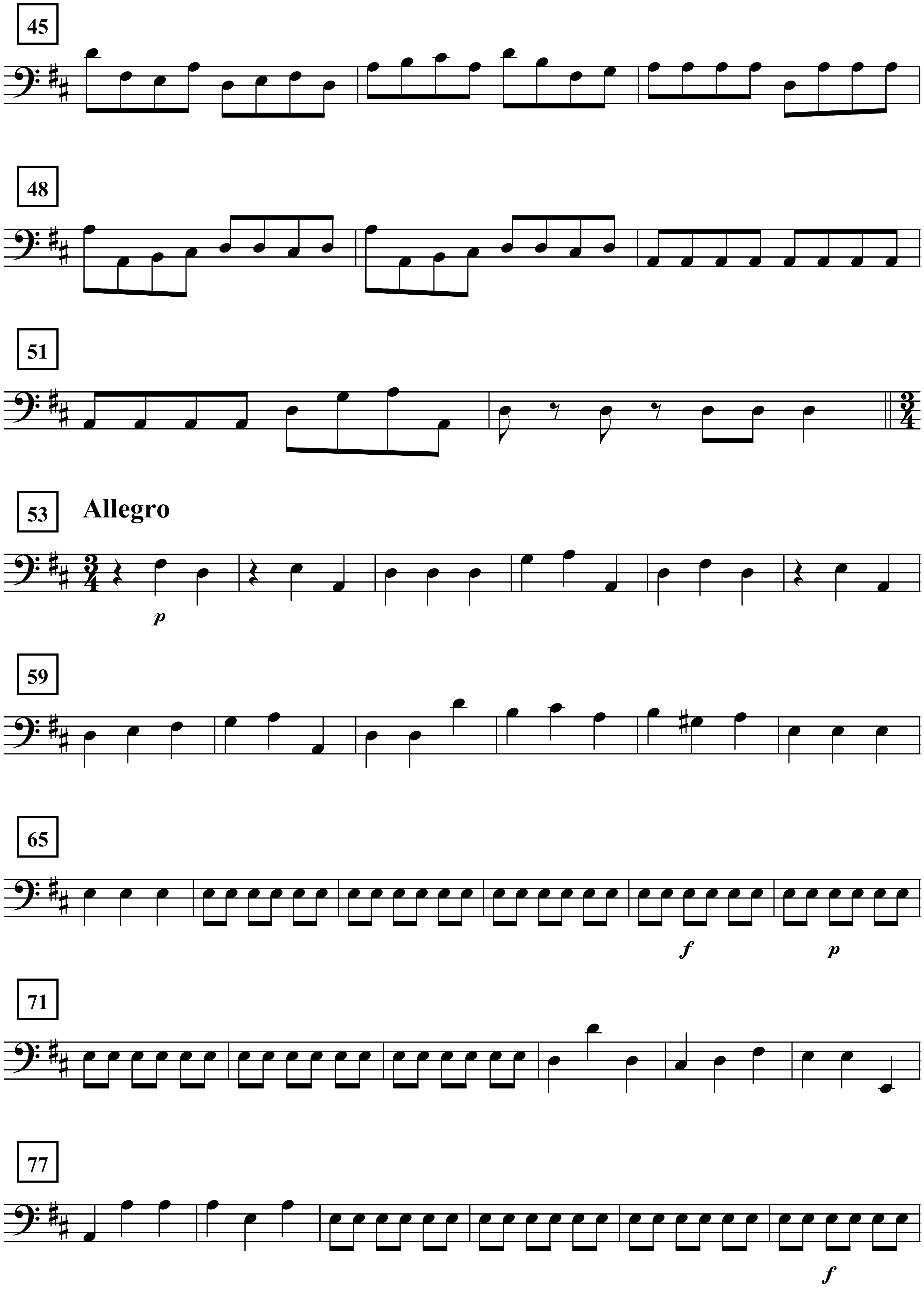
José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Comodo

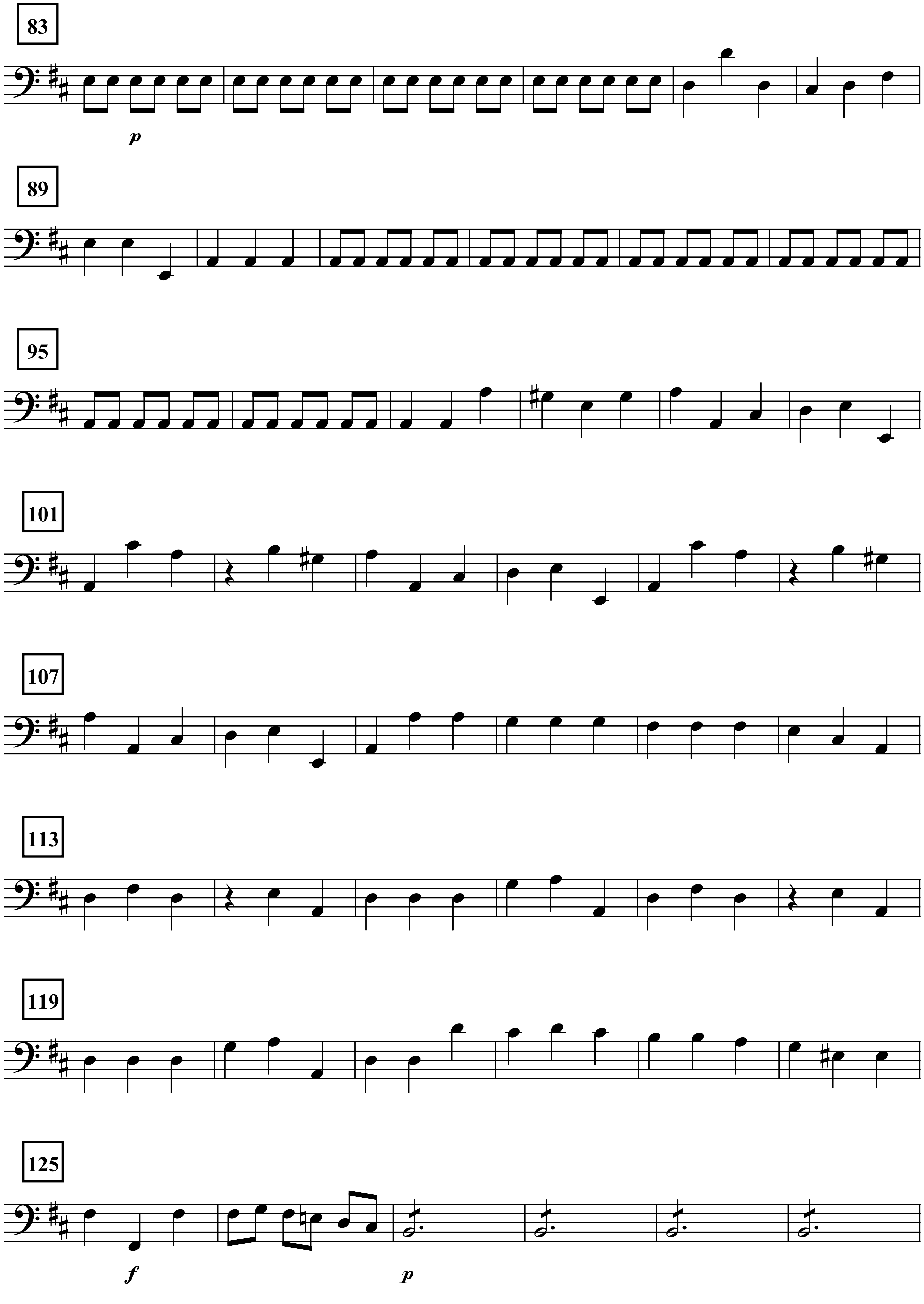


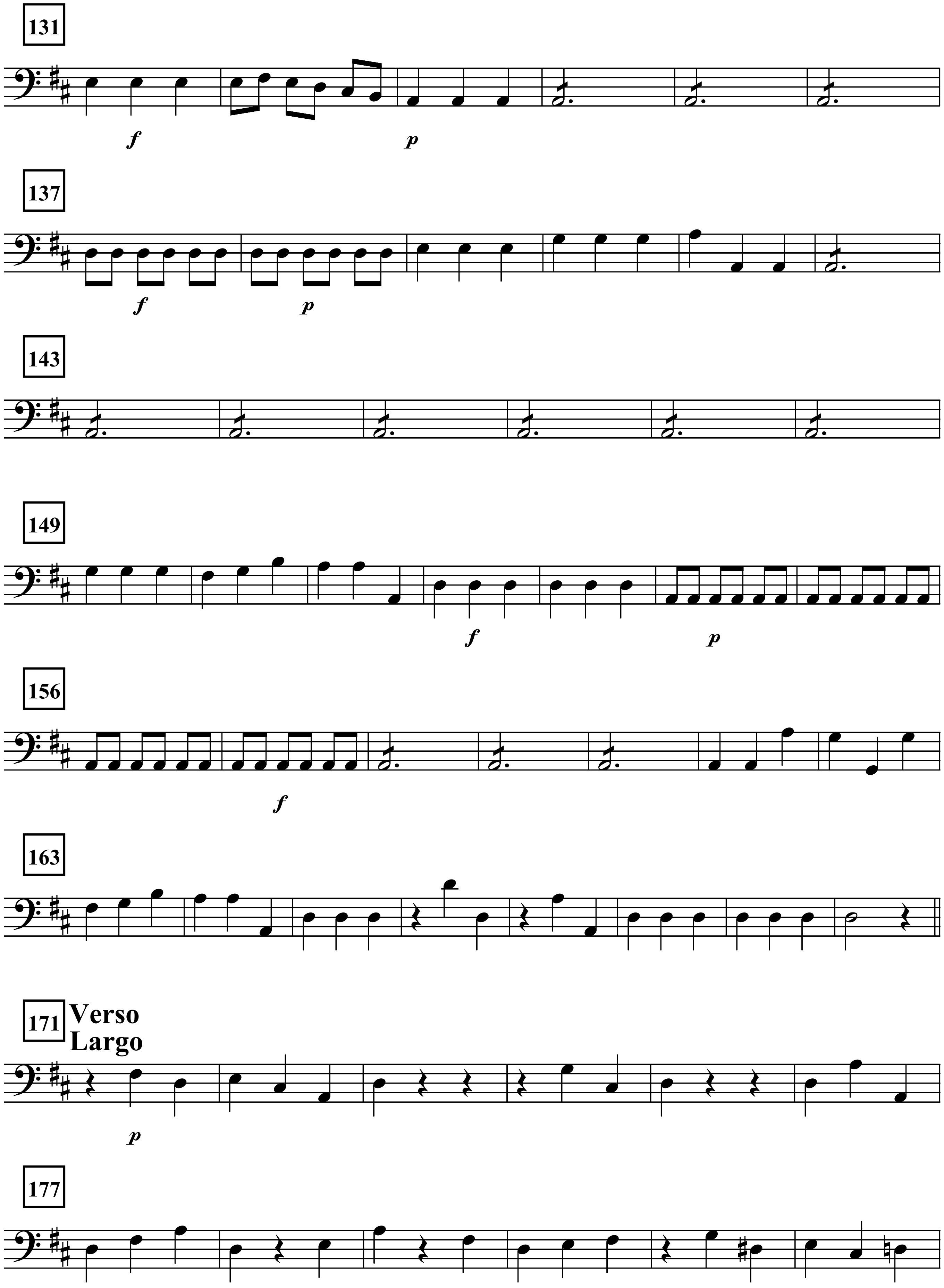
José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Baixo] **2**



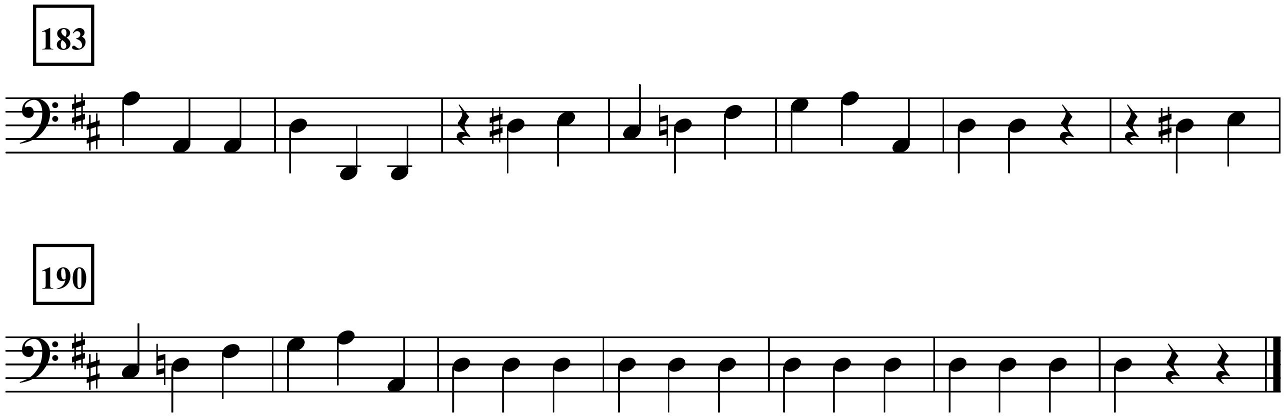

45
48
51
53
Allegro
p
59
65
f
p
71
77
f

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Baixo] **4**




131
f
p
137
f
p
143
149
f
p
156
f
163
171
Verso
Largo
p
177

José Joaquim Emerico Lobo de Mesquita - *Beata Mater* [Baixo] **6**



D. C. Allegro ao Fim

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José Maurício Nunes Garcia

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Missa Pastoril / coro ... 703
Missa Pastoril / violas 1 ... 730
Missa Pastoril / violas 2 ... 737
Missa Pastoril / violoncelos 1 ... 744
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Missa de São Pedro de Alcântara / grade ... 775
O triunfo da América / grade ... 846
Ulissea / grade ... 863

José Maurício Nunes Garcia (1767-1830)

Missa dos Defuntos
Requiem
CPM 185

Edição: Antonio Campos

coro, orquestra
(choir, orchestra)

100 p.

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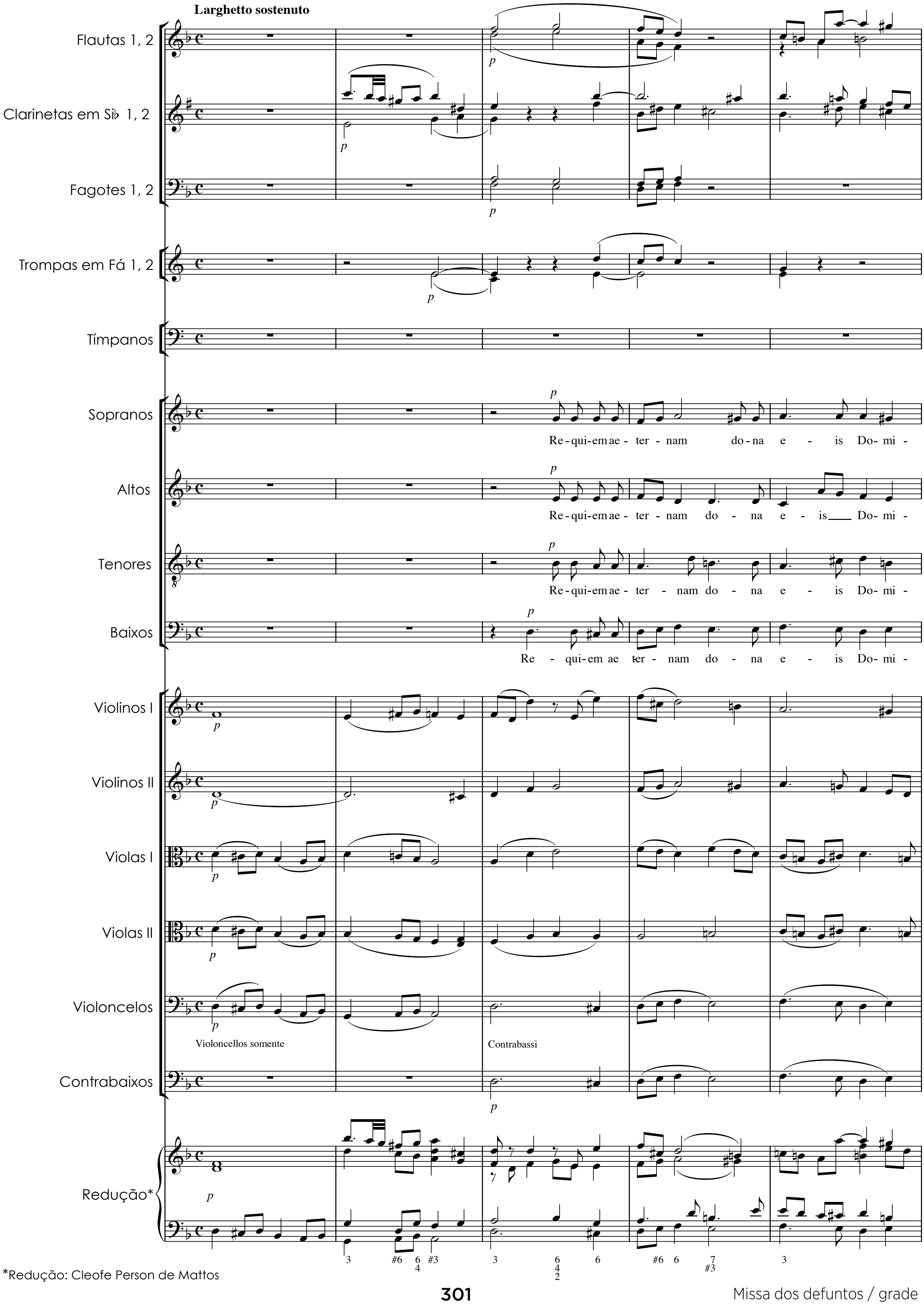
Rio de Janeiro, 2017

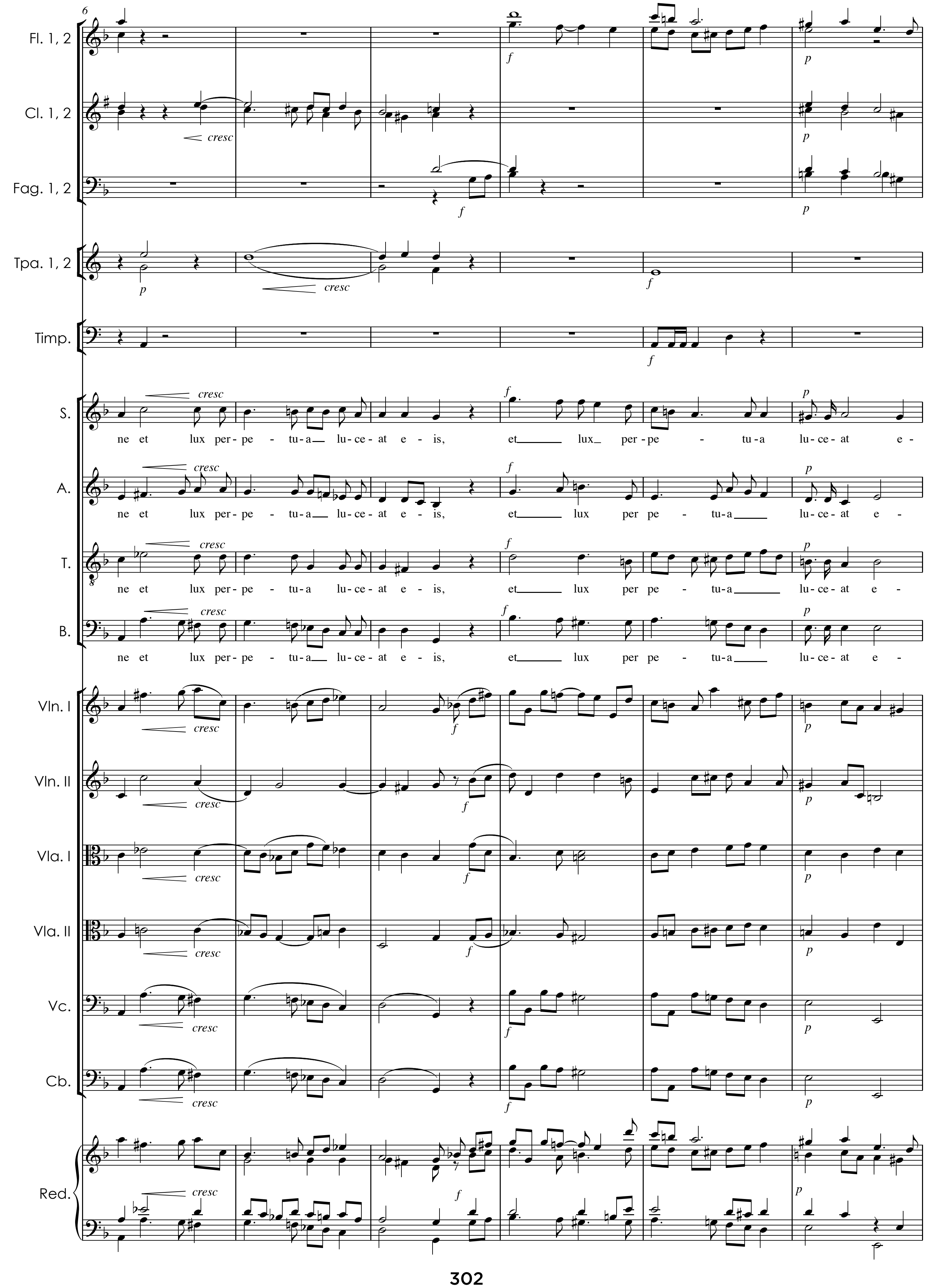
MUSICA BRASILIS

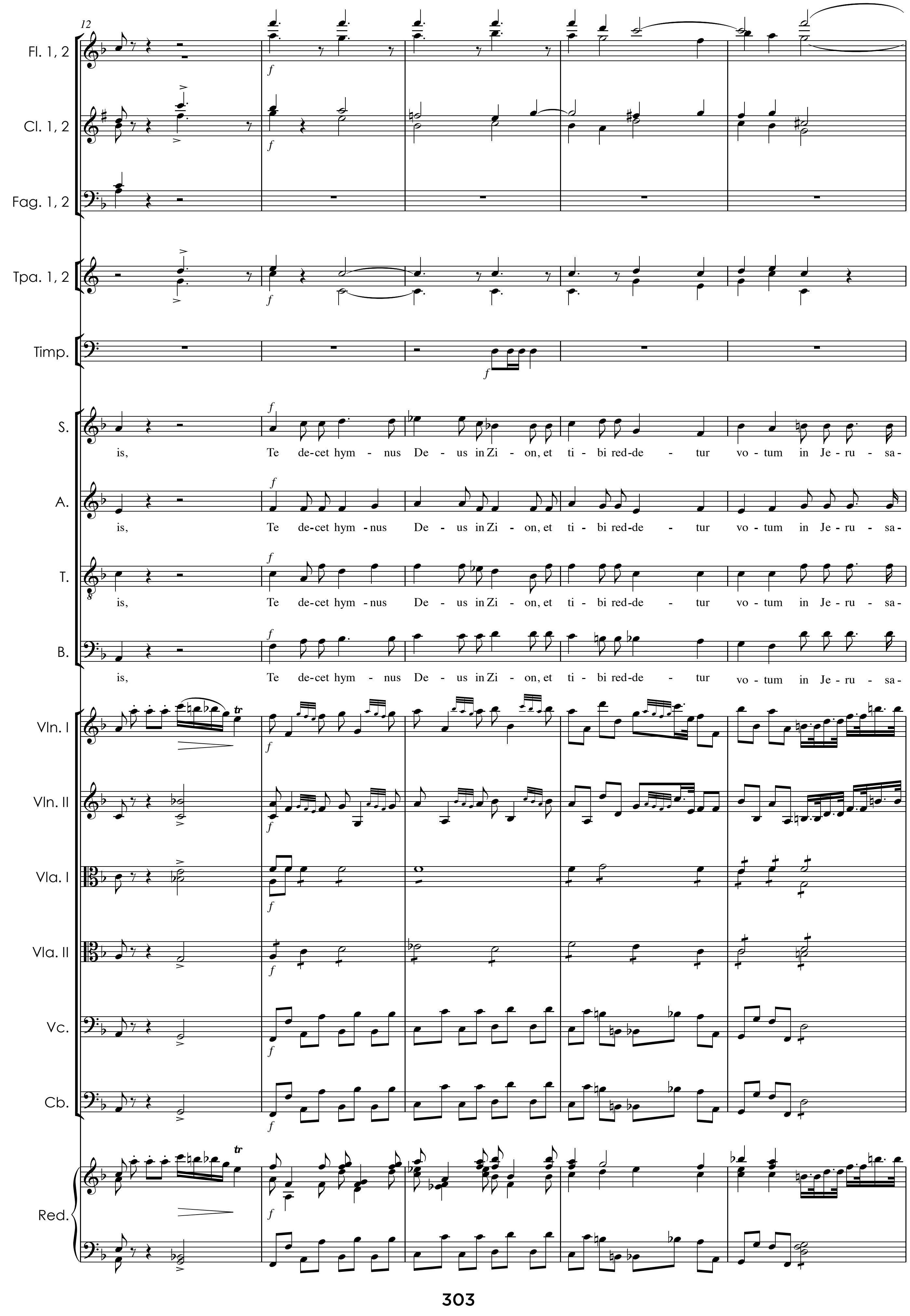
Missa dos Defuntos

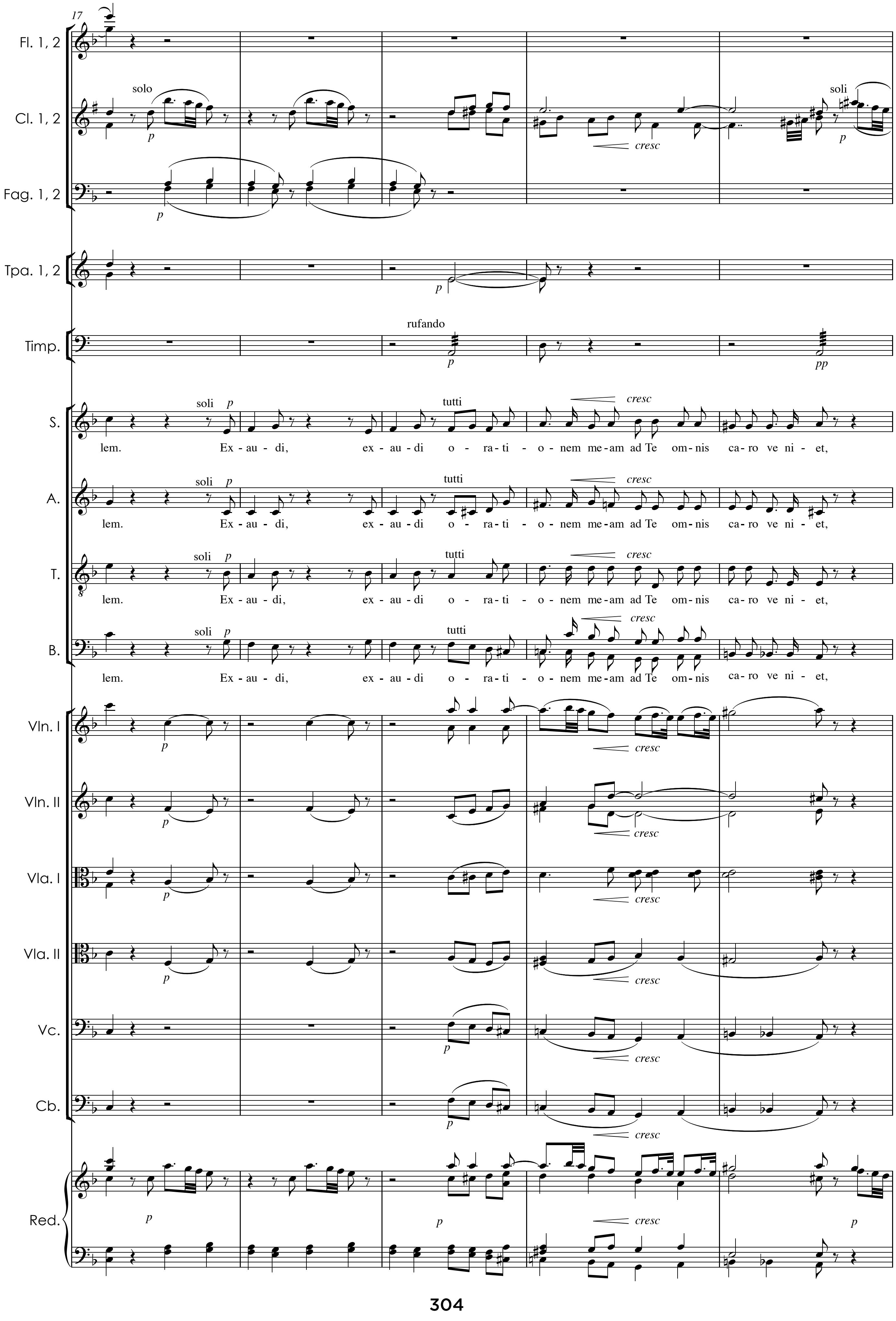
José Mauricio Nunes Garcia

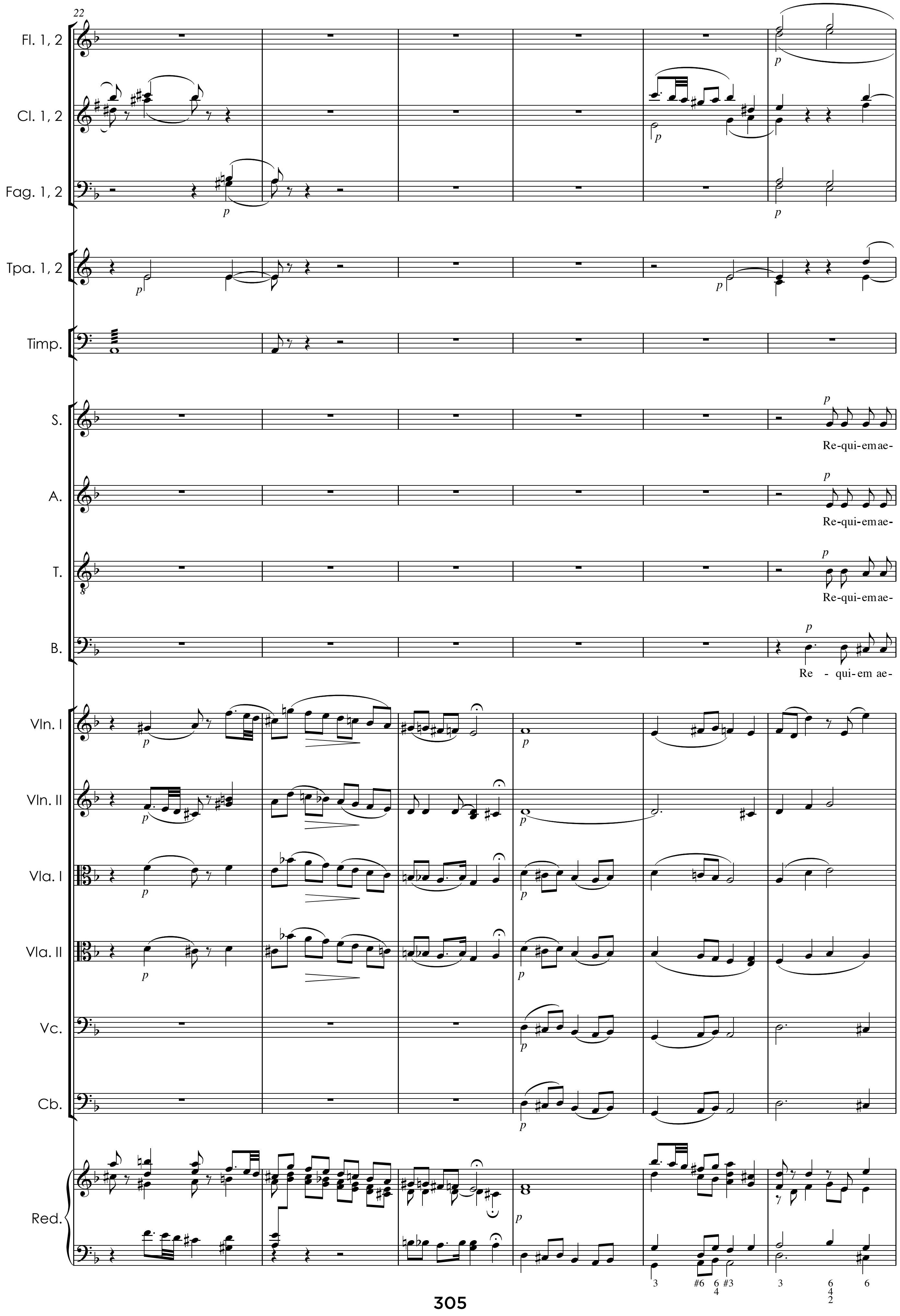


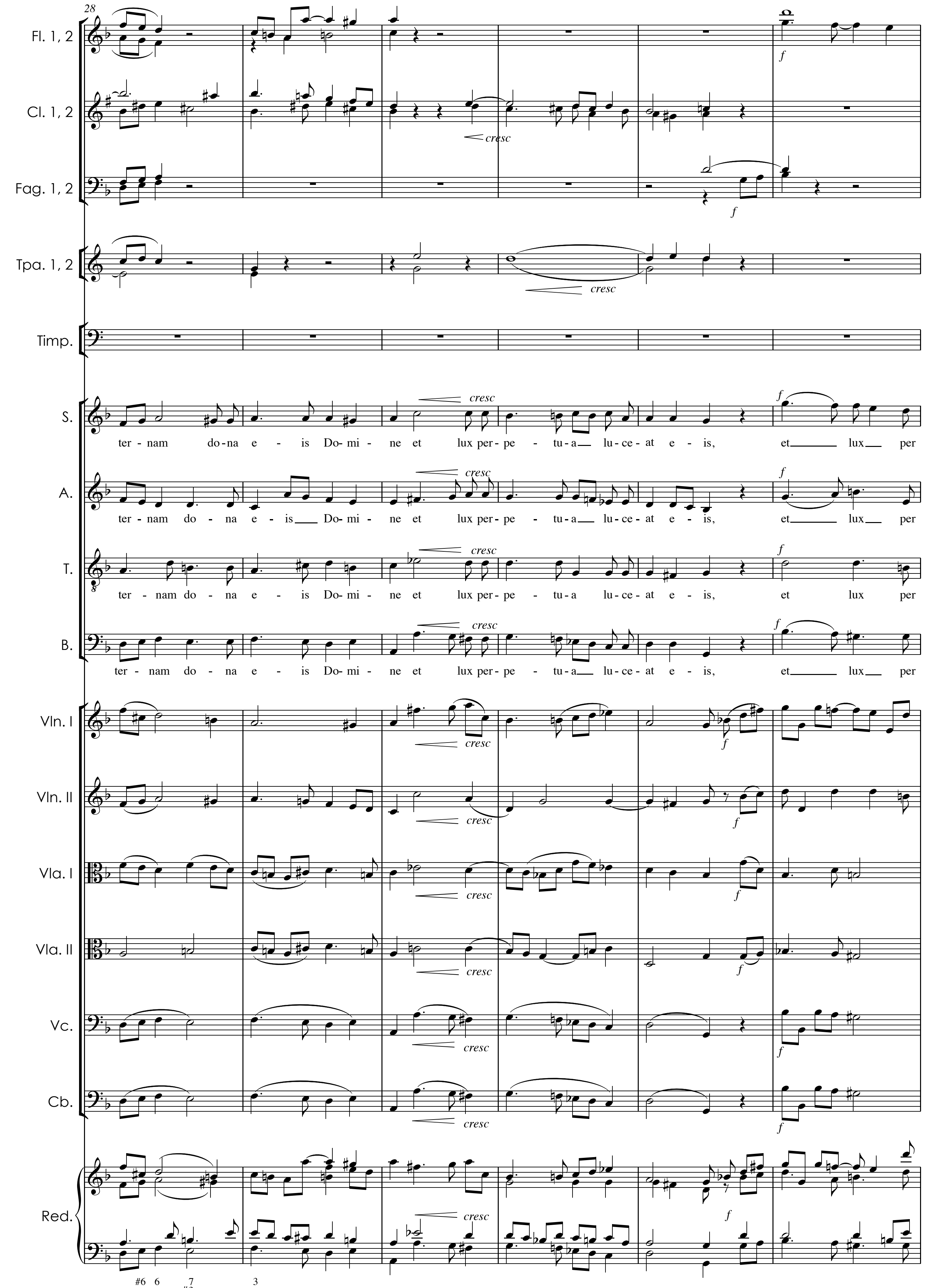
*Redução: Cleofe Person de Mattos

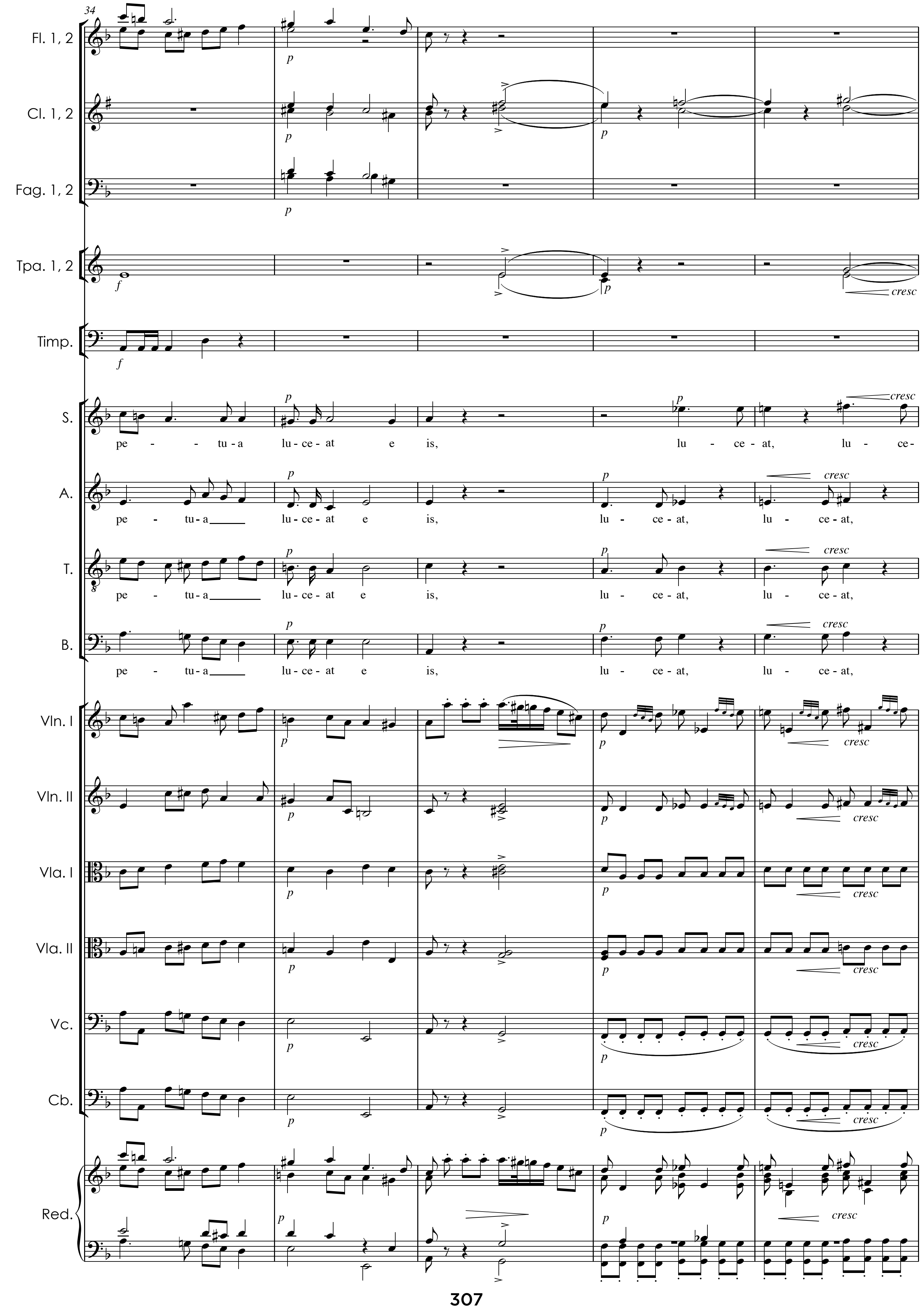

6
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
ne et lux per-pe - tu-a lu-ce-at e - is, et lux per-pe - tu-a lu-ce-at e -
A.
ne et lux per-pe - tu-a lu-ce-at e - is, et lux per pe - tu-a lu-ce-at e -
T.
ne et lux per-pe - tu-a lu-ce-at e - is, et lux per pe - tu-a lu-ce-at e -
B.
ne et lux per-pe - tu-a lu-ce-at e - is, et lux per pe - tu-a lu-ce-at e -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc

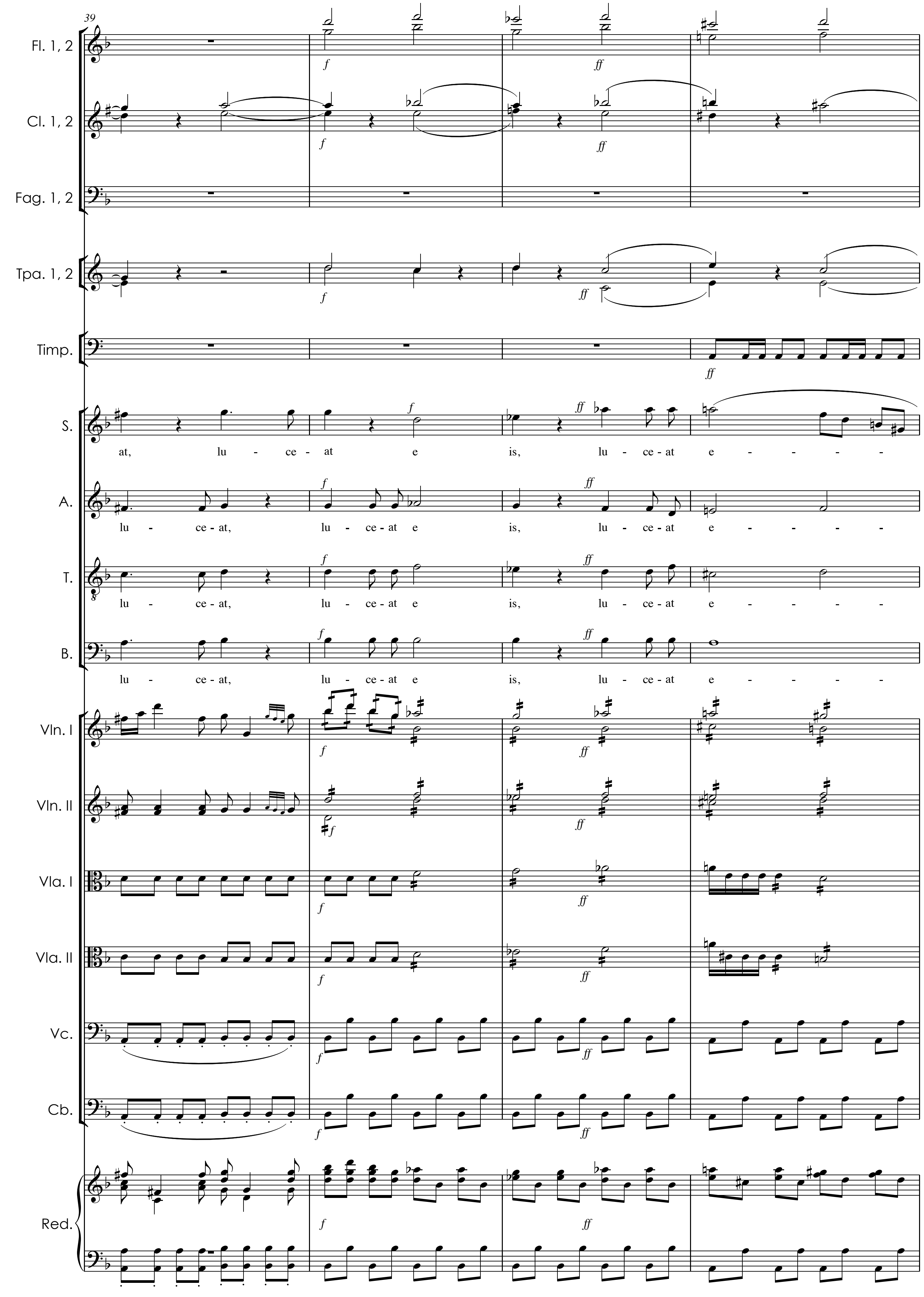

12
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
is, Te de-cet hym - nus De - us in Zi - on, et ti - bi red-de - tur vo - tum in Je - ru - sa-
A.
is, Te de-cet hym - nus De - us in Zi - on, et ti - bi red-de - tur vo - tum in Je - ru - sa-
T.
is, Te de-cet hym - nus De - us in Zi - on, et ti - bi red-de - tur vo - tum in Je - ru - sa-
B.
is, Te de-cet hym - nus De - us in Zi - on, et ti - bi red-de - tur vo - tum in Je - ru - sa-
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

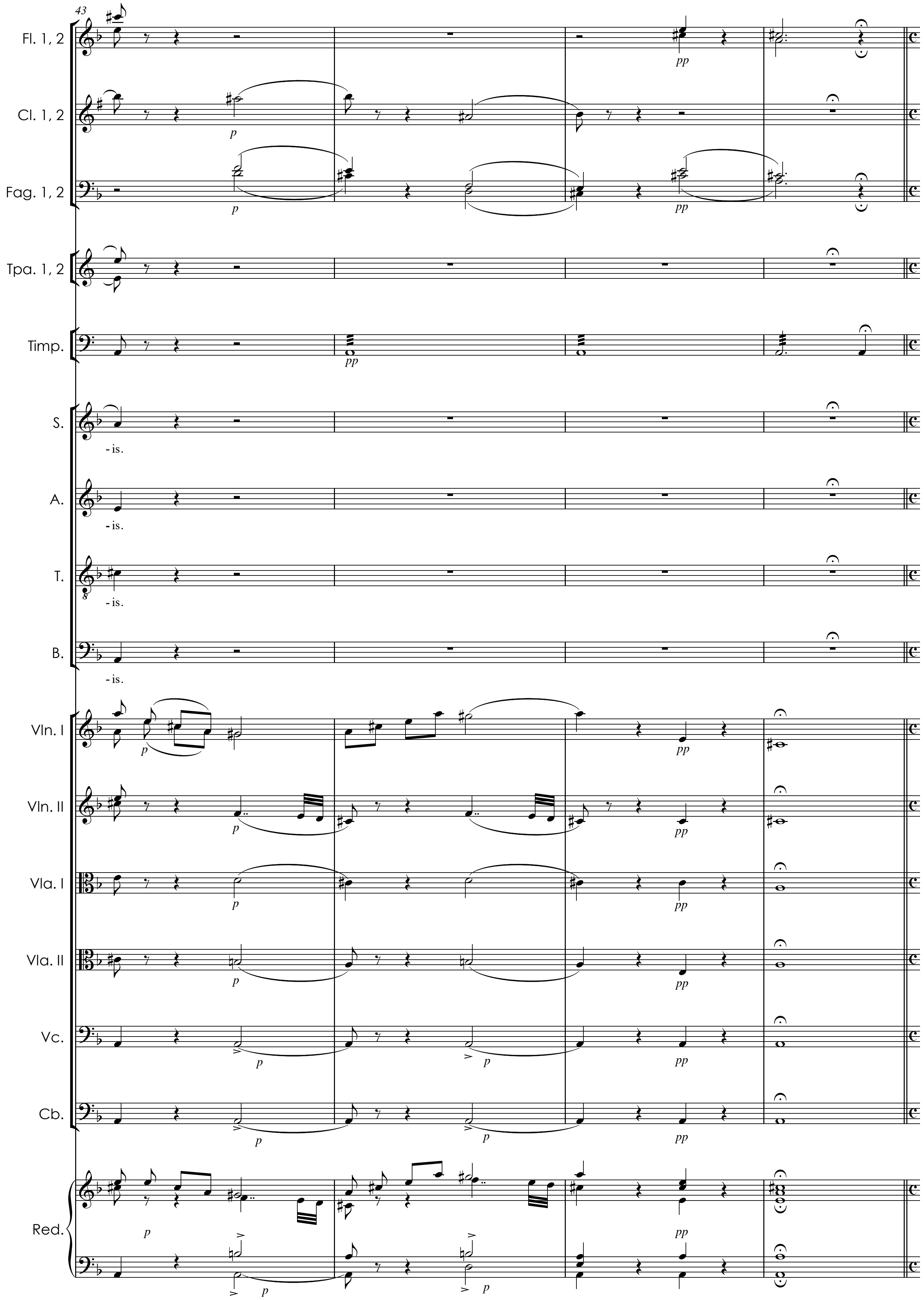

17
Fl. 1, 2
Cl. 1, 2
solo
soli
cresc
Fag. 1, 2
Tpa. 1, 2
Timp.
rufando
S.
A.
T.
B.
soli
tutti
lem. Ex - au - di, ex - au - di o - ra - ti - o - nem me - am ad Te om - nis ca - ro ve ni - et,
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


22
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
Re-qui-emae-
A.
Re-qui-emae-
T.
Re-qui-emae-
B.
Re - qui-em ae-
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

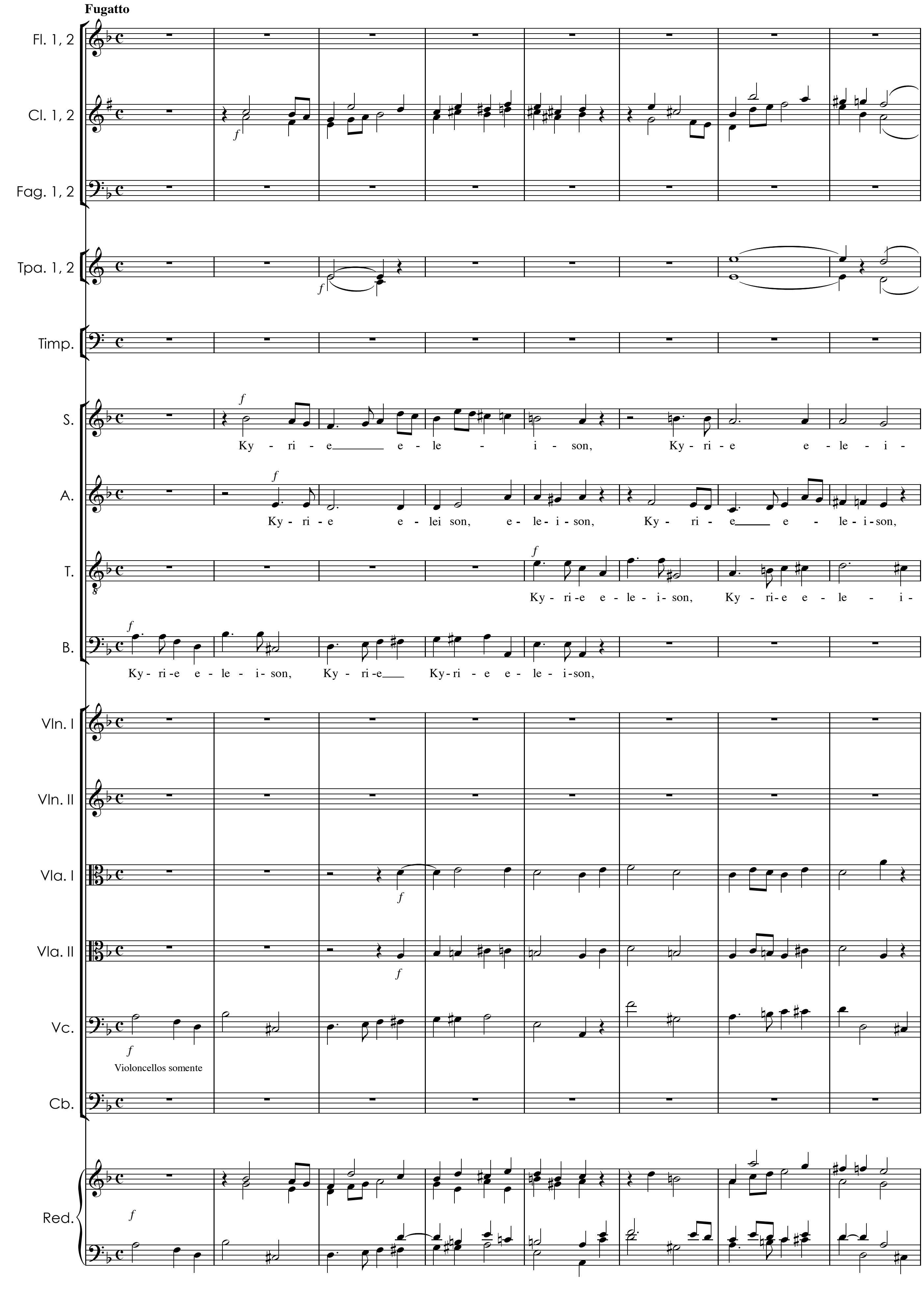

28
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
ter - nam do-na e - is Do-mi - ne et lux per-pe - tu-a lu-ce-at e - is, et lux per
A.
ter - nam do - na e - is Do- mi - ne et lux per- pe - tu-a lu-ce- at e - is, et lux per
T.
ter - nam do - na e - is Do- mi - ne et lux per- pe - tu-a lu-ce- at e - is, et lux per
B.
ter - nam do - na e - is Do- mi - ne et lux per- pe - tu-a lu-ce- at e - is, et lux per
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc
f
#6 6 7 #3 3

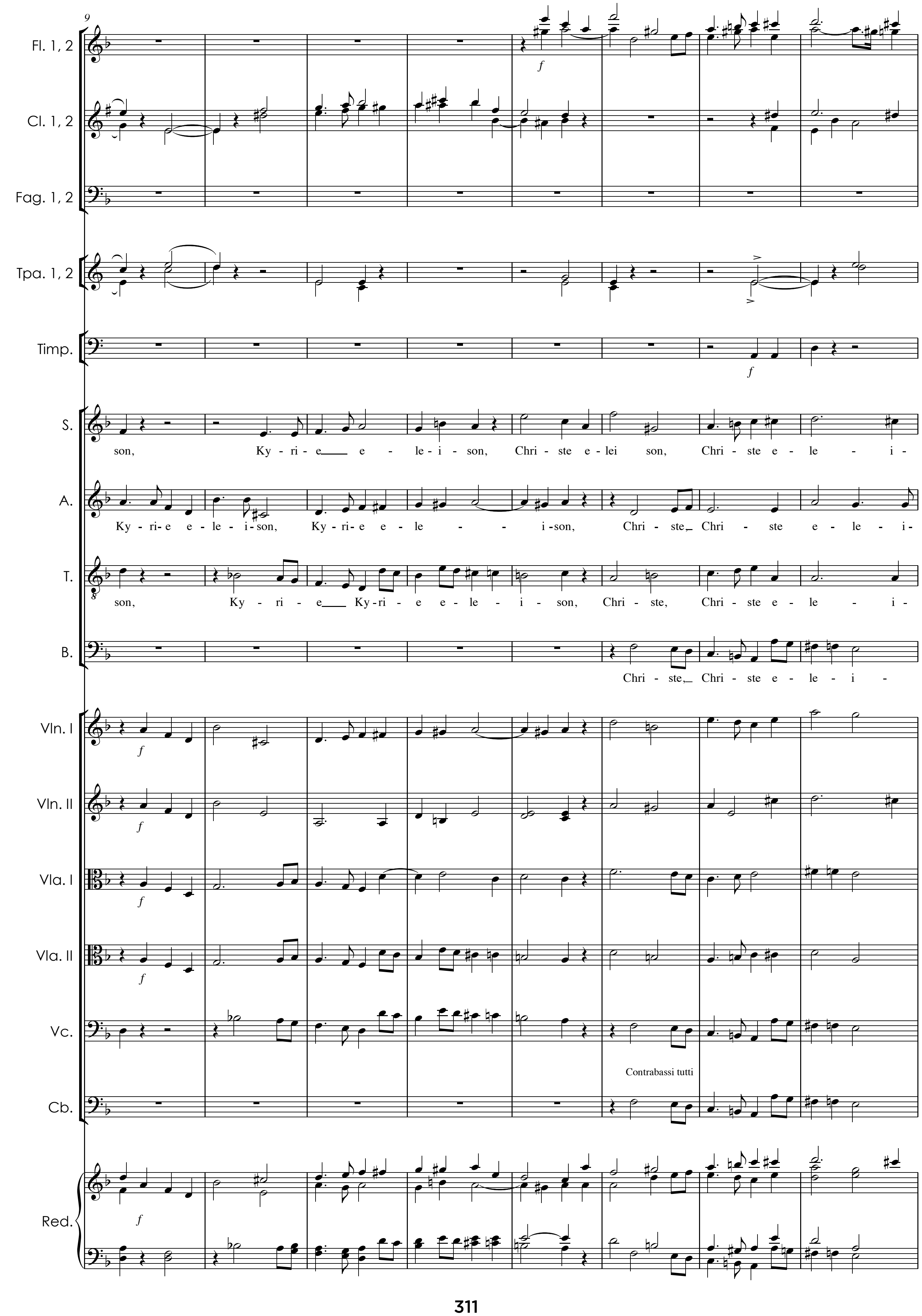

34
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
pe - tu - a lu - ce - at e is, lu - ce - at, lu - ce-
A.
pe - tu - a lu - ce - at e is, lu - ce - at, lu - ce - at,
T.
pe - tu - a lu - ce - at e is, lu - ce - at, lu - ce - at,
B.
pe - tu - a lu - ce - at e is, lu - ce - at, lu - ce - at,
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc

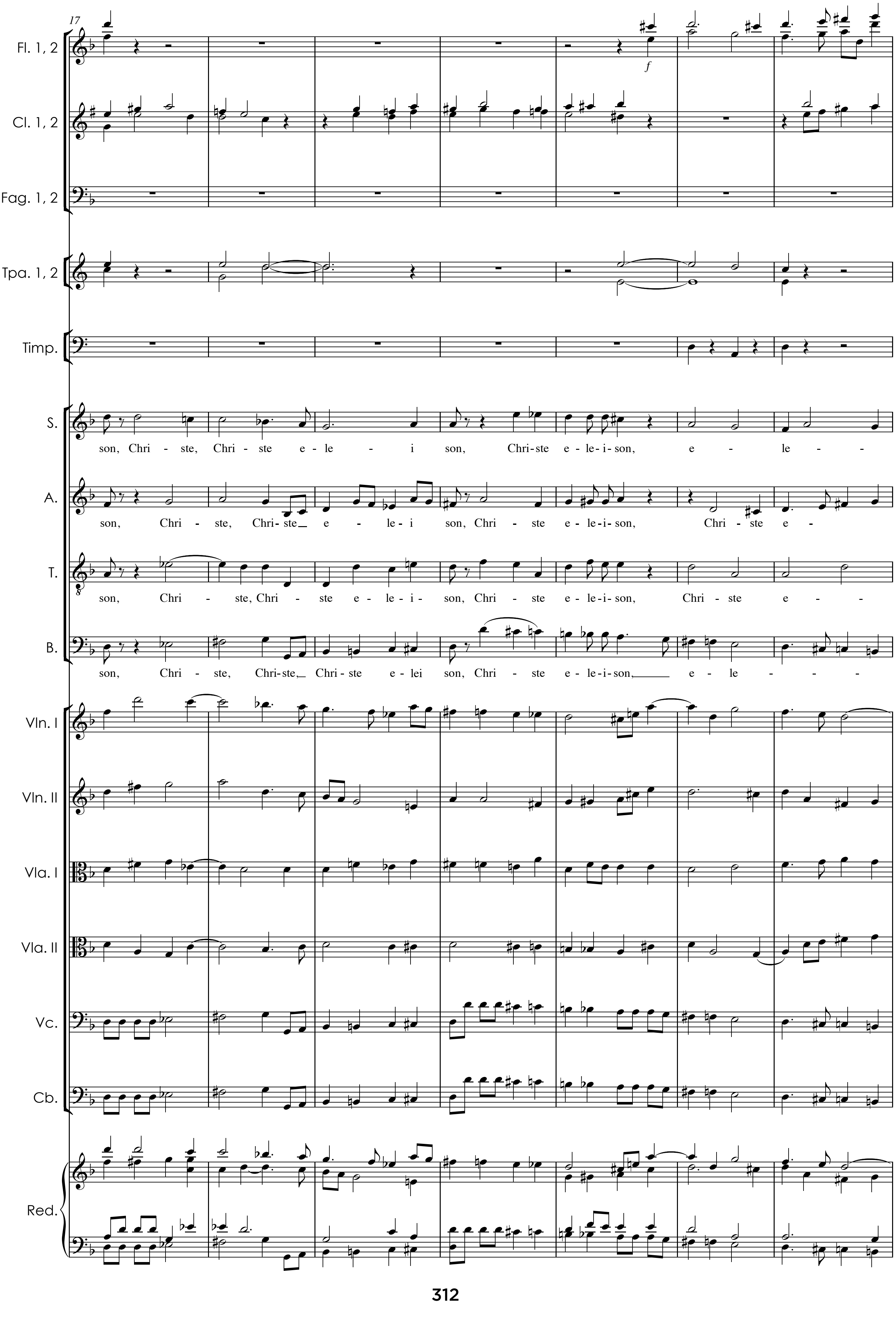

39
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
at, lu - ce - at e is, lu - ce - at e - - - - -
A.
lu - ce - at, lu - ce - at e is, lu - ce - at e - - - - -
T.
lu - ce - at, lu - ce - at e is, lu - ce - at e - - - - -
B.
lu - ce - at, lu - ce - at e is, lu - ce - at e - - - - -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

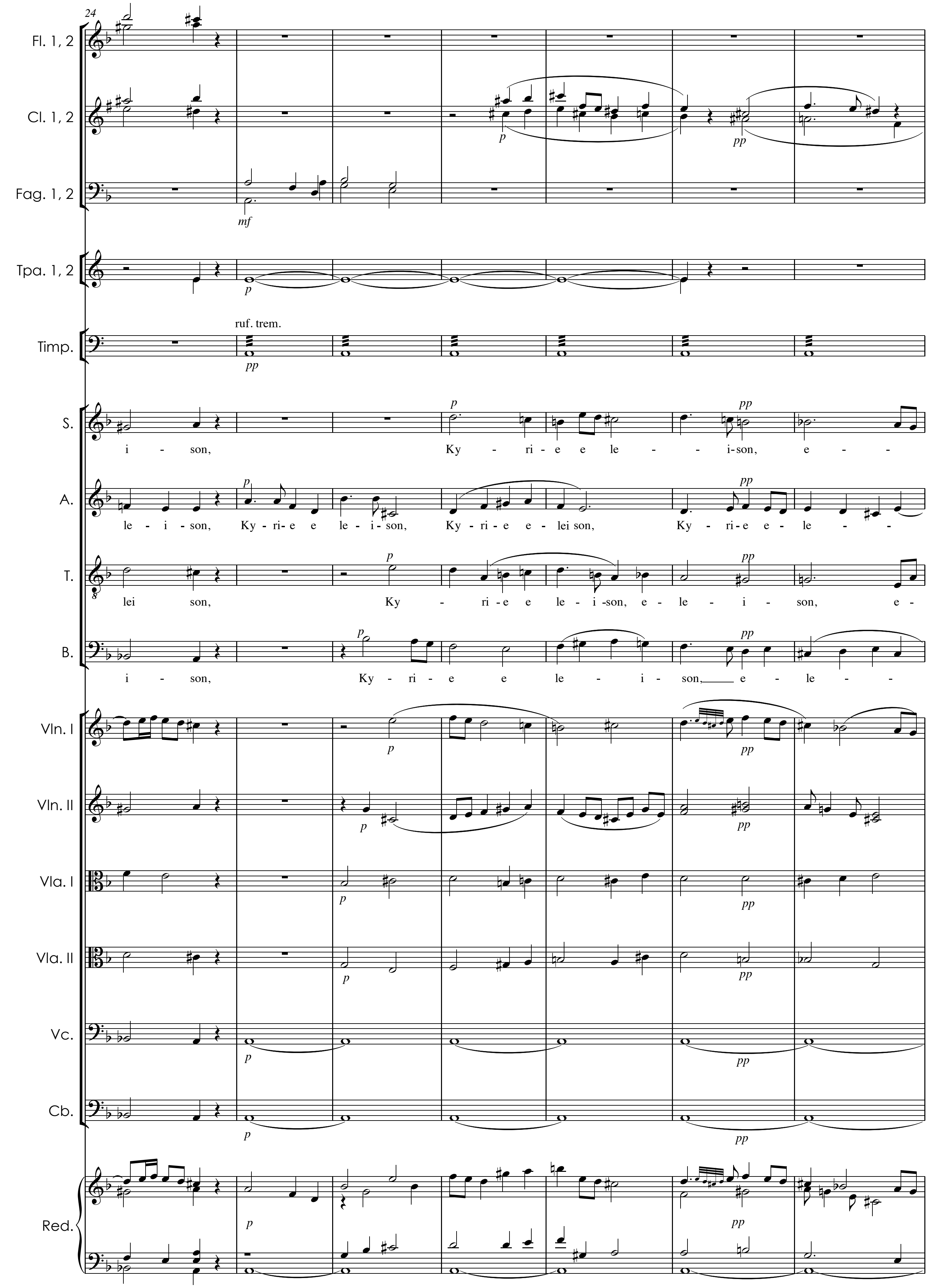

43
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
-is.
A.
-is.
T.
-is.
B.
-is.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

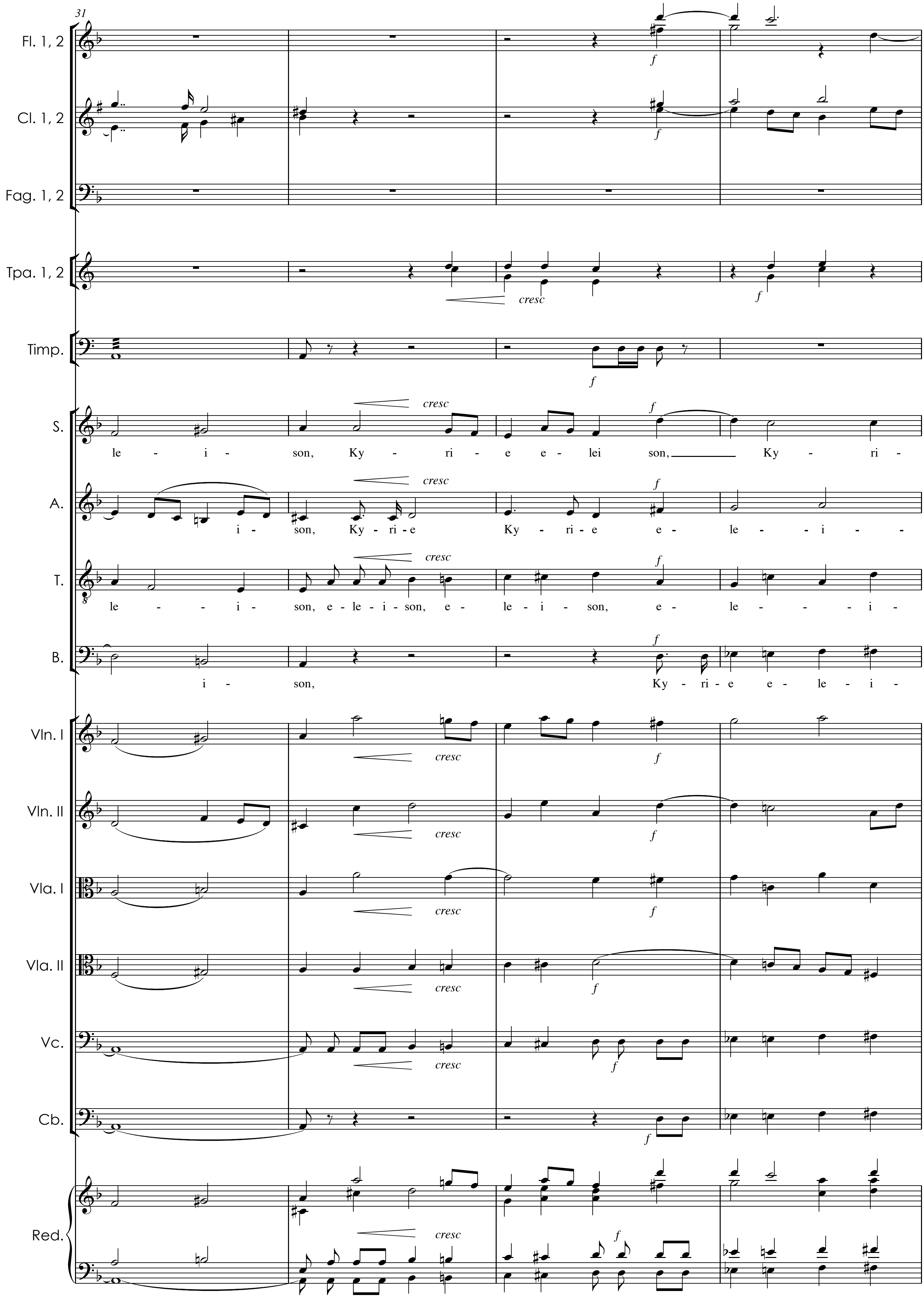
= Kirie =

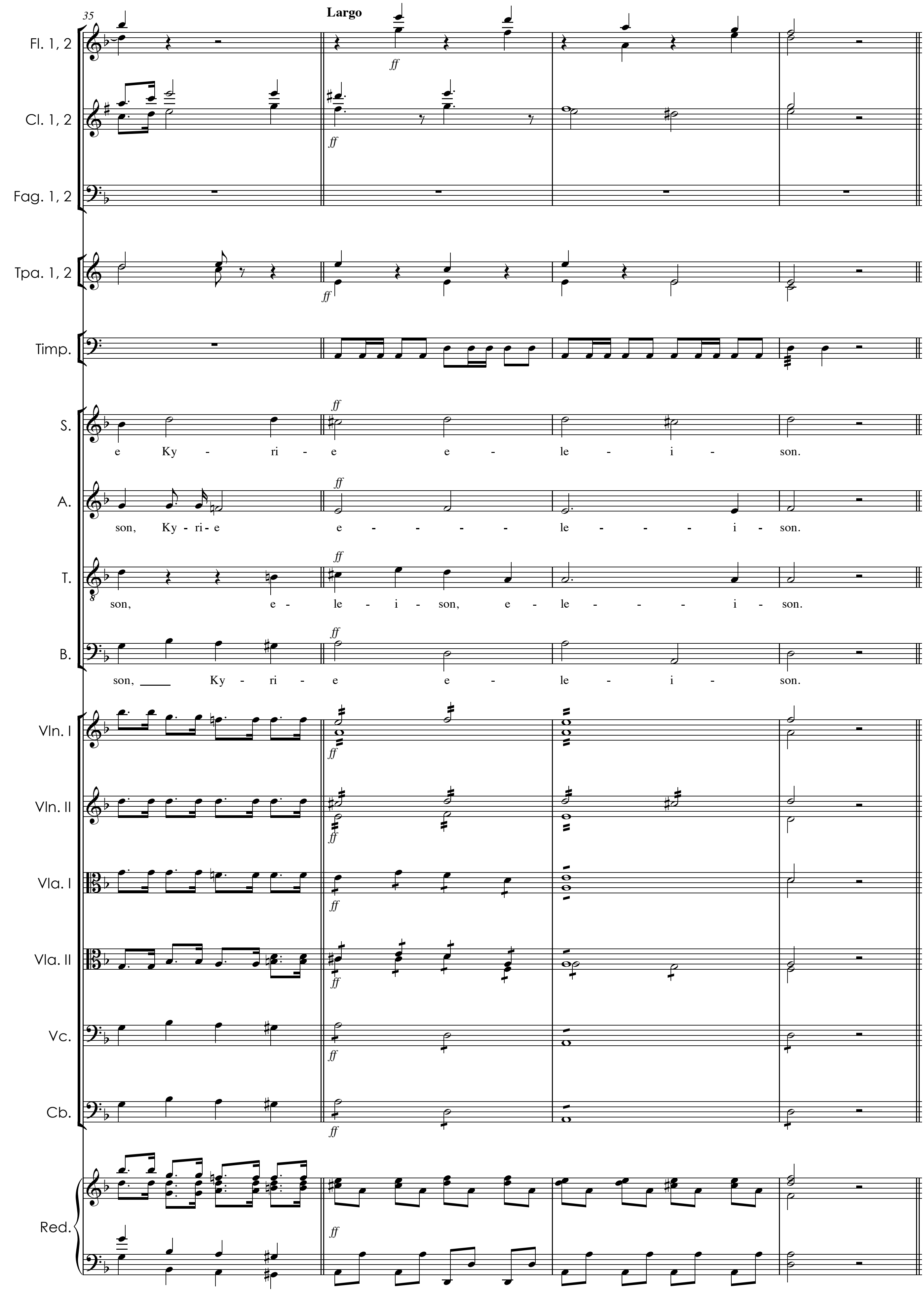

Fugatto
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -
A.
Ky - ri - e e - lei son, e - le - i - son, Ky - ri - e e - le - i - son,
T.
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -
B.
Ky - ri - e e - le - i - son, Ky - ri - e Ky - ri - e e - le - i - son,
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Violoncellos somente
Cb.
Red.


Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
son, Ky - ri - e e - le - i - son, Chri - ste e - lei son, Chri - ste e - le - i -
A.
Ky - ri- e e - le - i - son, Ky - ri- e e - le - - i - son, Chri - ste, Chri - ste e - le - i-
T.
son, Ky - ri - e Ky - ri - e e - le - i - son, Chri - ste, Chri - ste e - le - i -
B.
Chri - ste, Chri - ste e - le - i -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Contrabassi tutti
Cb.
Red.


17
Fl. 1, 2
f
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
son, Chri - ste, Chri - ste e - le - i son, Chri-ste e - le - i - son, e - le - -
A.
son, Chri - ste, Chri- ste e - le - i son, Chri - ste e - le - i - son, Chri - ste e -
T.
son, Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - - -
B.
son, Chri - ste, Chri-ste, Chri - ste e - lei son, Chri - ste e - le - i - son, e - le - - - -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

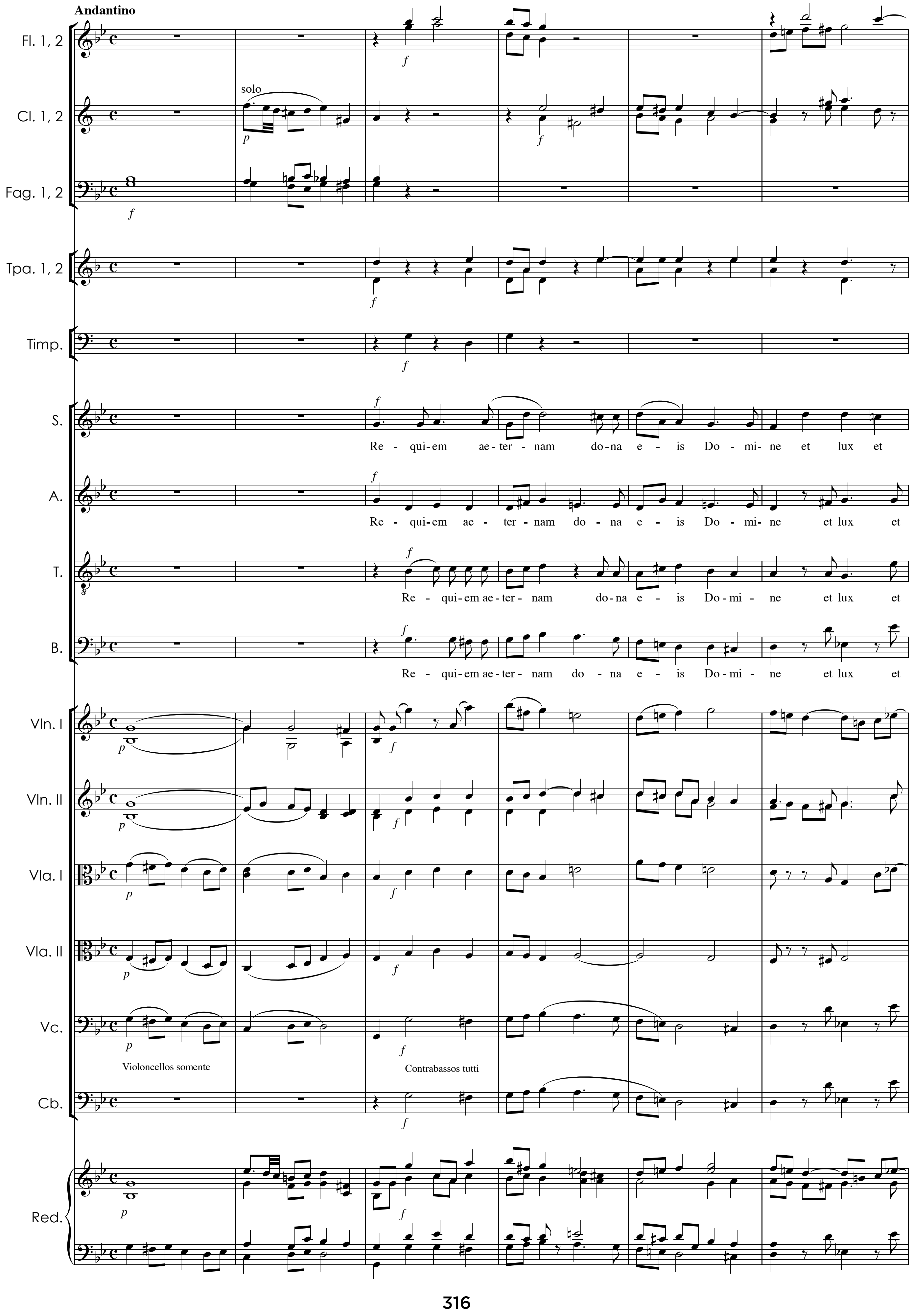

24
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
ruf. trem.
Timp.
S.
i - son, Ky - ri - e e le - - i-son, e - - -
A.
le - i - son, Ky - ri- e e le - i - son, Ky - ri - e e - lei son, Ky - ri-e e - le - - -
T.
lei son, Ky - ri - e e le - i -son, e - le - i - son, e -
B.
i - son, Ky - ri - e e le - i - son, e - le - -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

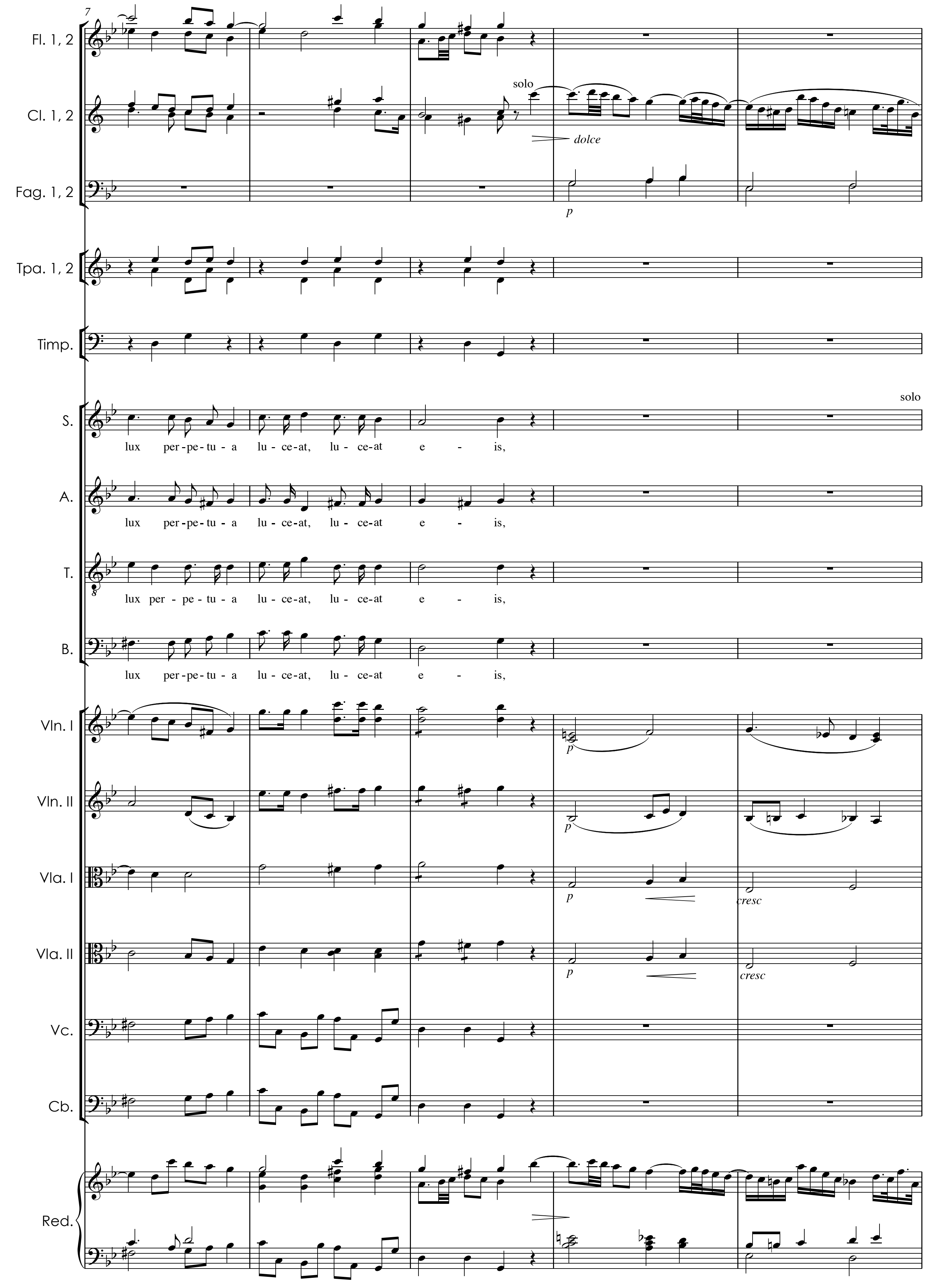

31
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
cresc
Timp.
S.
le - i - son, Ky - ri - e e - lei son, Ky - ri -
A.
i - son, Ky - ri - e Ky - ri - e e - le - - i - -
T.
le - - i - son, e - le - i - son, e - le - i - son, e - le - - - i -
B.
i - son, Ky - ri - e e - le - i -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

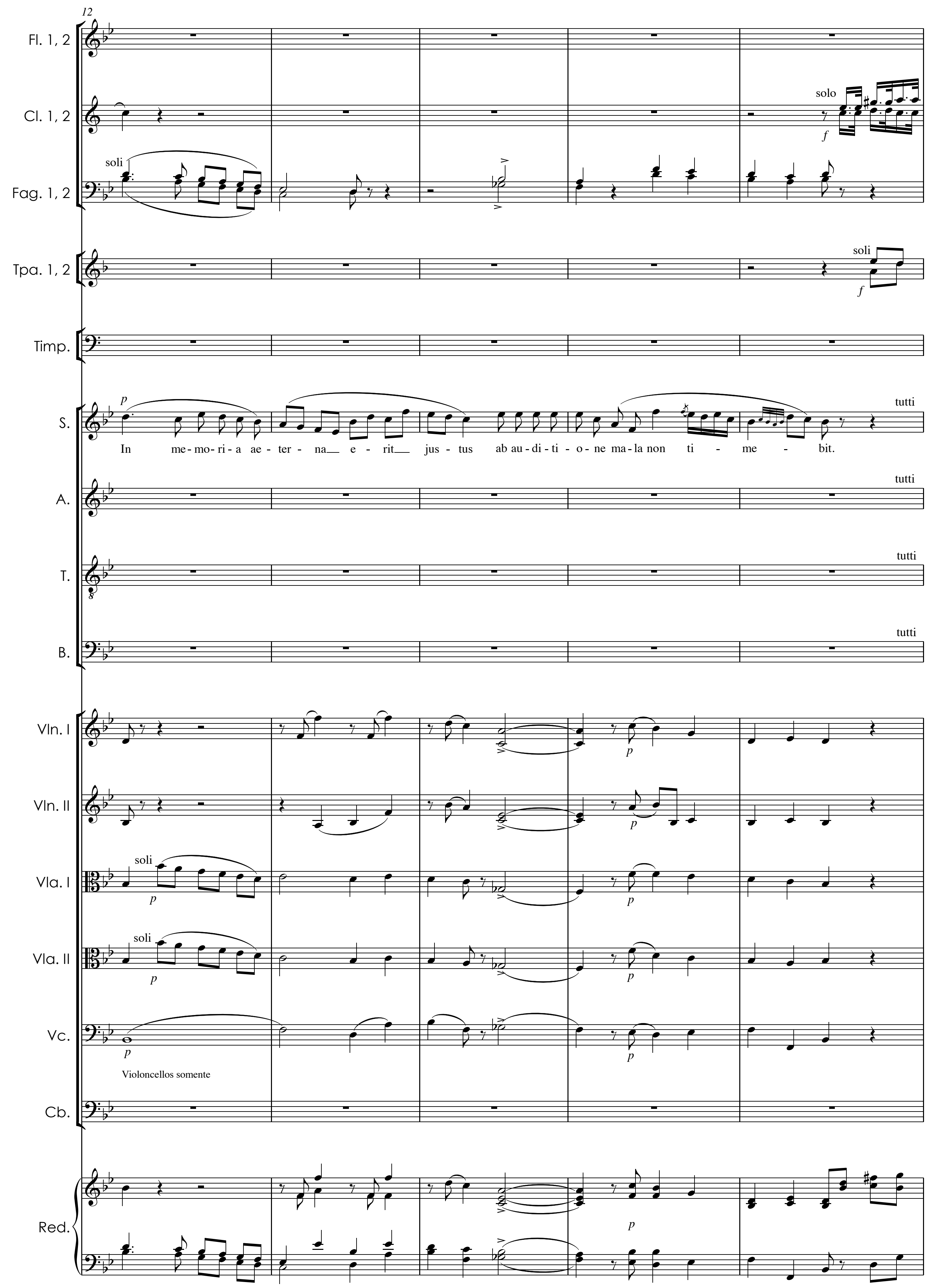

35
Largo
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
e Ky - ri - e e - le - i - son.
A.
son, Ky - ri - e e - - - - - le - - - - i - son.
T.
son, e - le - i - son, e - le - - - - i - son.
B.
son, Ky - ri - e e - le - i - son.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

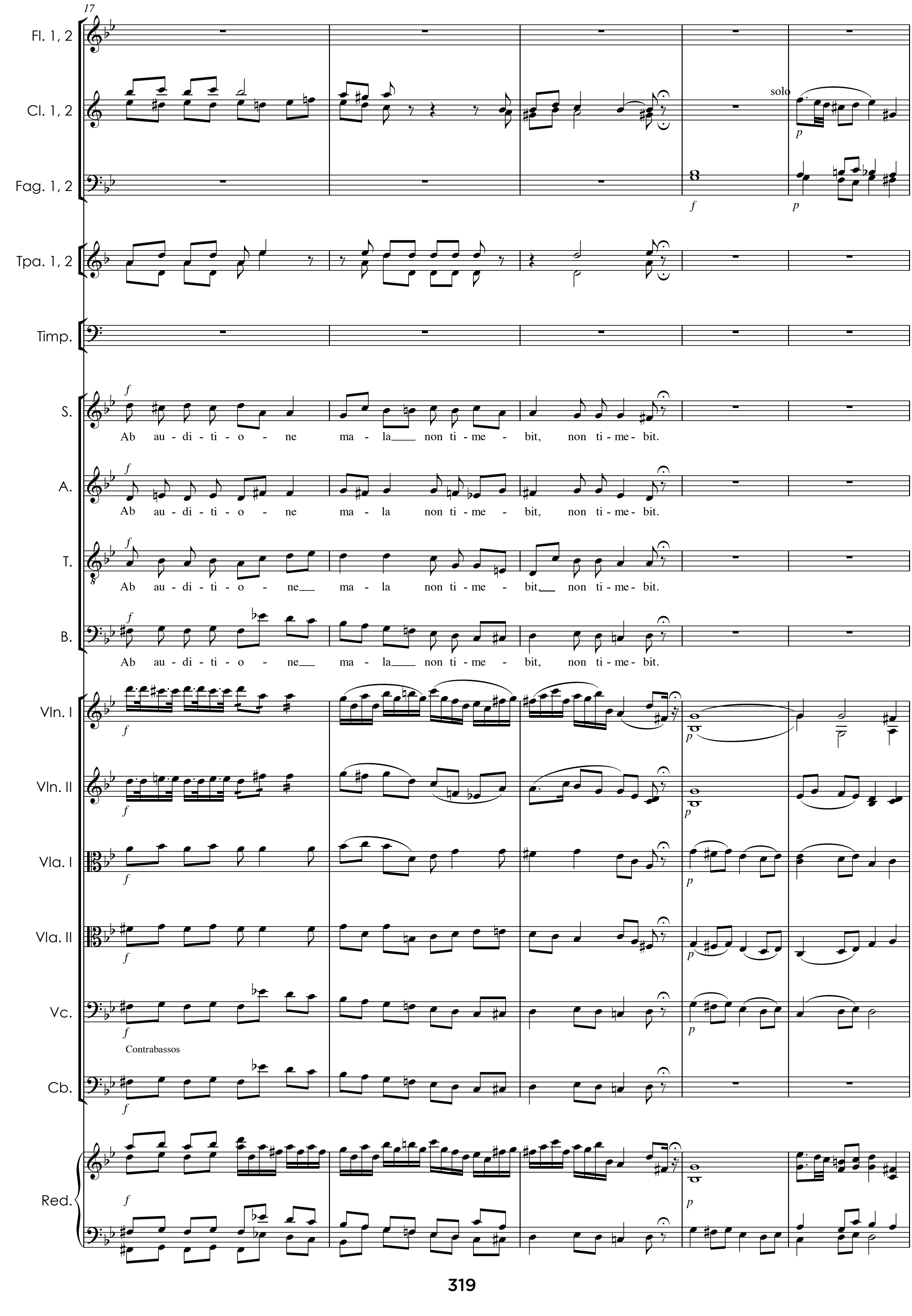
16

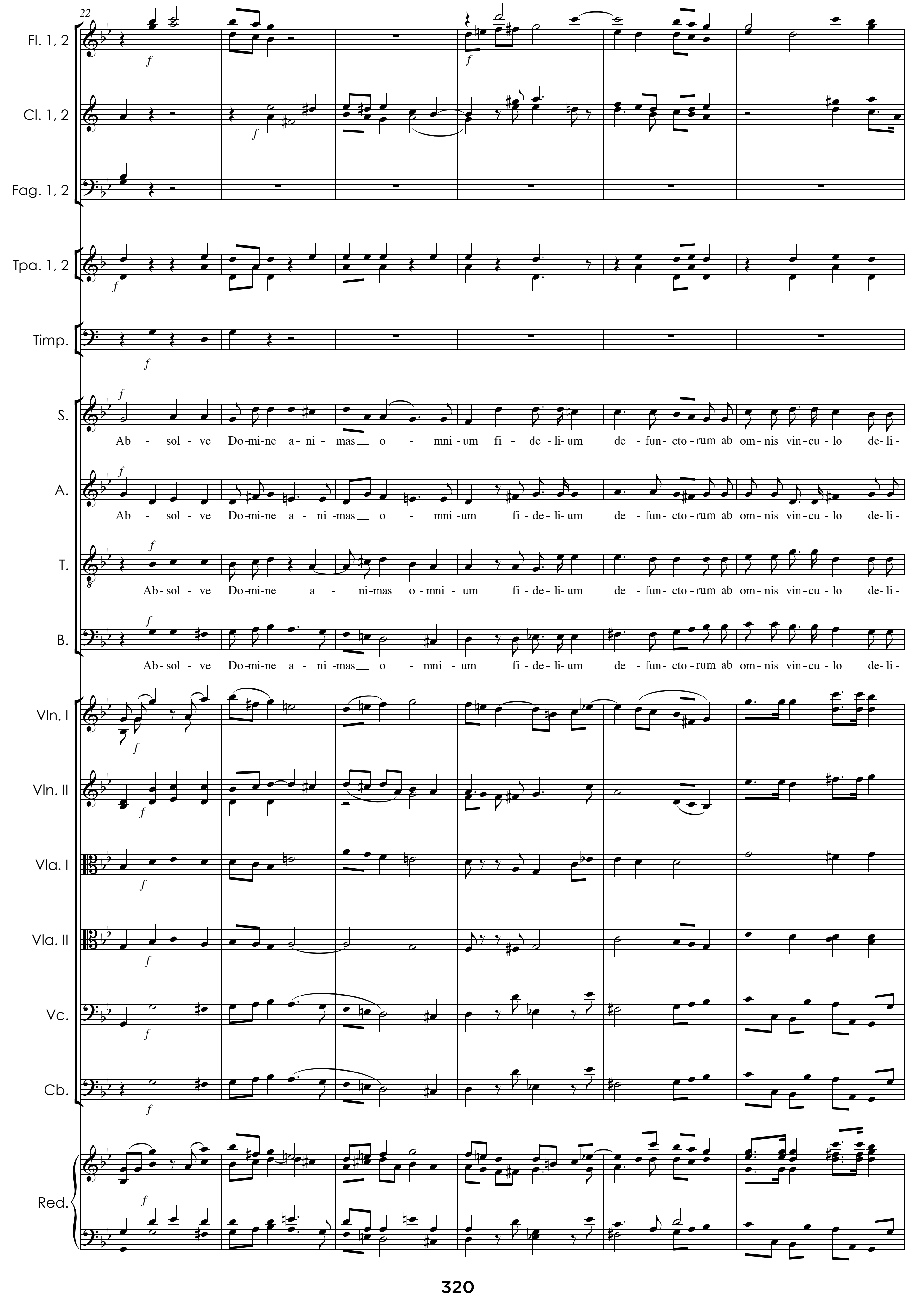
Missa dos Defuntos - José Mauricio Nunes Garcia
Gradual, Verso, Tracto, Versos seguintes

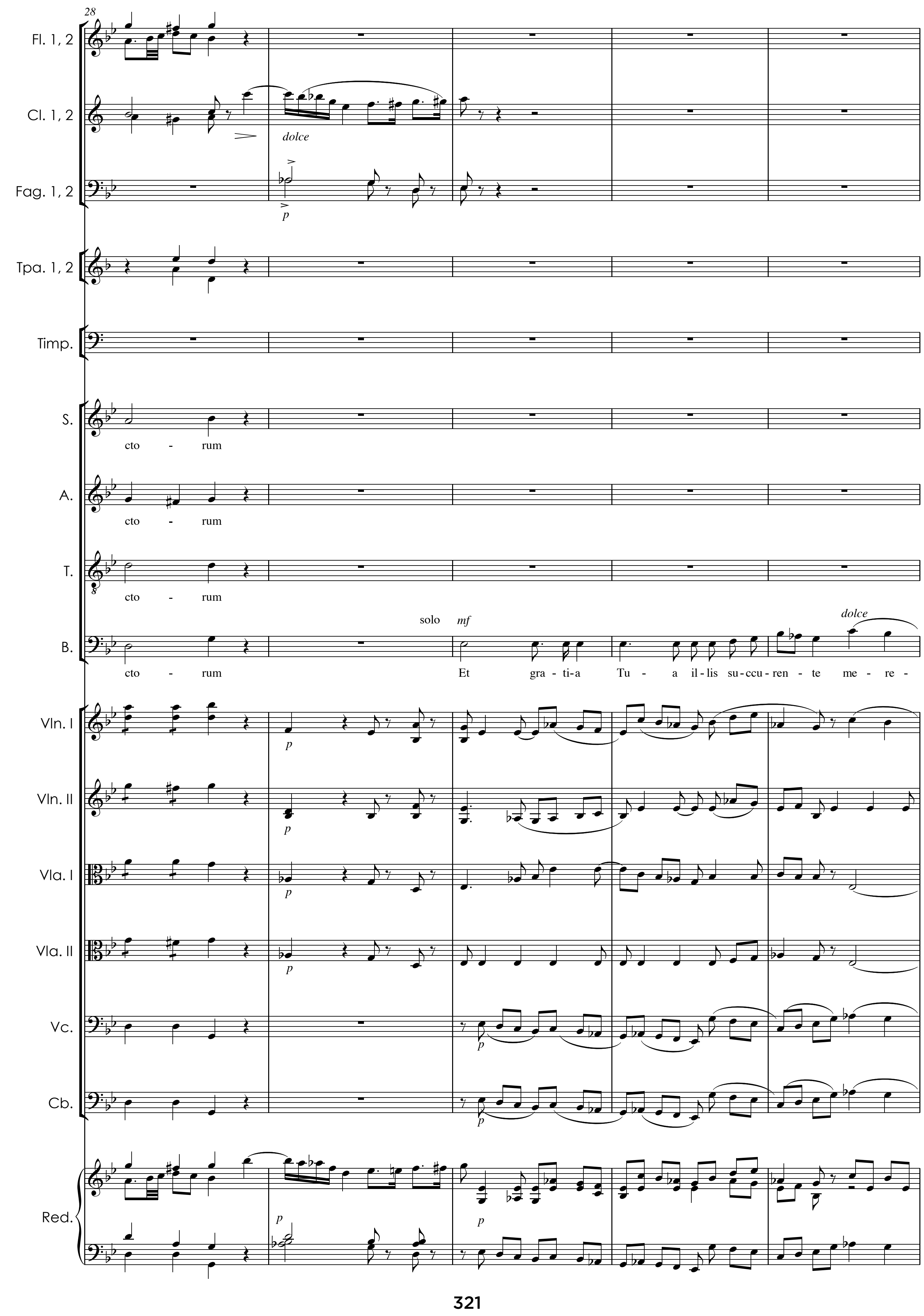


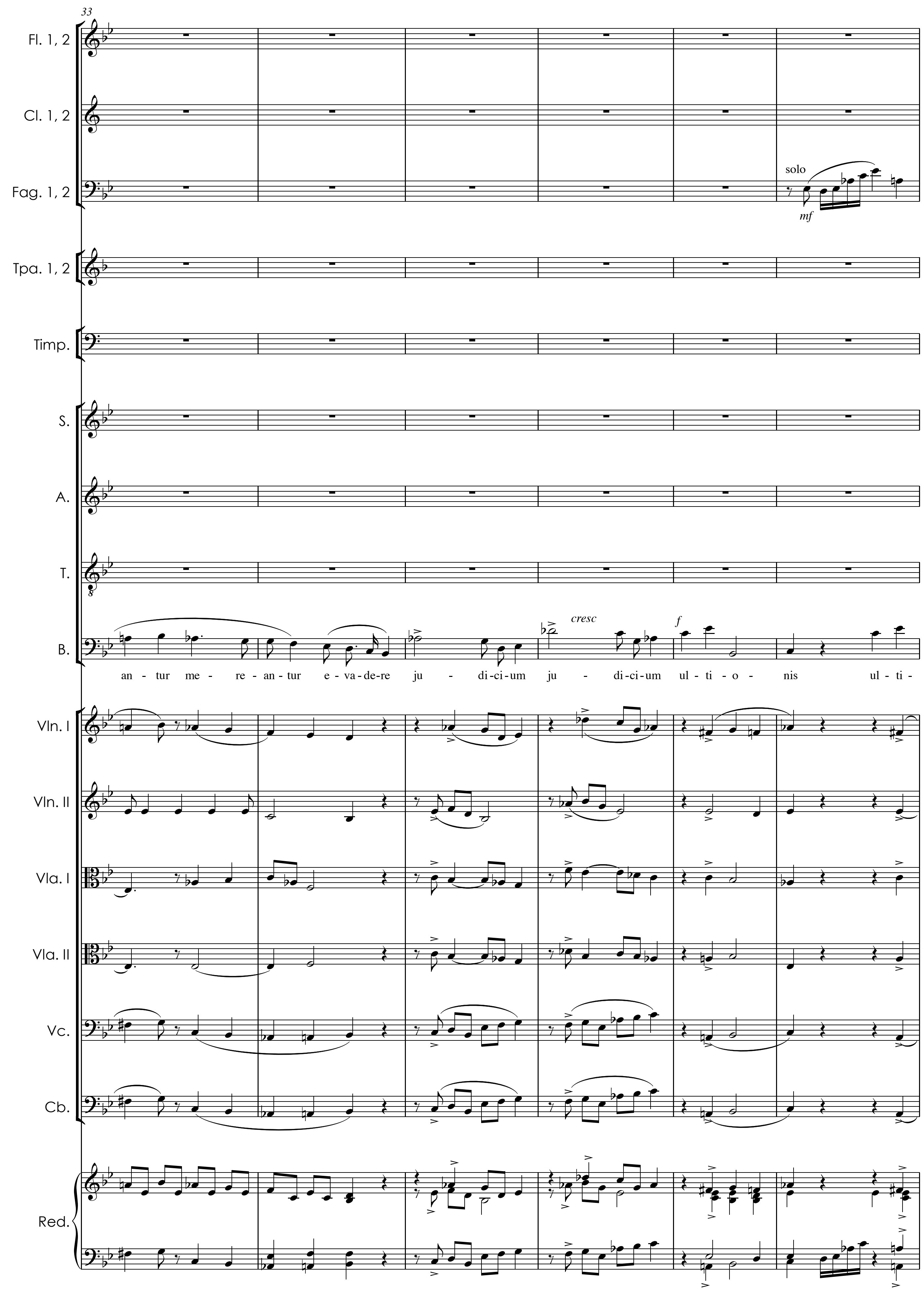

7
Fl. 1, 2
Cl. 1, 2
solo
dolce
Fag. 1, 2
p
Tpa. 1, 2
Timp.
S.
solo
lux per-pe-tu-a lu-ce-at, lu-ce-at e - is,
A.
lux per-pe-tu-a lu-ce-at, lu-ce-at e - is,
T.
lux per - pe - tu - a lu-ce-at, lu-ce-at e - is,
B.
lux per-pe-tu-a lu-ce-at, lu-ce-at e - is,
Vln. I
p
Vln. II
p
Vla. I
p
cresc
Vla. II
p
cresc
Vc.
Cb.
Red.

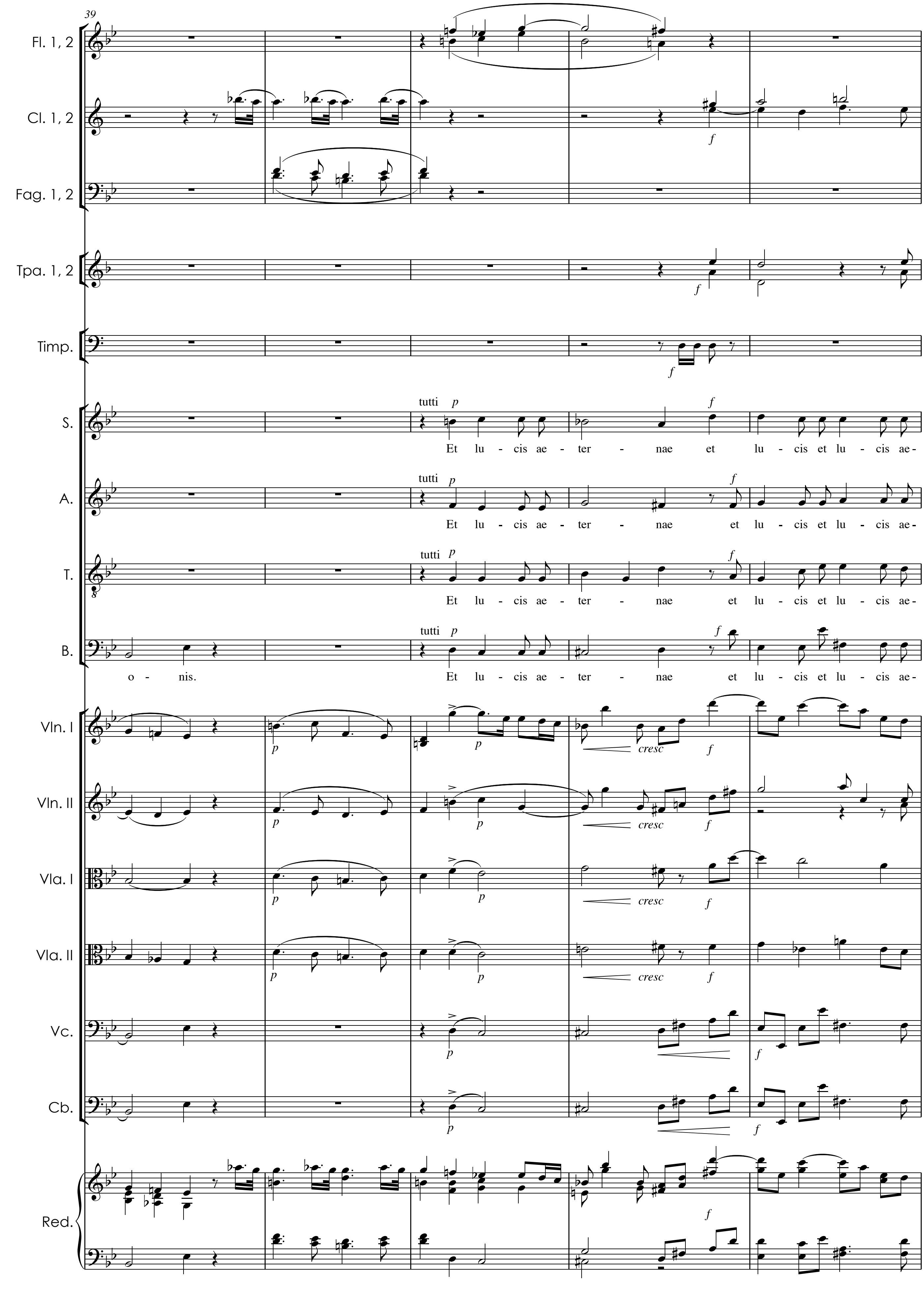

12
Fl. 1, 2
Cl. 1, 2
solo
Fag. 1, 2
soli
Tpa. 1, 2
soli
Timp.
S.
In me-mo-ri-a ae-ter-na e-rit jus-tus ab au-di-ti-o-ne ma-la non ti-me-bit.
tutti
A.
tutti
T.
tutti
B.
tutti
Vln. I
Vln. II
Vla. I
soli
Vla. II
soli
Vc.
Violoncellos somente
Cb.
Red.

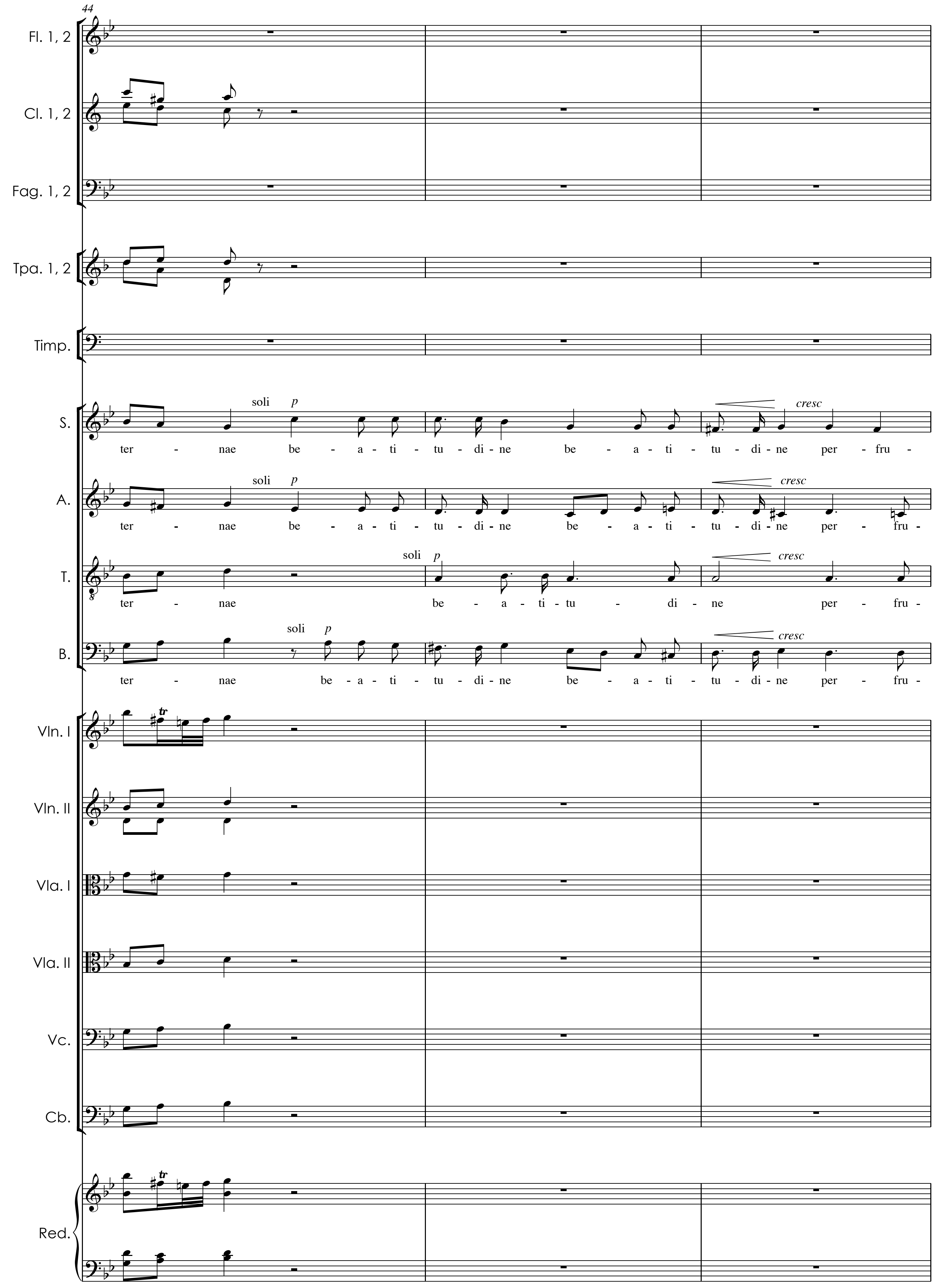

17
Fl. 1, 2
Cl. 1, 2
solo
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
Ab au - di - ti - o - ne ma - la non ti - me - bit, non ti - me - bit.
A.
Ab au - di - ti - o - ne ma - la non ti - me - bit, non ti - me - bit.
T.
Ab au - di - ti - o - ne ma - la non ti - me - bit, non ti - me - bit.
B.
Ab au - di - ti - o - ne ma - la non ti - me - bit, non ti - me - bit.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Contrabassos
Cb.
Red.

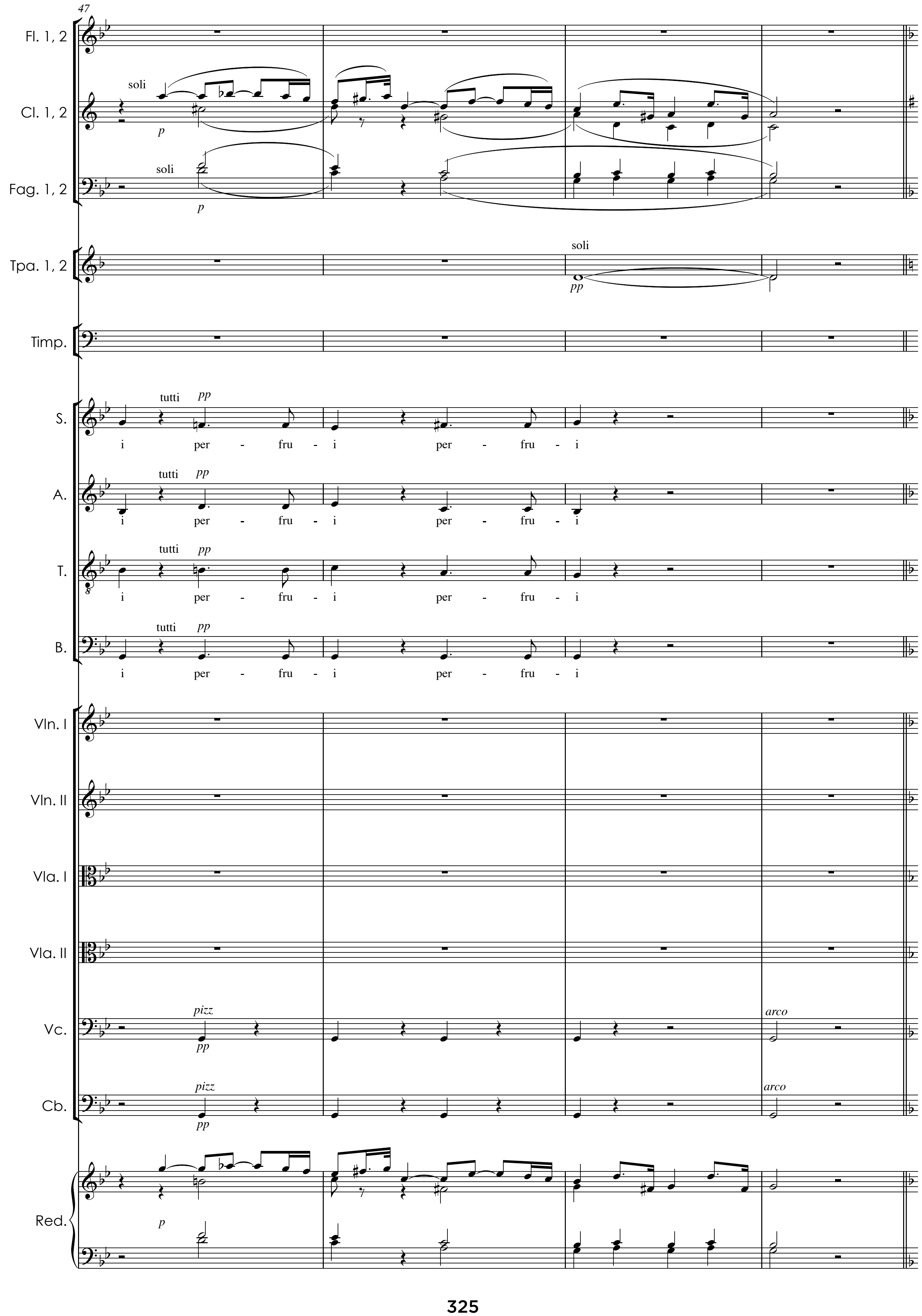

22
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
Ab - sol - ve Do-mi-ne a-ni-mas o - mni-um fi - de-li-um de - fun-cto-rum ab om-nis vin-cu-lo de-li-
A.
Ab - sol - ve Do-mi-ne a-ni-mas o - mni-um fi-de-li-um de - fun-cto-rum ab om-nis vin-cu-lo de-li-
T.
Ab-sol - ve Do-mi-ne a - ni-mas o-mni - um fi-de-li-um de - fun-cto-rum ab om-nis vin-cu-lo de-li-
B.
Ab-sol - ve Do-mi-ne a - ni -mas o - mni - um fi-de-li-um de - fun-cto-rum ab om-nis vin-cu-lo de-li-
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


28
Fl. 1, 2
Cl. 1, 2
dolce
Fag. 1, 2
p
Tpa. 1, 2
Timp.
S.
cto - rum
A.
cto - rum
T.
cto - rum
solo mf
dolce
B.
cto - rum
Et gra-ti-a Tu - a il-lis su-ccu-ren - te me - re -
Vln. I
p
Vln. II
p
Vla. I
p
Vla. II
p
Vc.
p
Cb.
p
Red.
p
p

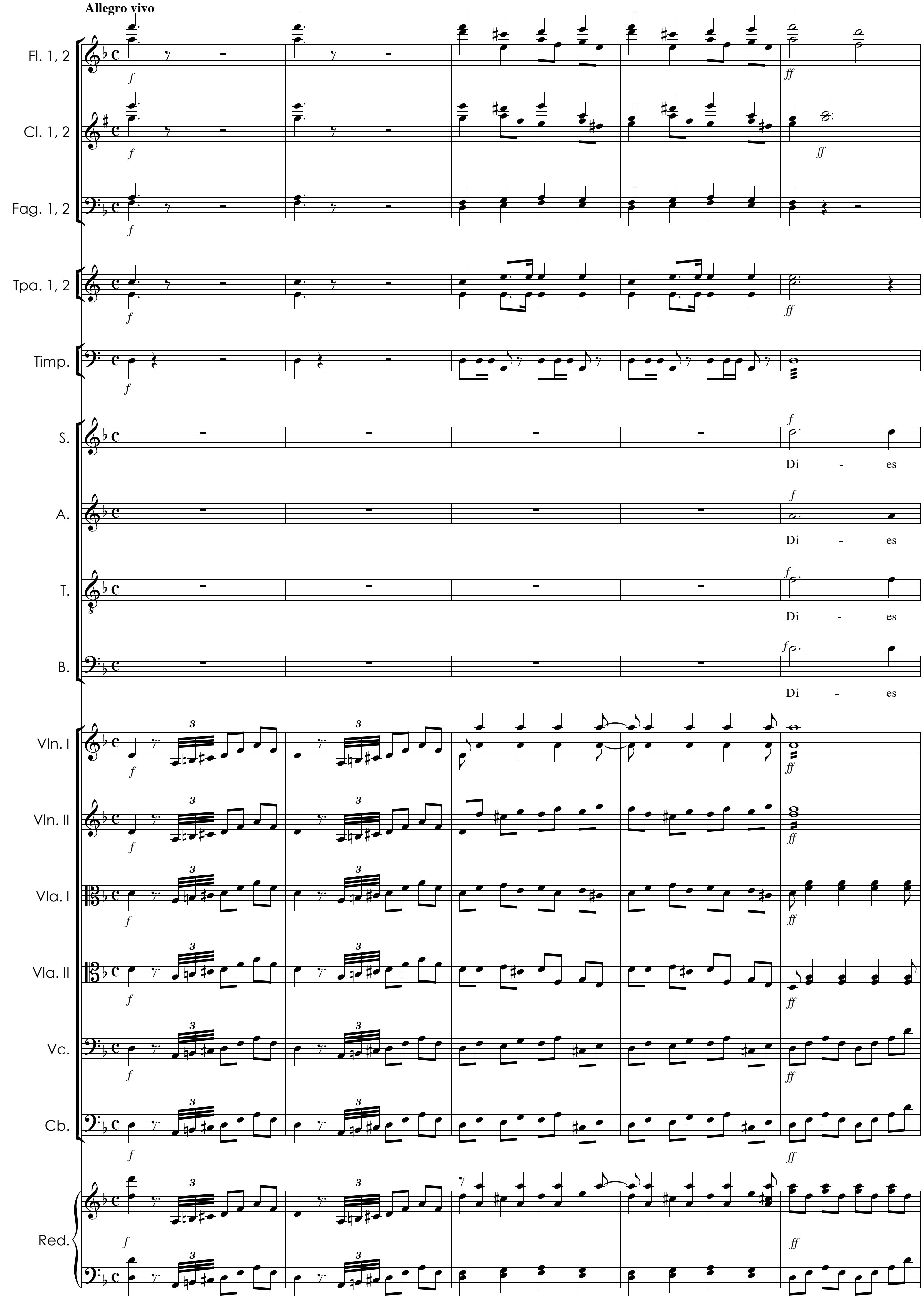

33
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
solo
mf
Tpa. 1, 2
Timp.
S.
A.
T.
B.
cresc
f
an - tur me - re - an - tur e - va - de - re ju - di - ci - um ju - di - ci - um ul - ti - o - nis ul - ti -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

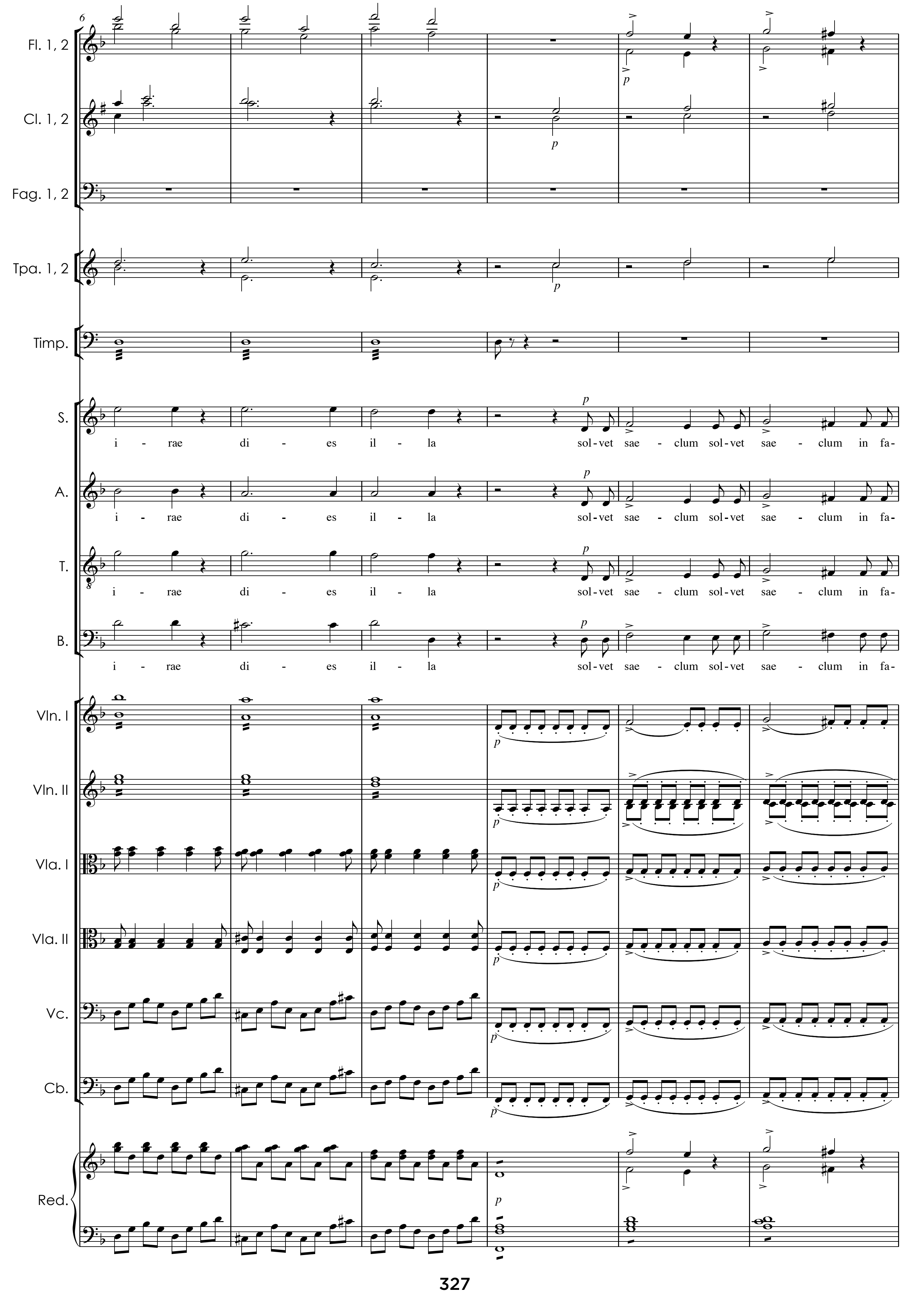

39
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
tutti
Et lu - cis ae - ter - nae et lu - cis et lu - cis ae-
A.
Et lu - cis ae - ter - nae et lu - cis et lu - cis ae-
T.
Et lu - cis ae - ter - nae et lu - cis et lu - cis ae-
B.
o - nis.
Et lu - cis ae - ter - nae et lu - cis et lu - cis ae-
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc

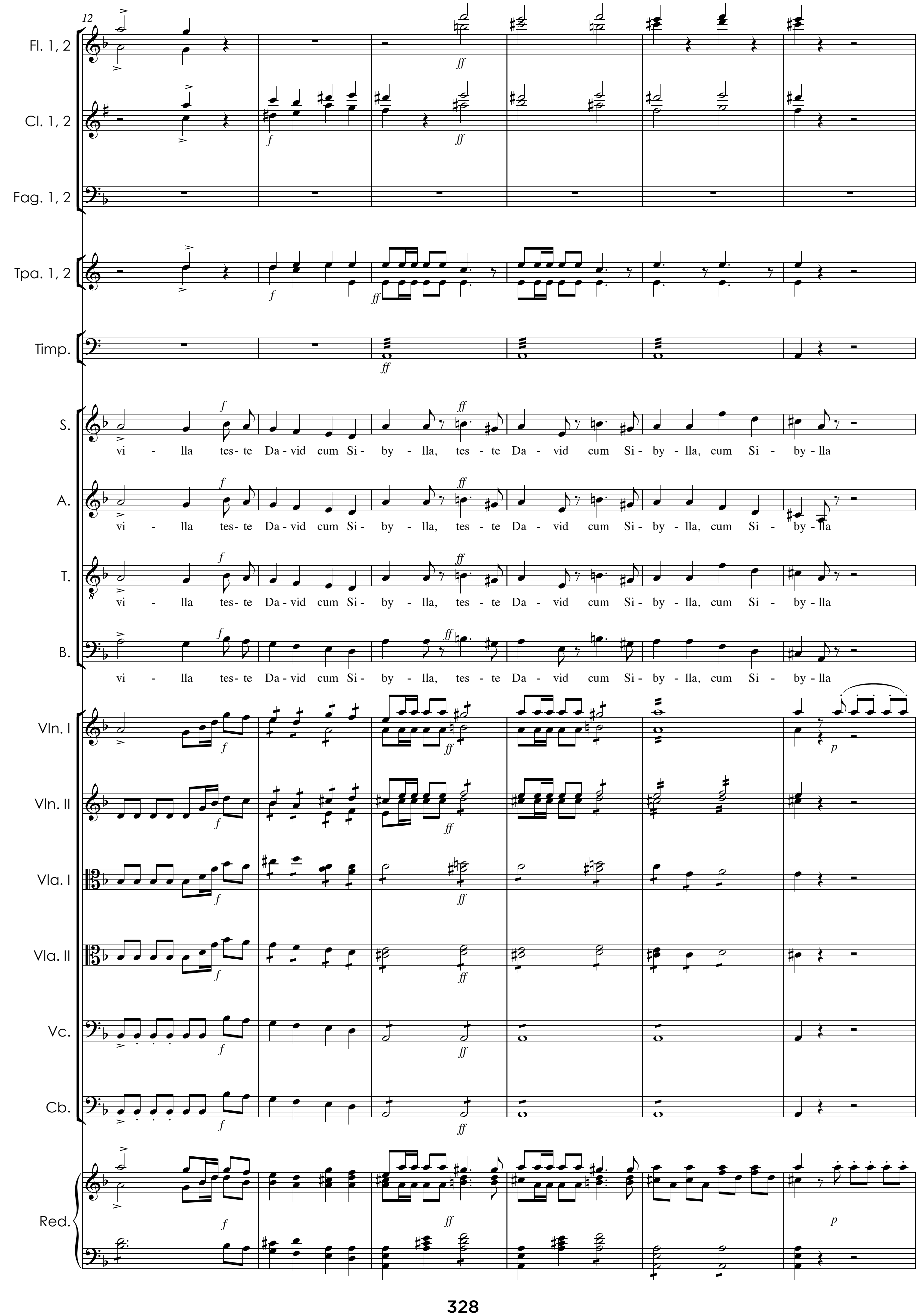

44
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
soli p
cresc
ter - nae be - a - ti - tu - di - ne be - a - ti - tu - di - ne per - fru -
A.
soli p
cresc
ter - nae be - a - ti - tu - di - ne be - a - ti - tu - di - ne per - fru -
T.
soli p
cresc
ter - nae be - a - ti - tu - di - ne per - fru -
B.
soli p
cresc
ter - nae be - a - ti - tu - di - ne be - a - ti - tu - di - ne per - fru -
Vln. I
tr
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

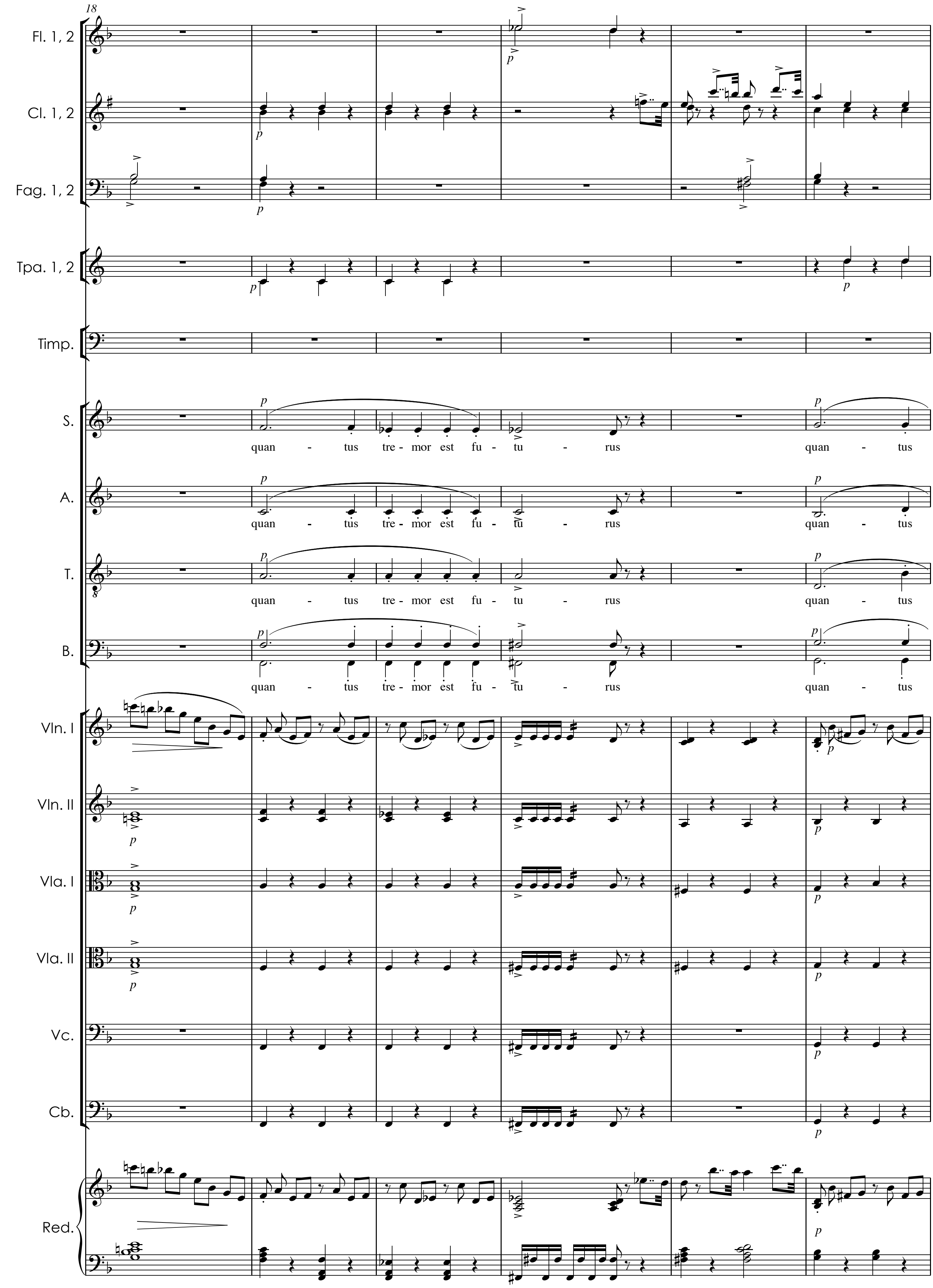

47
Fl. 1, 2
Cl. 1, 2
soli
p
Fag. 1, 2
soli
p
Tpa. 1, 2
soli
pp
Timp.
S.
tutti pp
i per - fru - i per - fru - i
A.
tutti pp
i per - fru - i per - fru - i
T.
tutti pp
i per - fru - i per - fru - i
B.
tutti pp
i per - fru - i per - fru - i
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
pizz
pp
arco
Cb.
pizz
pp
arco
Red.
p

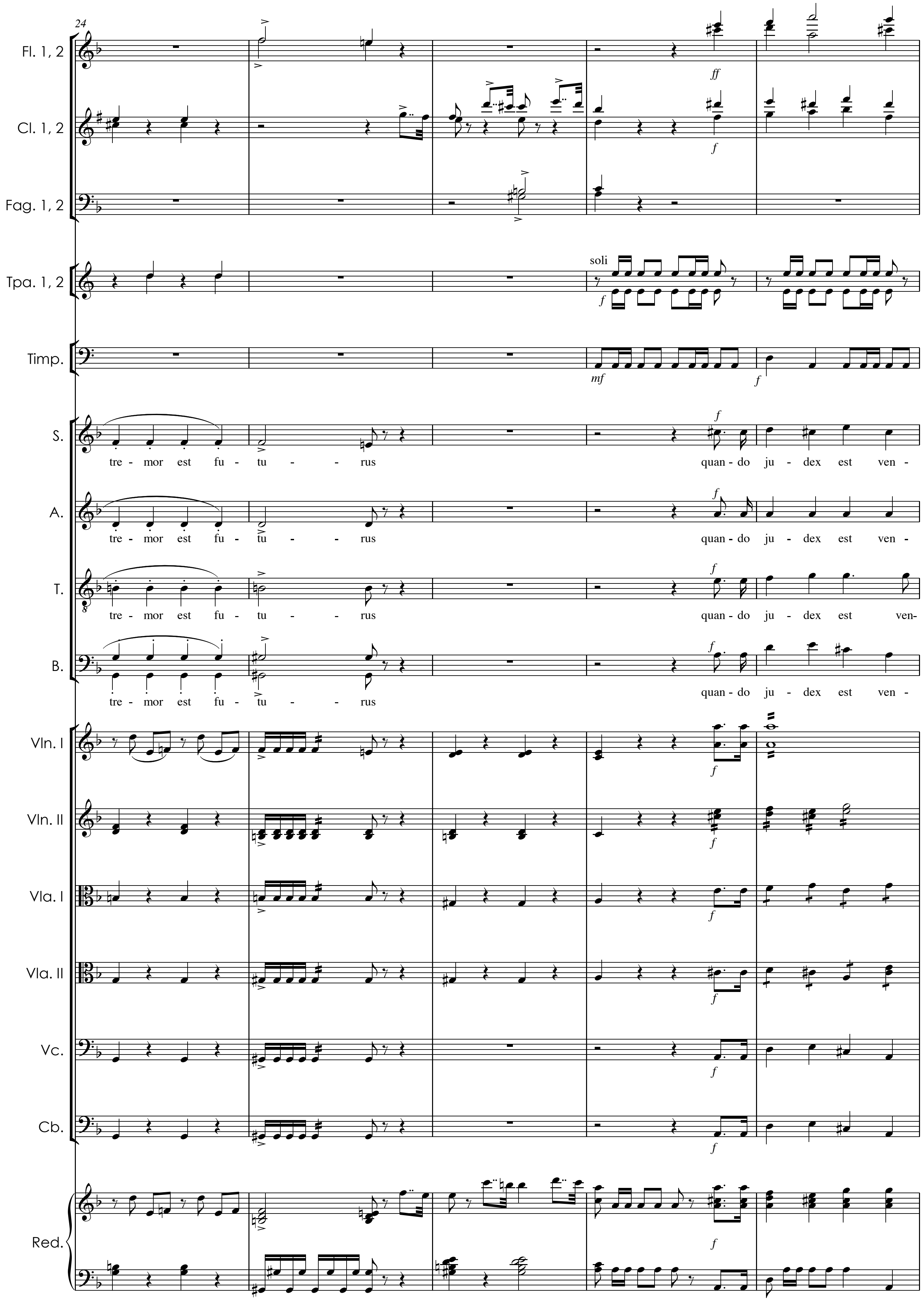
Sequentia - Dies Irae -

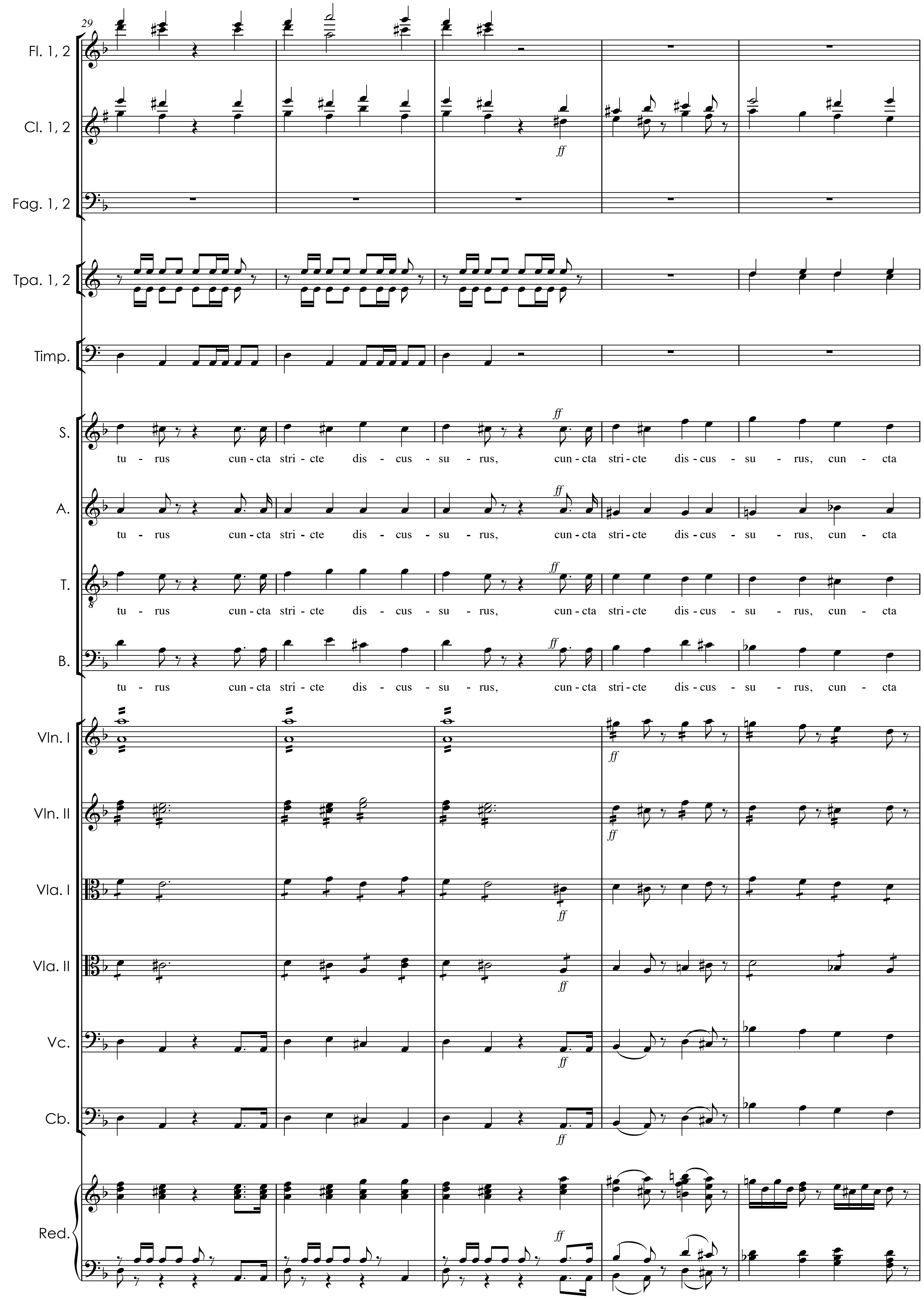


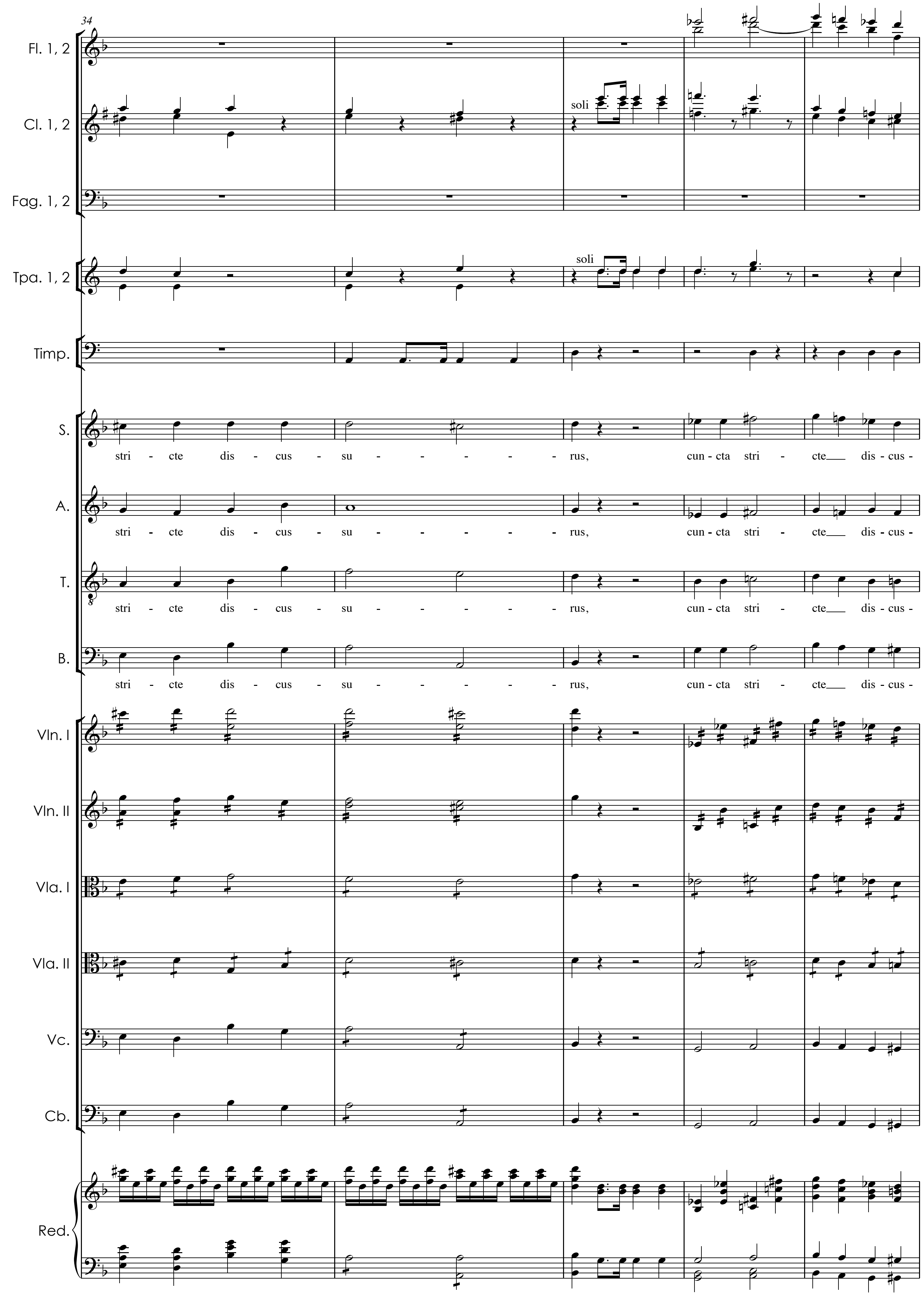

6
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
i - rae di - es il - la sol-vet sae - clum sol-vet sae - clum in fa-
A.
i - rae di - es il - la sol-vet sae - clum sol-vet sae - clum in fa-
T.
i - rae di - es il - la sol-vet sae - clum sol-vet sae - clum in fa-
B.
i - rae di - es il - la sol-vet sae - clum sol-vet sae - clum in fa-
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

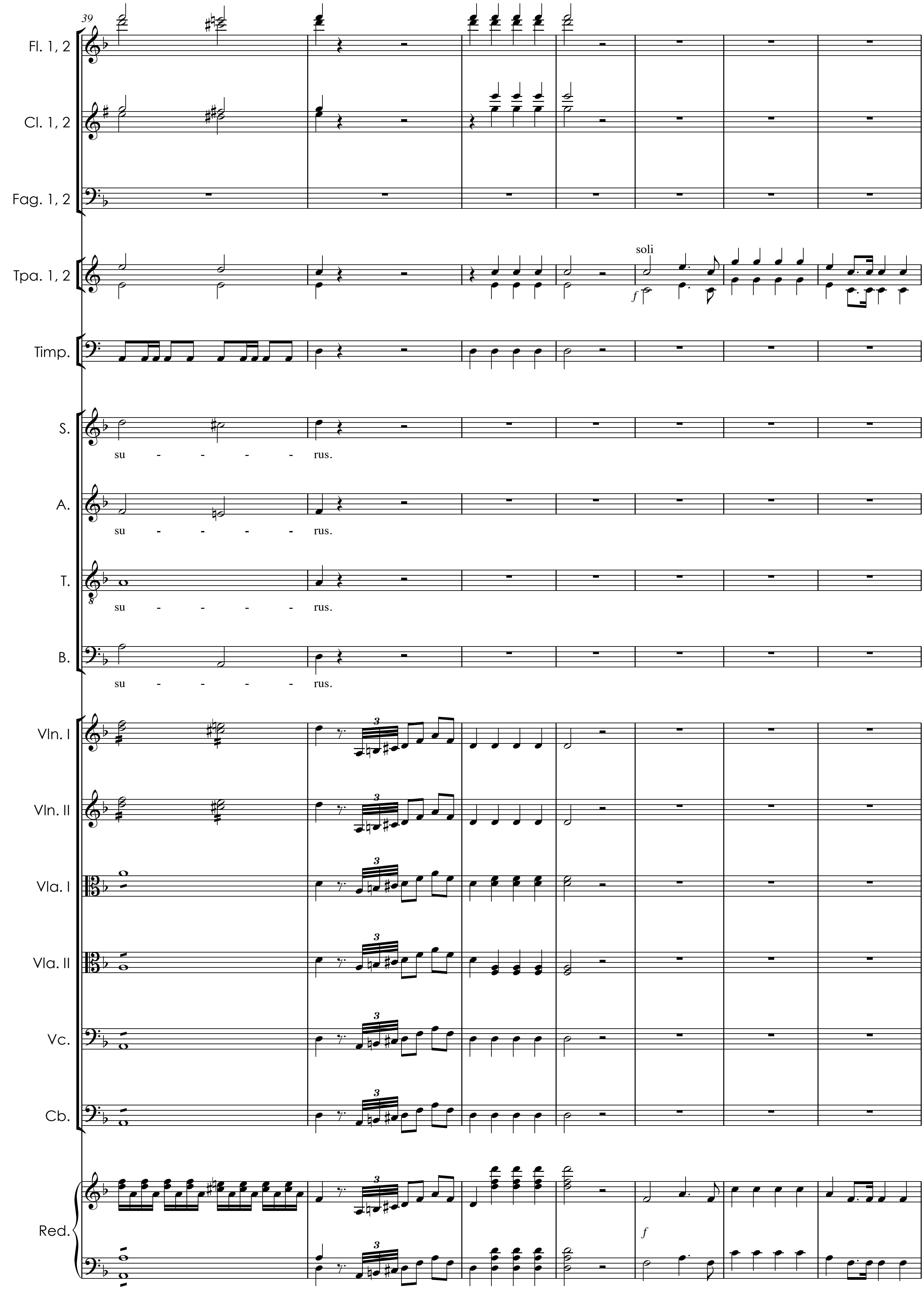

12
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
vi - lla tes- te Da - vid cum Si - by - lla, tes - te Da - vid cum Si - by - lla, cum Si - by - lla
A.
vi - lla tes- te Da - vid cum Si - by - lla, tes - te Da - vid cum Si - by - lla, cum Si - by - lla
T.
vi - lla tes- te Da - vid cum Si - by - lla, tes - te Da - vid cum Si - by - lla, cum Si - by - lla
B.
vi - lla tes- te Da - vid cum Si - by - lla, tes - te Da - vid cum Si - by - lla, cum Si - by - lla
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

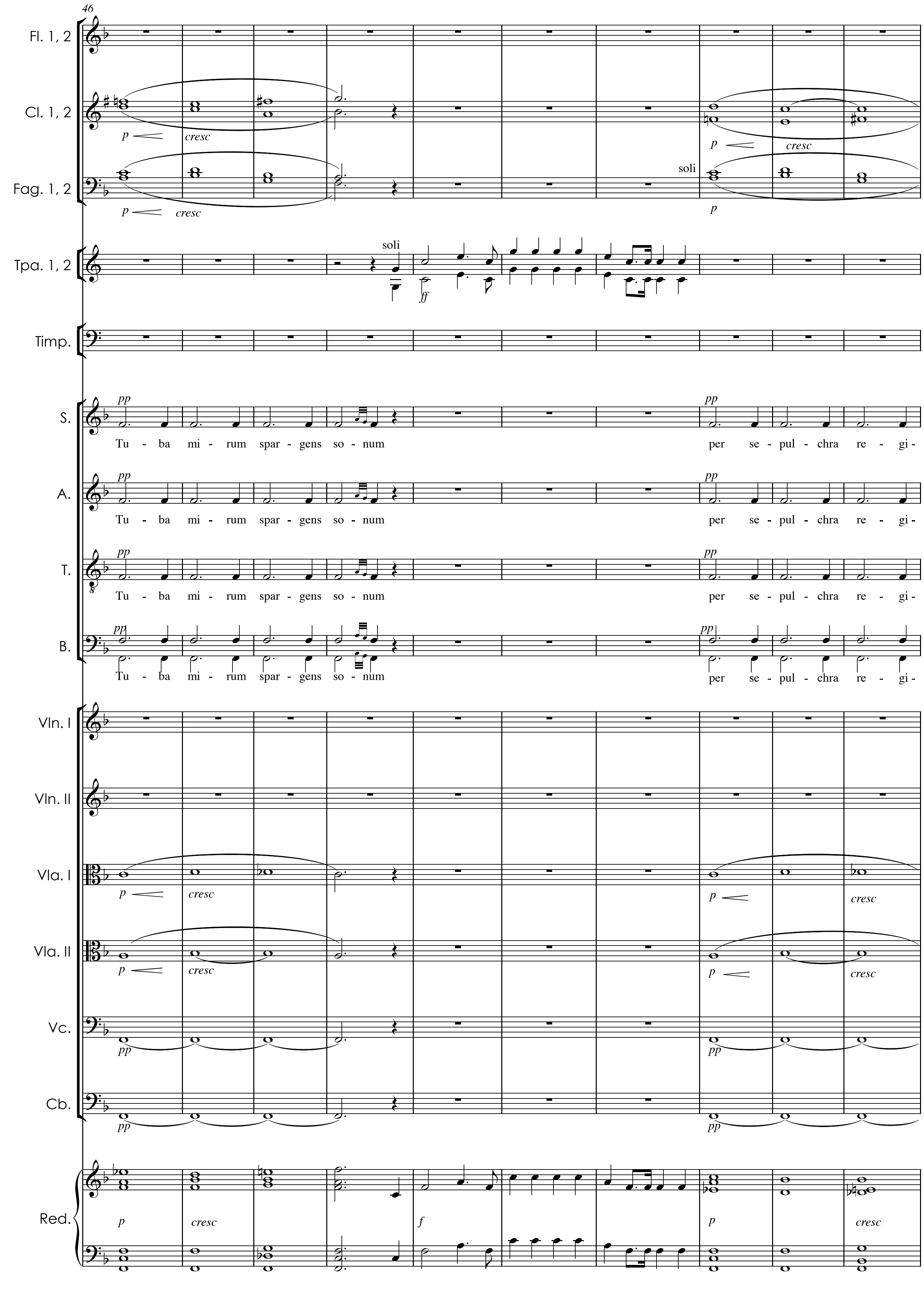

18
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
quan - tus tre - mor est fu - tu - rus quan - tus
A.
quan - tus tre - mor est fu - tu - rus quan - tus
T.
quan - tus tre - mor est fu - tu - rus quan - tus
B.
quan - tus tre - mor est fu - tu - rus quan - tus
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

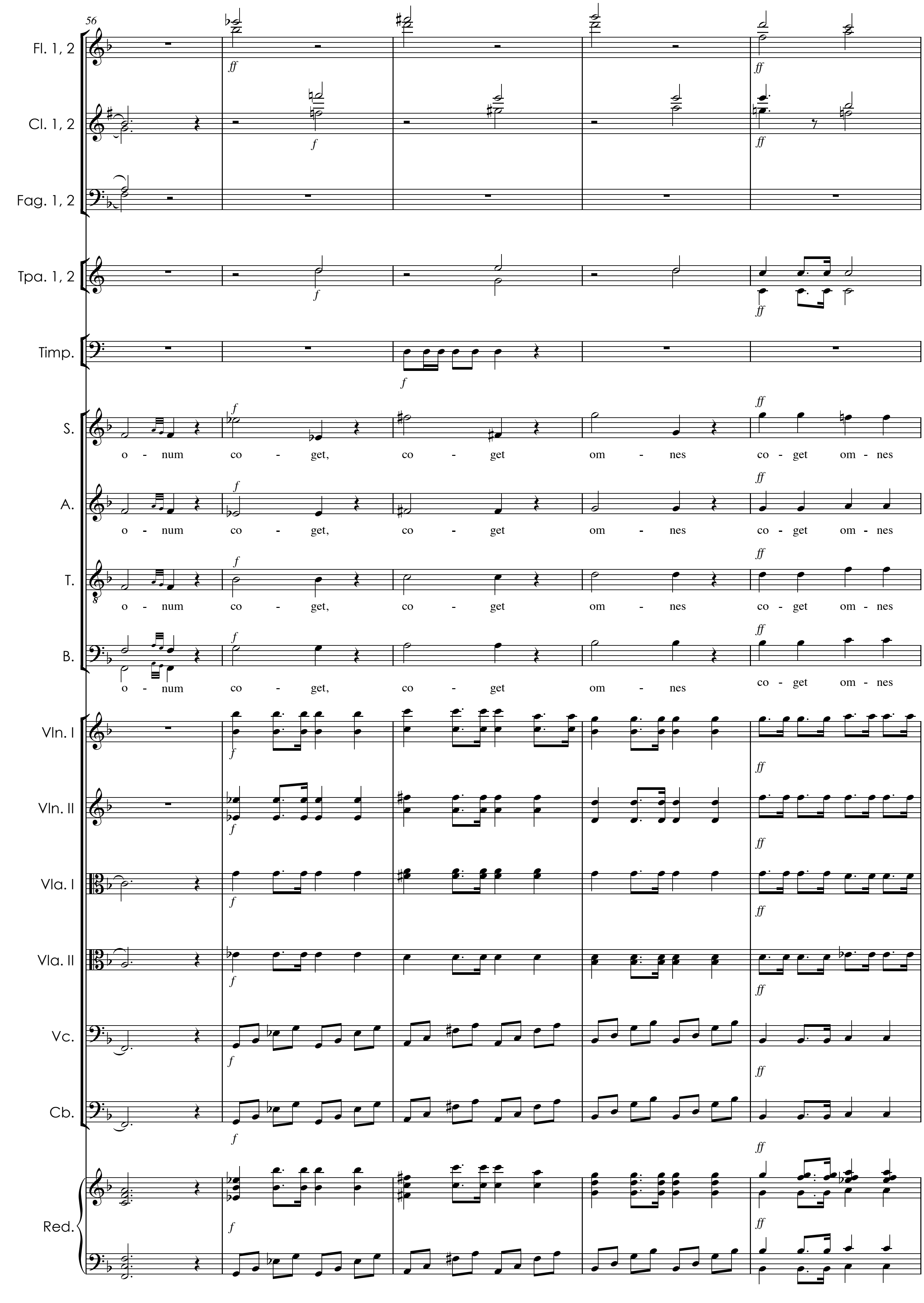

24
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
soli
Timp.
S.
tre - mor est fu - tu - - rus quan - do ju - dex est ven -
A.
tre - mor est fu - tu - - rus quan - do ju - dex est ven -
T.
tre - mor est fu - tu - - rus quan - do ju - dex est ven-
B.
tre - mor est fu - tu - - rus quan - do ju - dex est ven -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

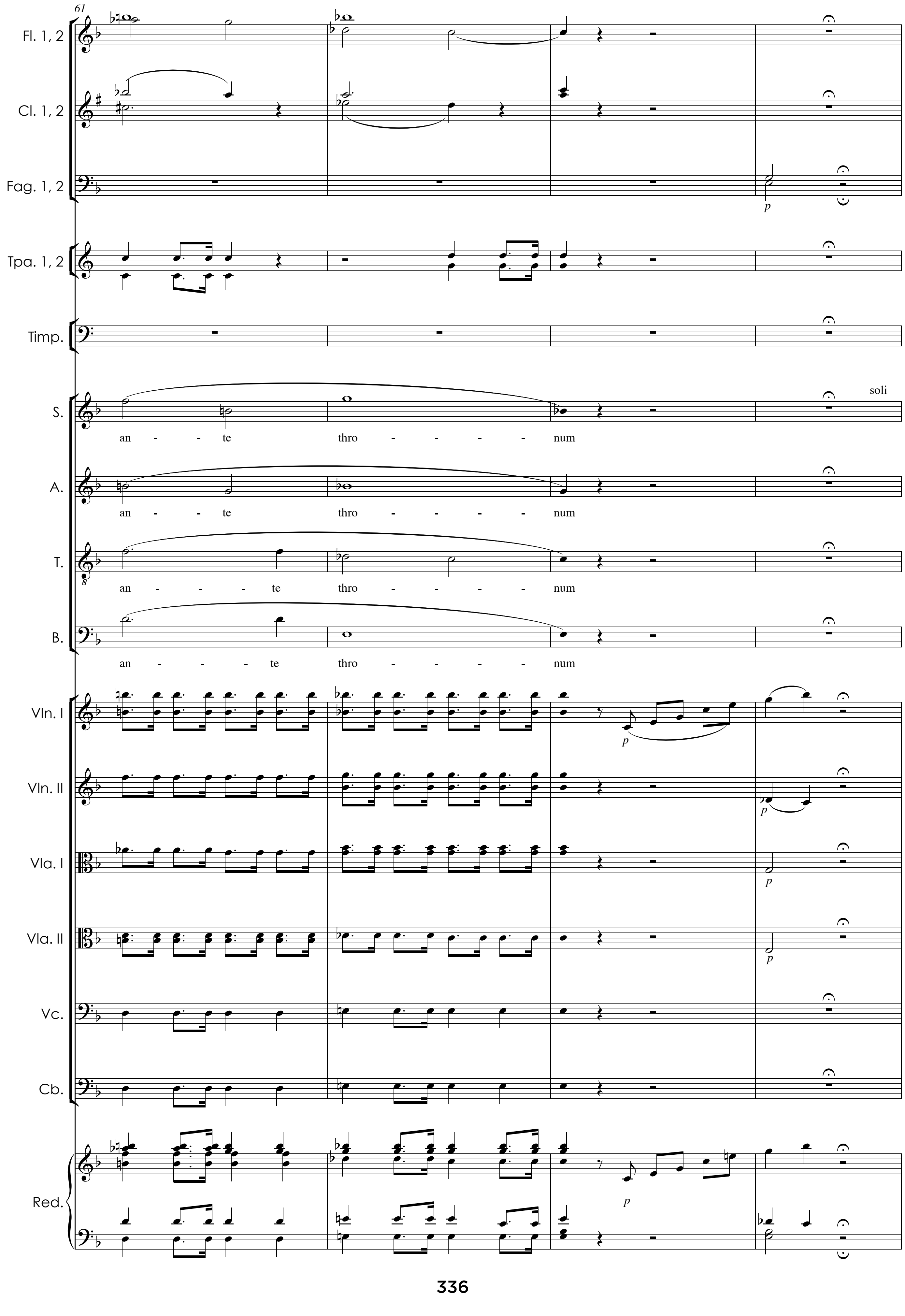

29
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
tu - rus cun - cta stri - cte dis - cus - su - rus, cun - cta stri - cte dis - cus - su - rus, cun - cta
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
ff

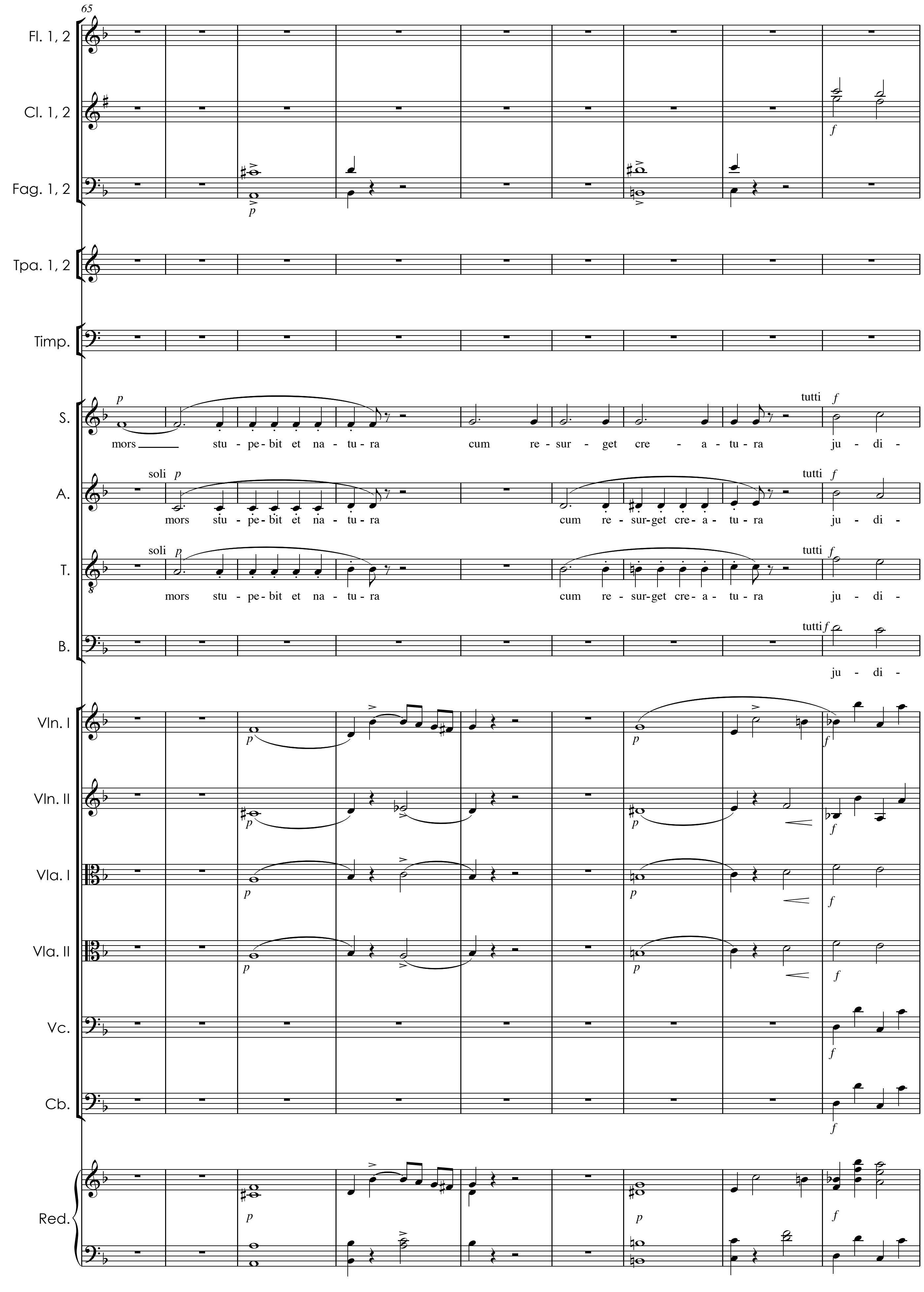

34
Fl. 1, 2
Cl. 1, 2
soli
Fag. 1, 2
Tpa. 1, 2
soli
Timp.
S.
stri - cte dis - cus - su - - - - - - rus, cun - cta stri - cte dis - cus -
A.
stri - cte dis - cus - su - - - - - - rus, cun - cta stri - cte dis - cus -
T.
stri - cte dis - cus - su - - - - - - rus, cun - cta stri - cte dis - cus -
B.
stri - cte dis - cus - su - - - - - - rus, cun - cta stri - cte dis - cus -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

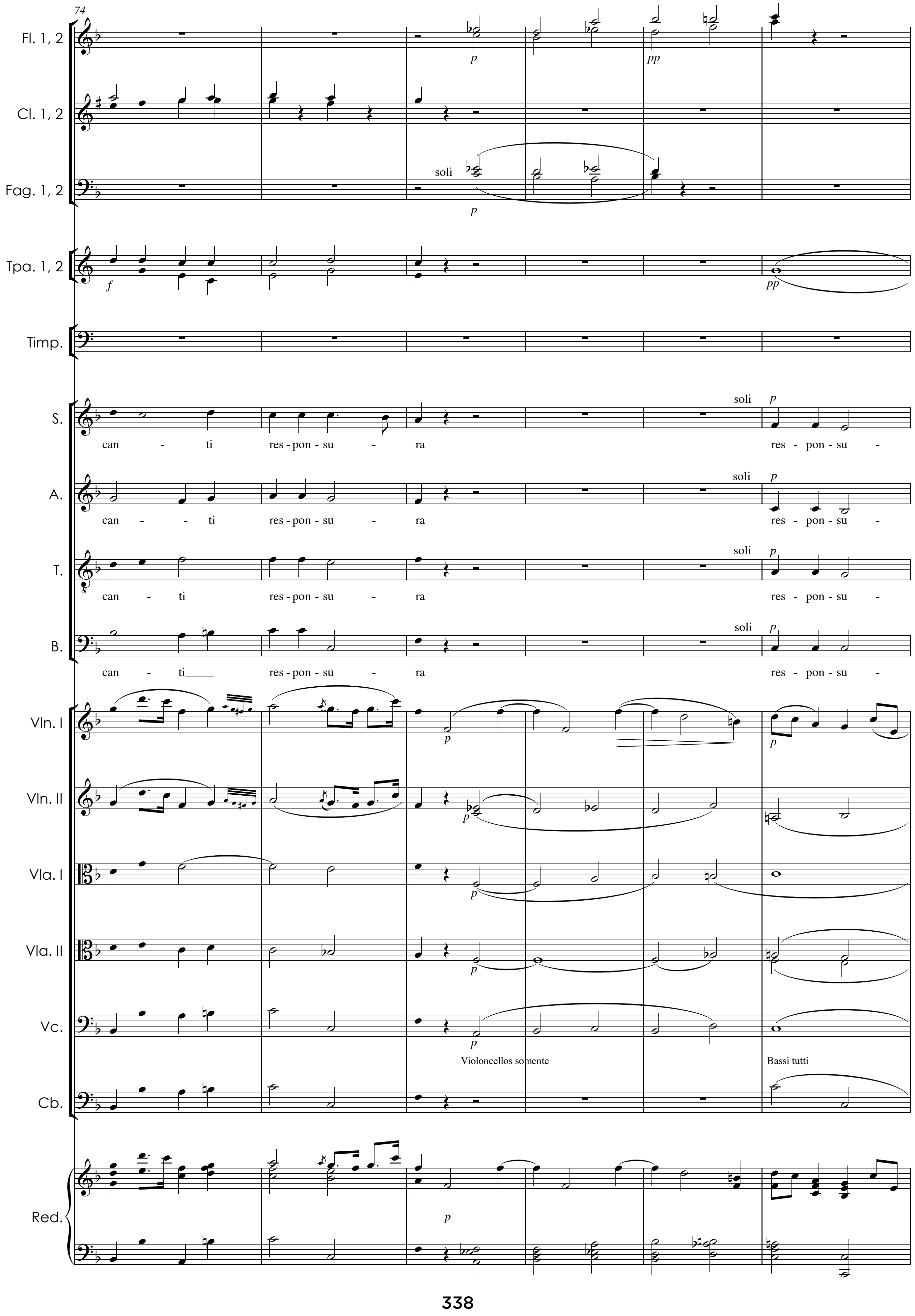

39
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
soli
f
Timp.
S.
su - - - - - rus.
A.
su - - - - - rus.
T.
su - - - - - rus.
B.
su - - - - - rus.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
f

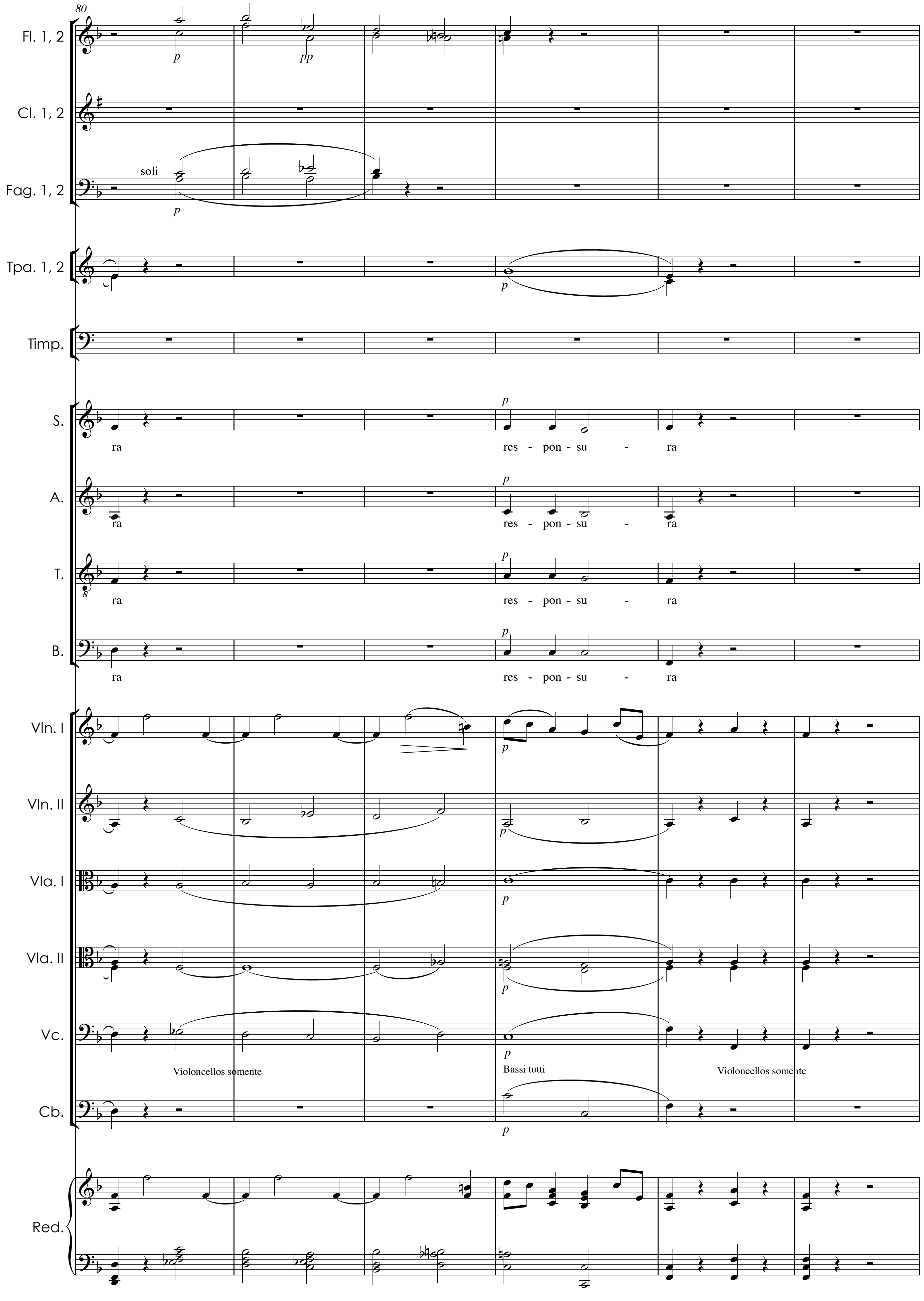

46
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
soli
p cresc
pp
ff
f
Tu - ba mi - rum spar - gens so - num
per se - pul - chra re - gi -

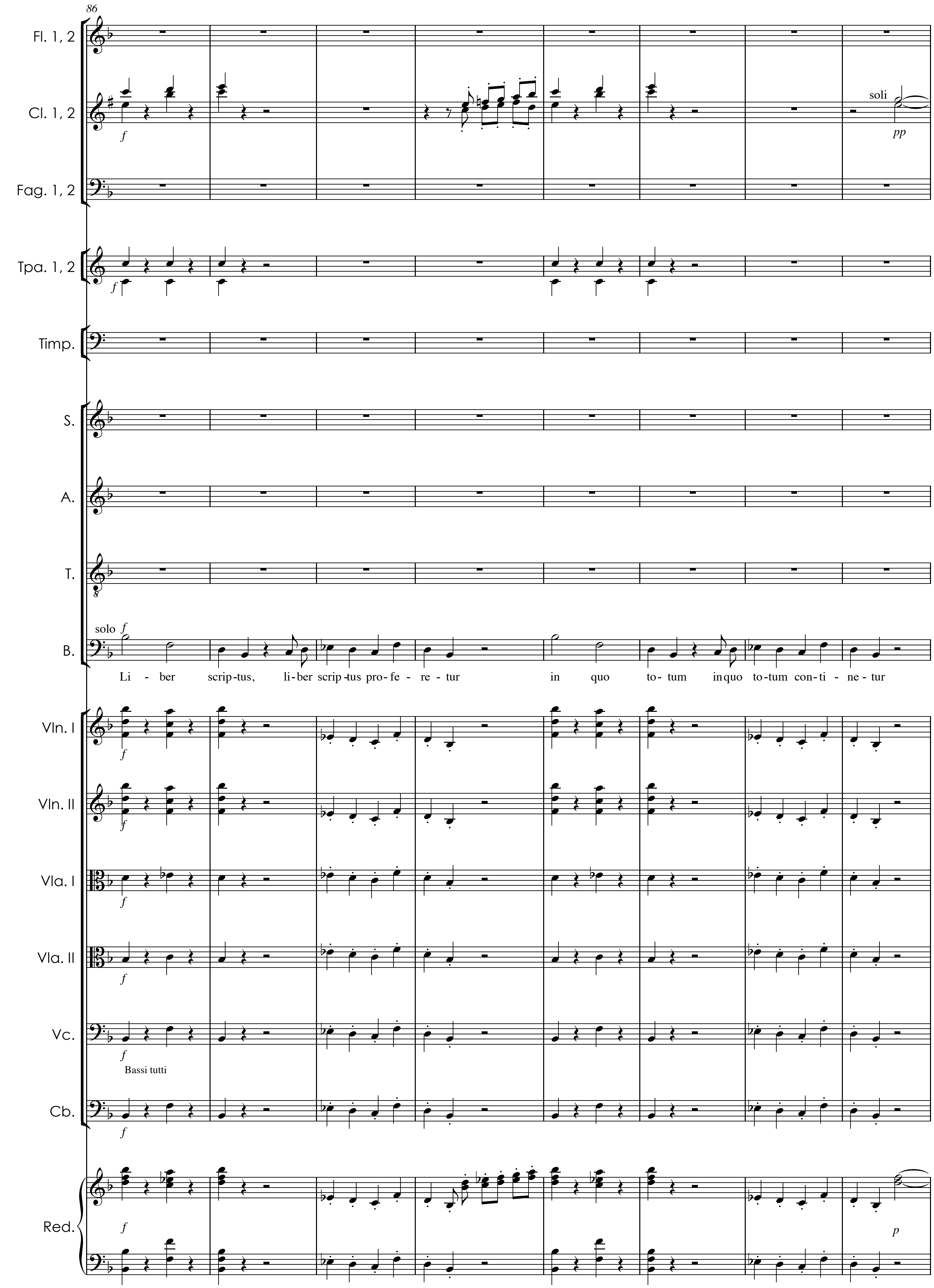

56
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
o - num co - get, co - get om - nes co - get om - nes
A.
o - num co - get, co - get om - nes co - get om - nes
T.
o - num co - get, co - get om - nes co - get om - nes
B.
o - num co - get, co - get om - nes co - get om - nes
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

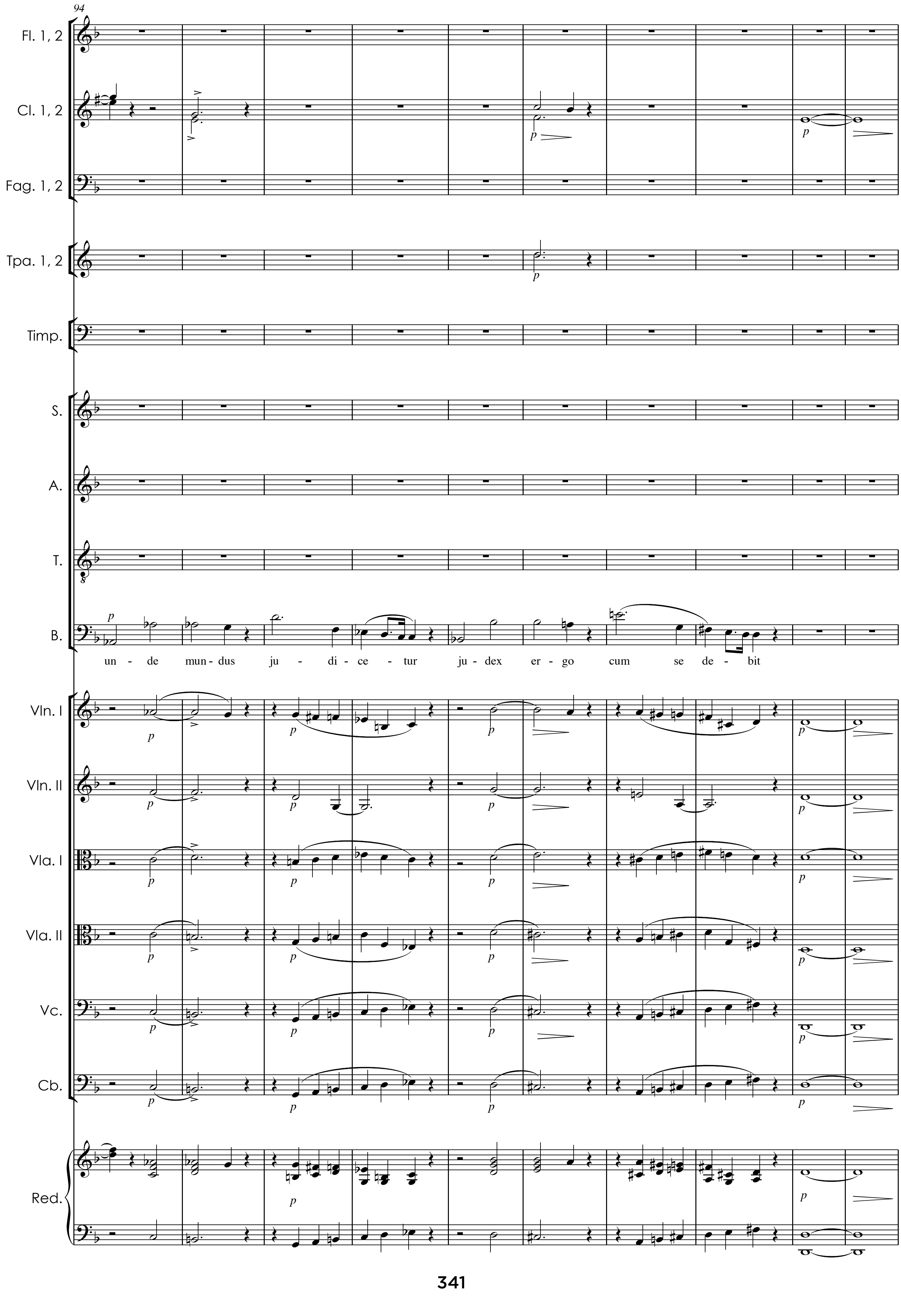

61
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
soli
an - - te thro - - - - - num
A.
an - - te thro - - - - - num
T.
an - - - - te thro - - - - - num
B.
an - - - - te thro - - - - - num
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

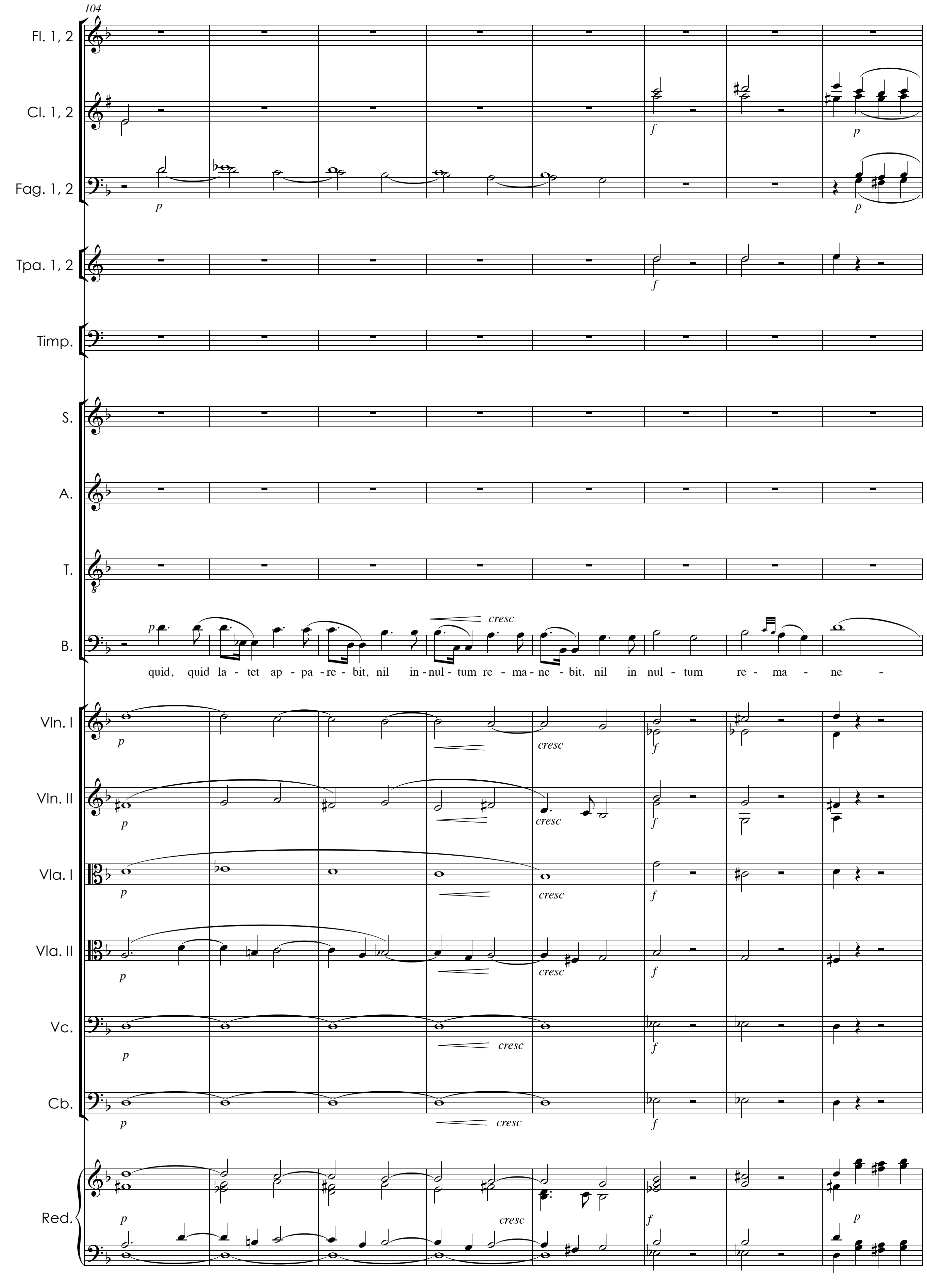

65
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra ju - di -
A.
soli
mors stu - pe - bit et na - tu - ra cum re - sur-get cre - a - tu - ra ju - di -
T.
soli
mors stu - pe - bit et na - tu - ra cum re - sur-get cre - a - tu - ra ju - di -
B.
tutti
ju - di -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

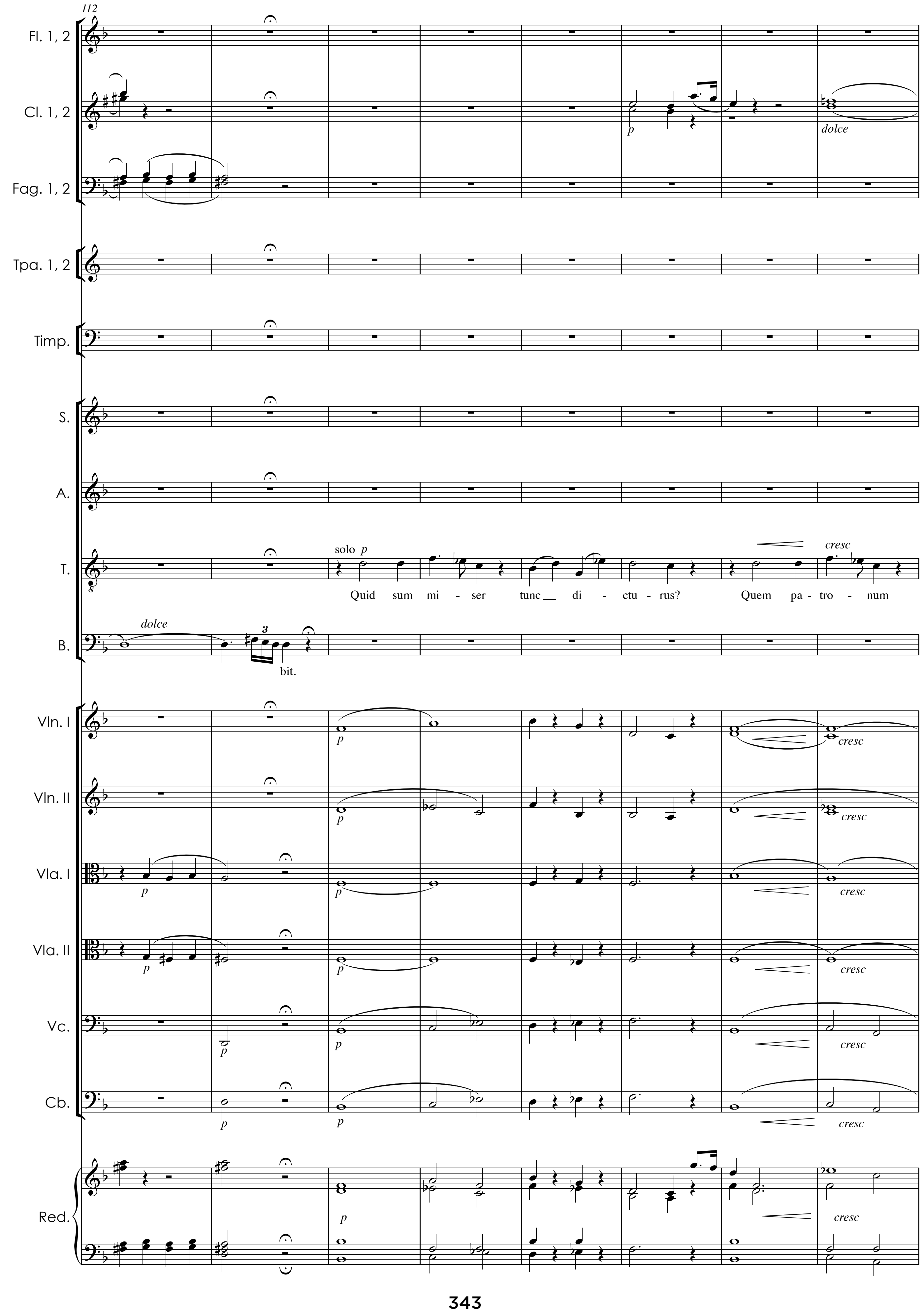

74
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
soli
Tpa. 1, 2
Timp.
S.
can - ti res - pon - su - ra
soli
res - pon - su -
A.
can - - ti res - pon - su - ra
T.
can - ti res - pon - su - ra
B.
can - ti res - pon - su - ra
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Violoncellos somente
Bassi tutti
Cb.
Red.

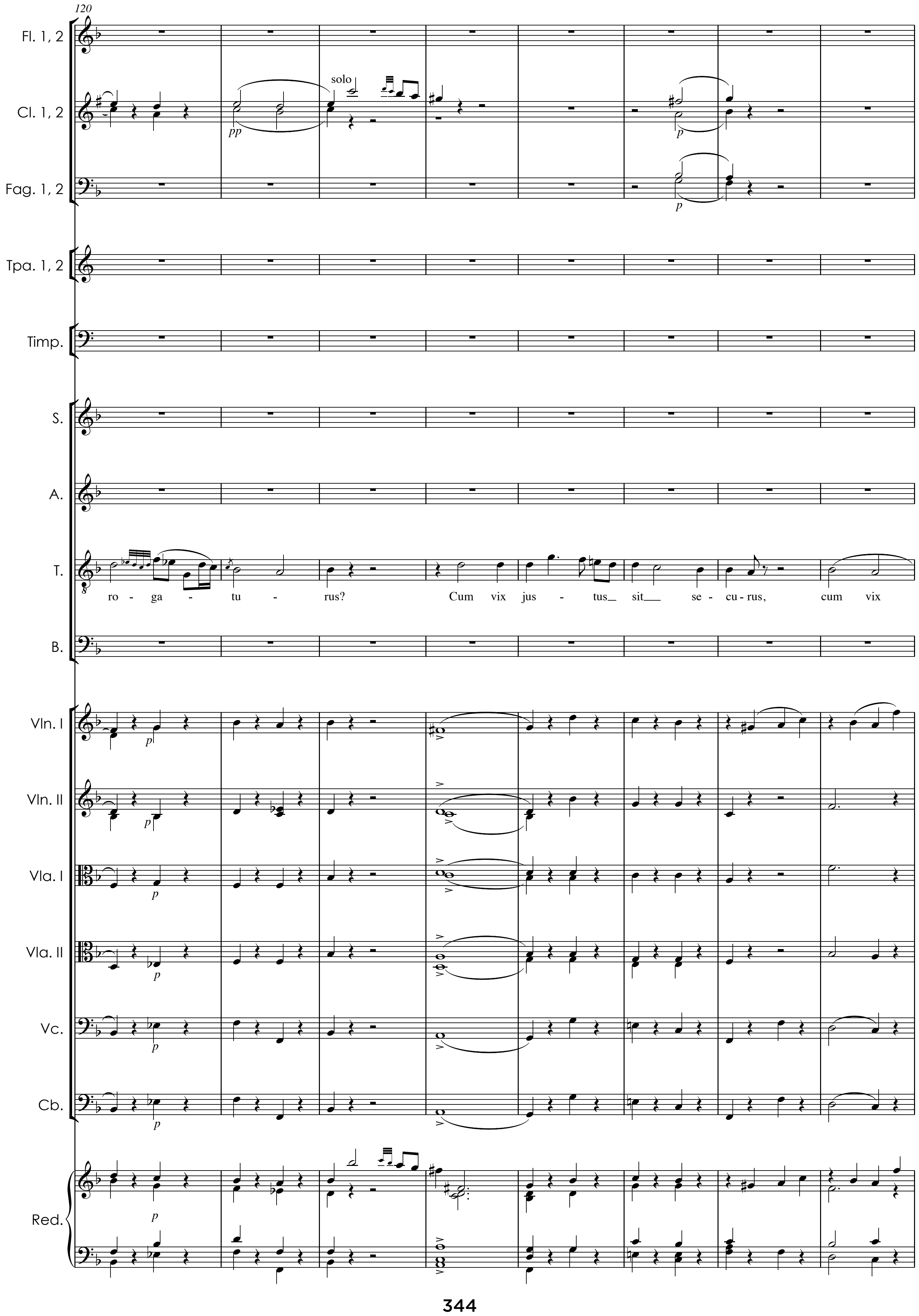

80
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
soli
Tpa. 1, 2
Timp.
S.
ra
res - pon - su - ra
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Violoncellos somente
Bassi tutti
Violoncellos somente
Cb.
Red.

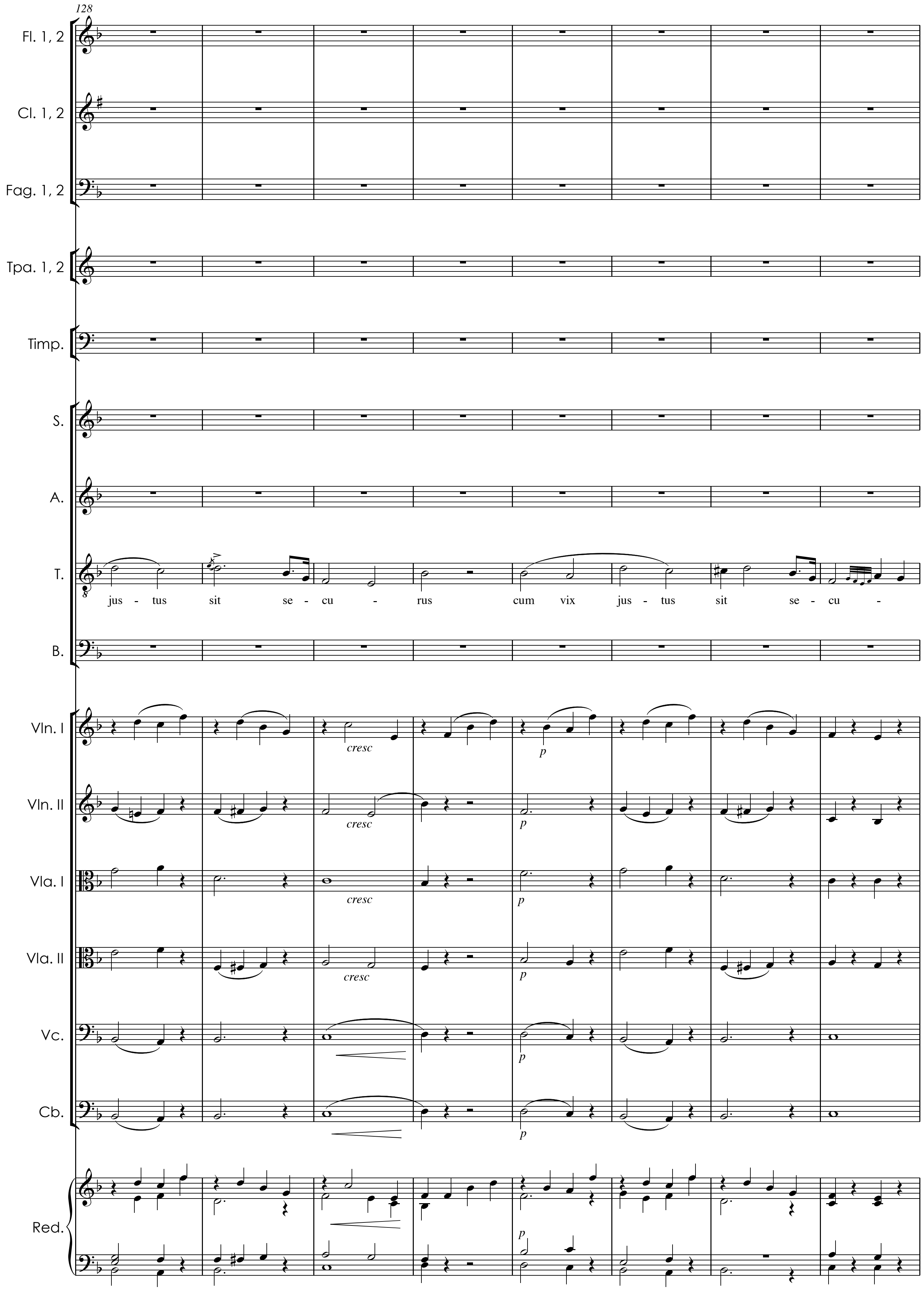

86
Fl. 1, 2
Cl. 1, 2
soli
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
solo
Li - ber scrip-tus, li-ber scrip-tus pro-fe - re - tur in quo to- tum in quo to-tum con-ti - ne - tur
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bassi tutti
Cb.
Red.

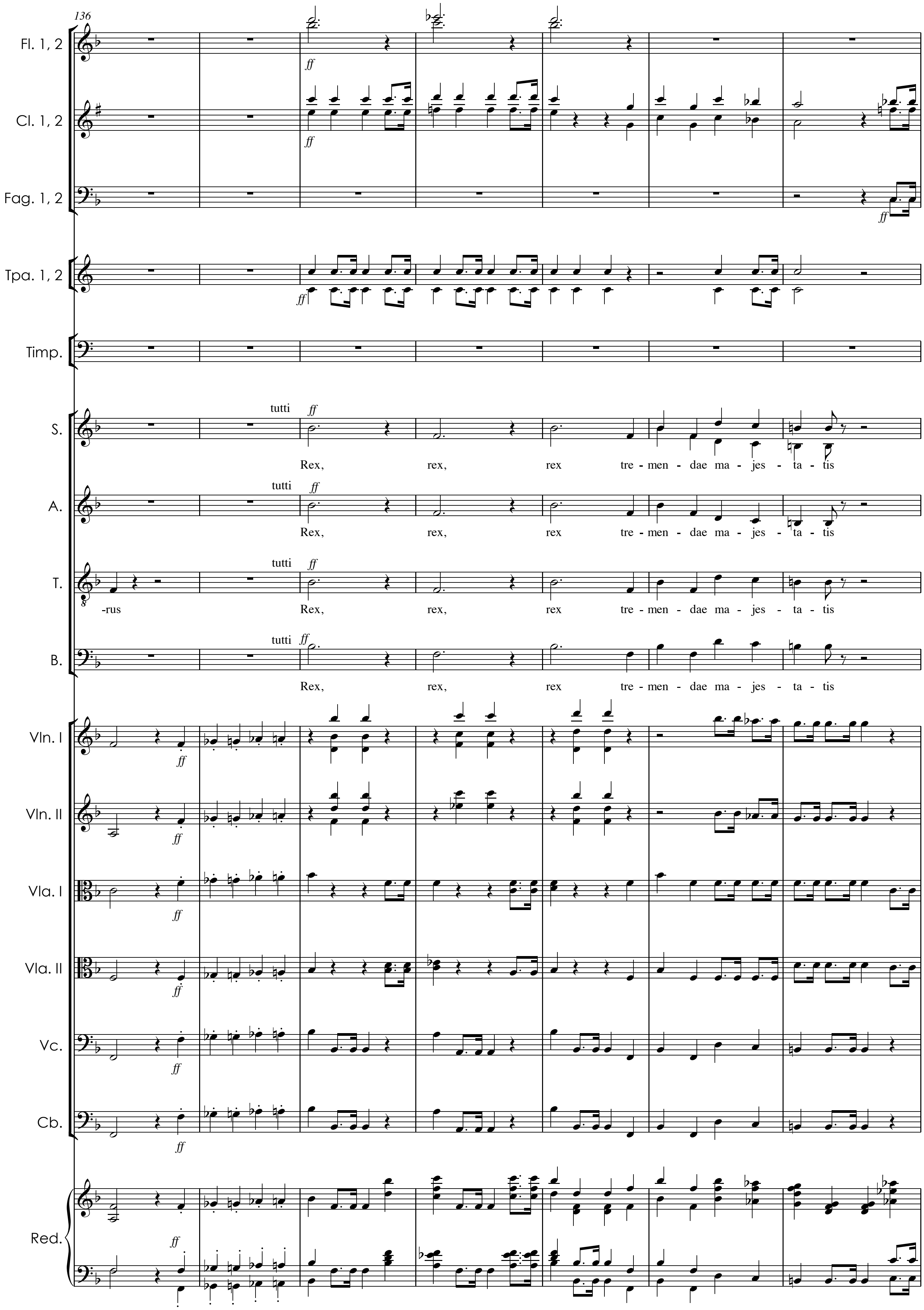

94
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
un - de mun - dus ju - di - ce - tur ju - dex er - go cum se de - bit
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

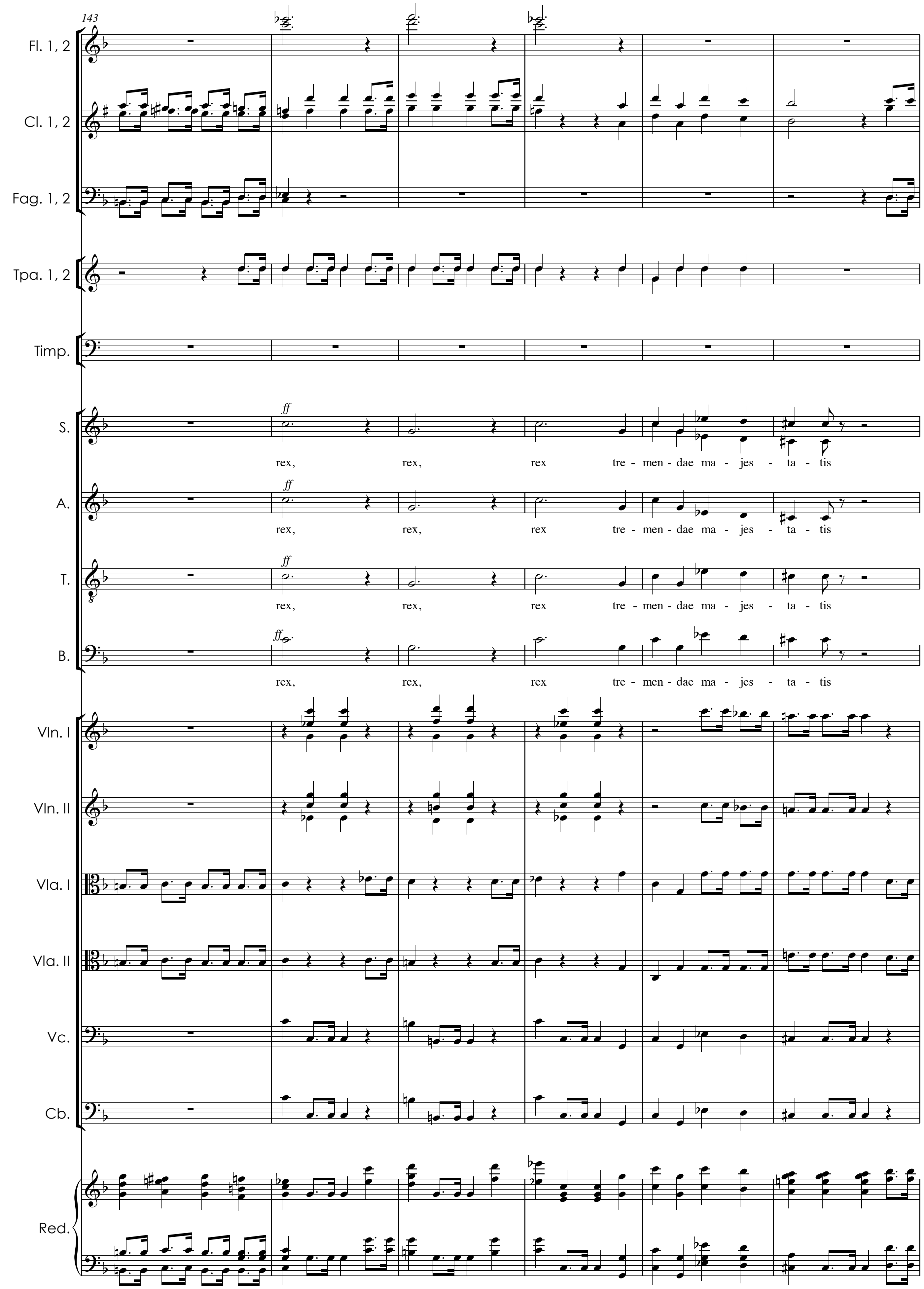

104
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
cresc
quid, quid la - tet ap - pa - re - bit, nil in - nul - tum re - ma - ne - bit. nil in nul - tum re - ma - ne -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

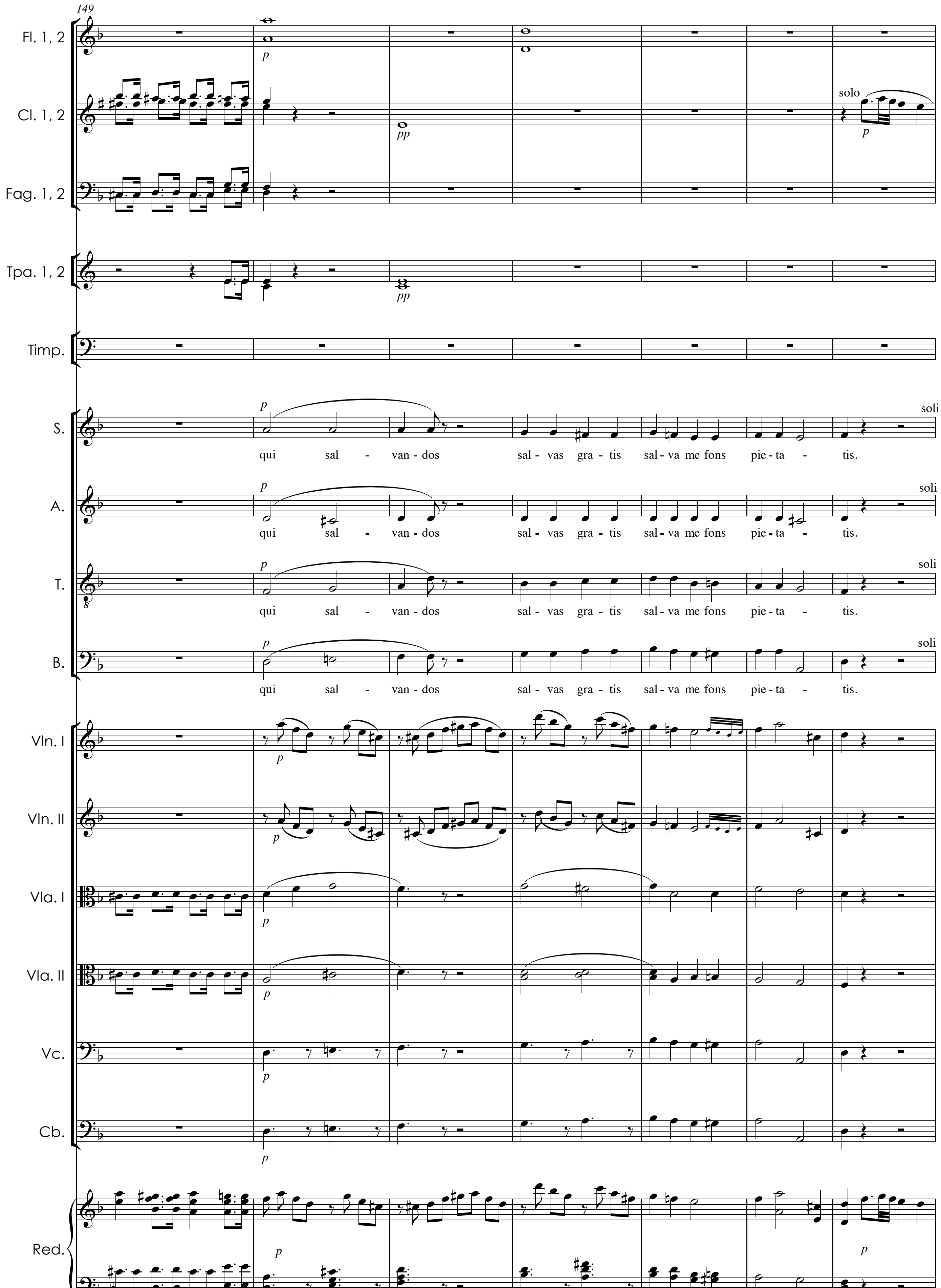

112
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
solo p
Quid sum mi - ser tunc di - ctu - rus? Quem pa - tro - num
dolce
bit.
cresc

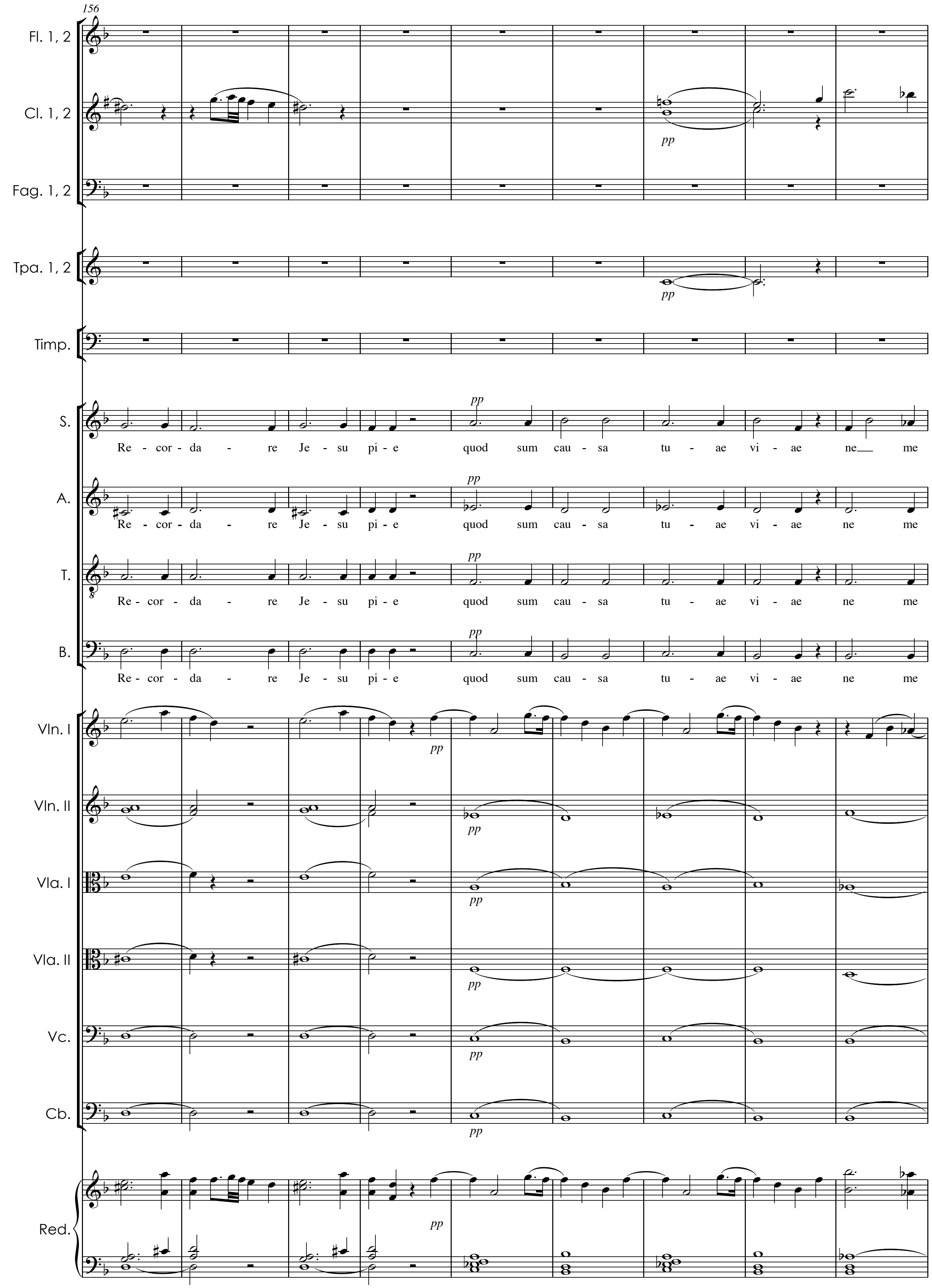

120
Fl. 1, 2
Cl. 1, 2
solo
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
ro - ga - tu - rus? Cum vix jus - tus_ sit___ se - cu - rus, cum vix
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

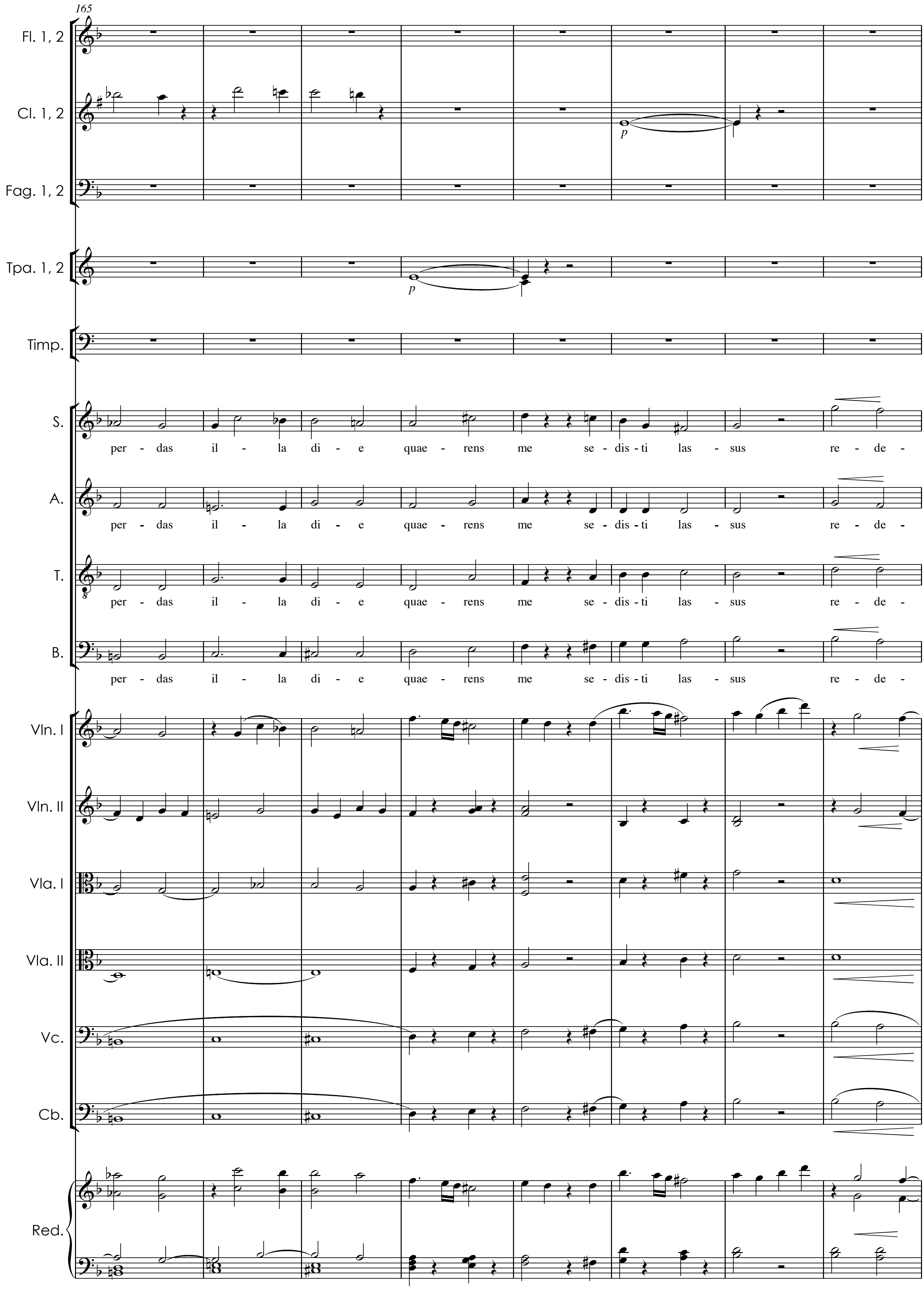

128
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
jus - tus sit se - cu - rus cum vix jus - tus sit se - cu -
B.
Vln. I
cresc
p
Vln. II
cresc
p
Vla. I
cresc
p
Vla. II
cresc
p
Vc.
p
Cb.
p
Red.
p

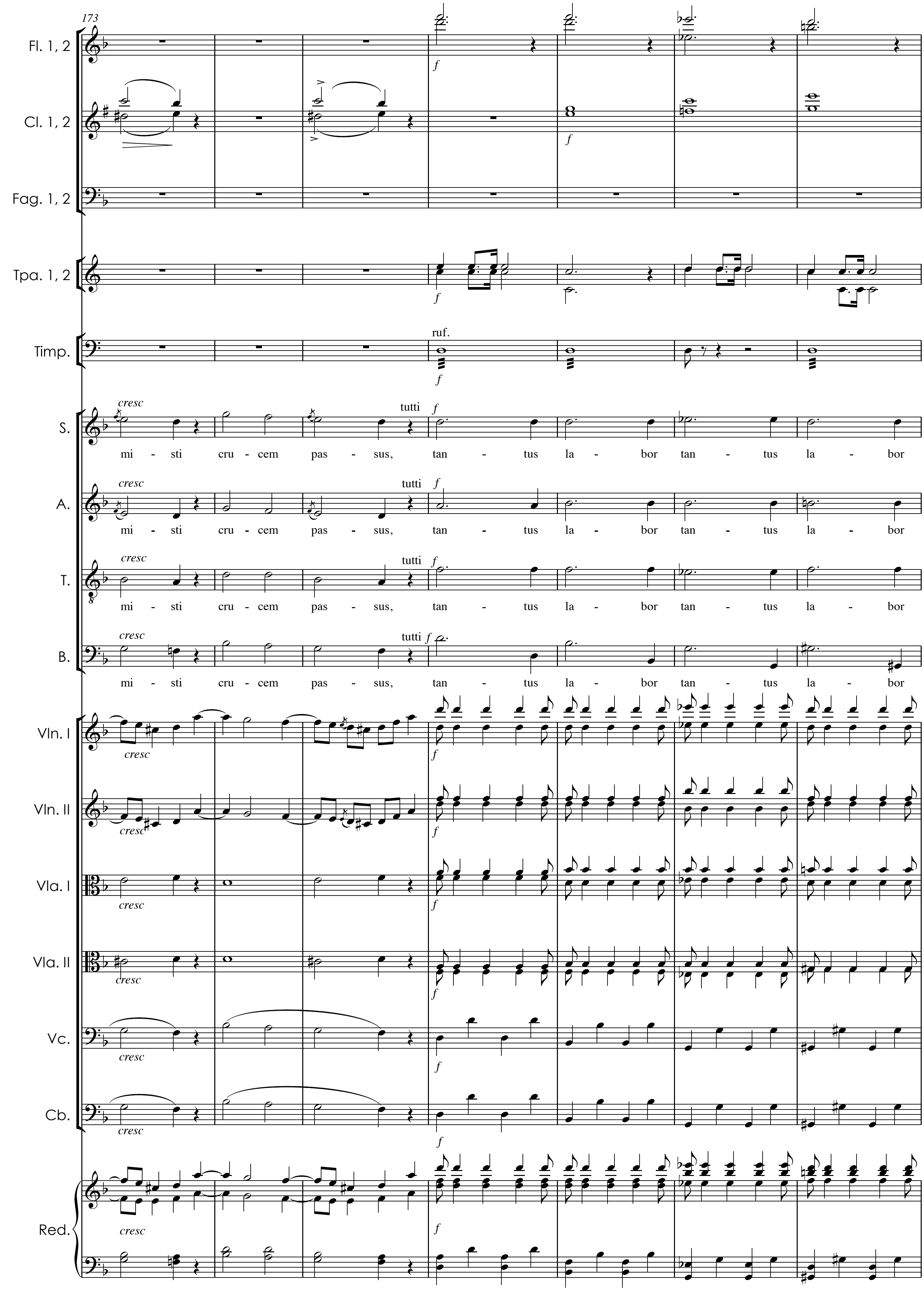

136
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
tutti
Rex, rex, rex tre - men - dae ma - jes - ta - tis
A.
tutti
Rex, rex, rex tre - men - dae ma - jes - ta - tis
T.
tutti
-rus Rex, rex, rex tre - men - dae ma - jes - ta - tis
B.
tutti
Rex, rex, rex tre - men - dae ma - jes - ta - tis
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

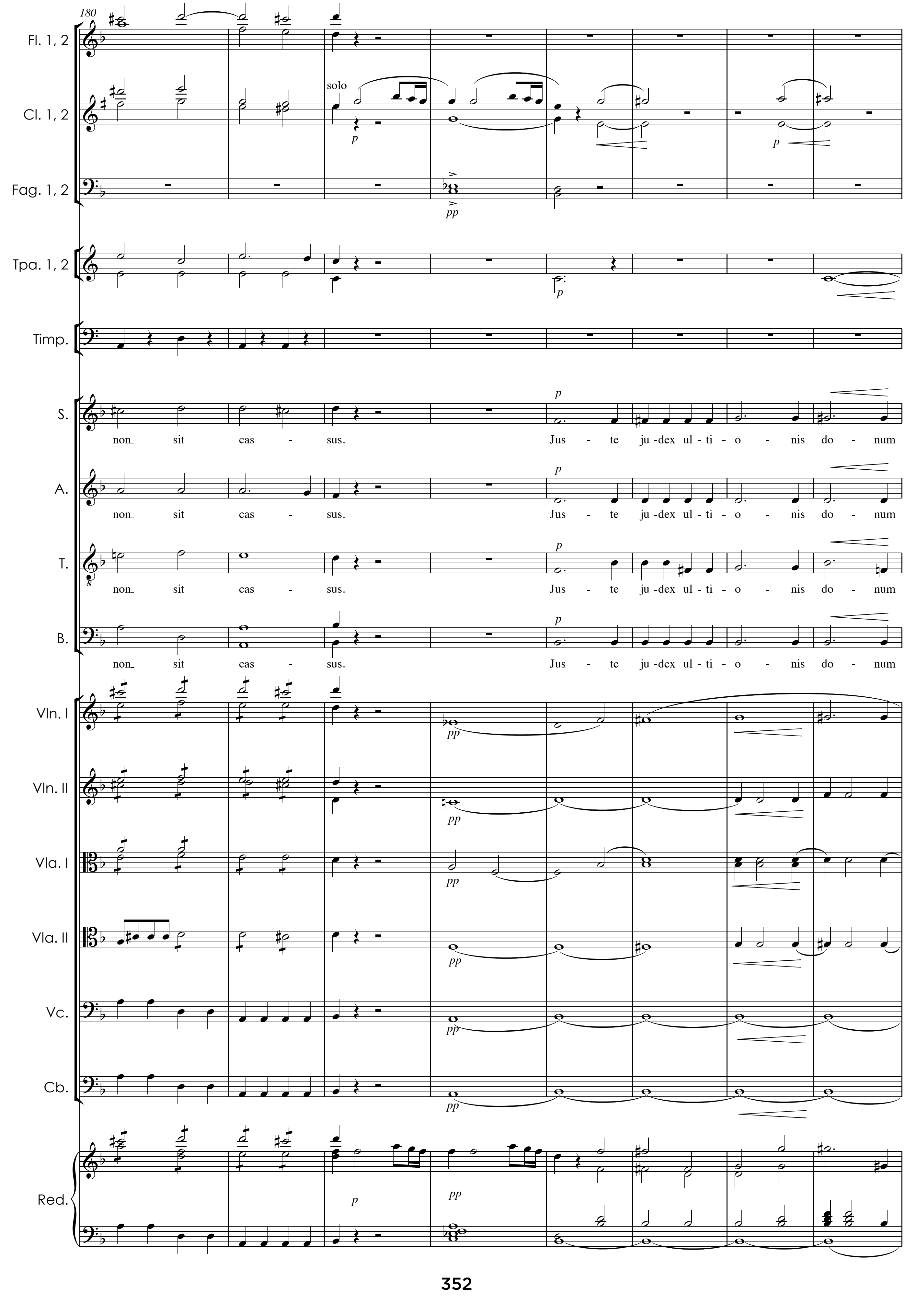

143
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
ff
rex, rex, rex tre - men - dae ma - jes - ta - tis
A.
ff
rex, rex, rex tre - men - dae ma - jes - ta - tis
T.
ff
rex, rex, rex tre - men - dae ma - jes - ta - tis
B.
ff
rex, rex, rex tre - men - dae ma - jes - ta - tis
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

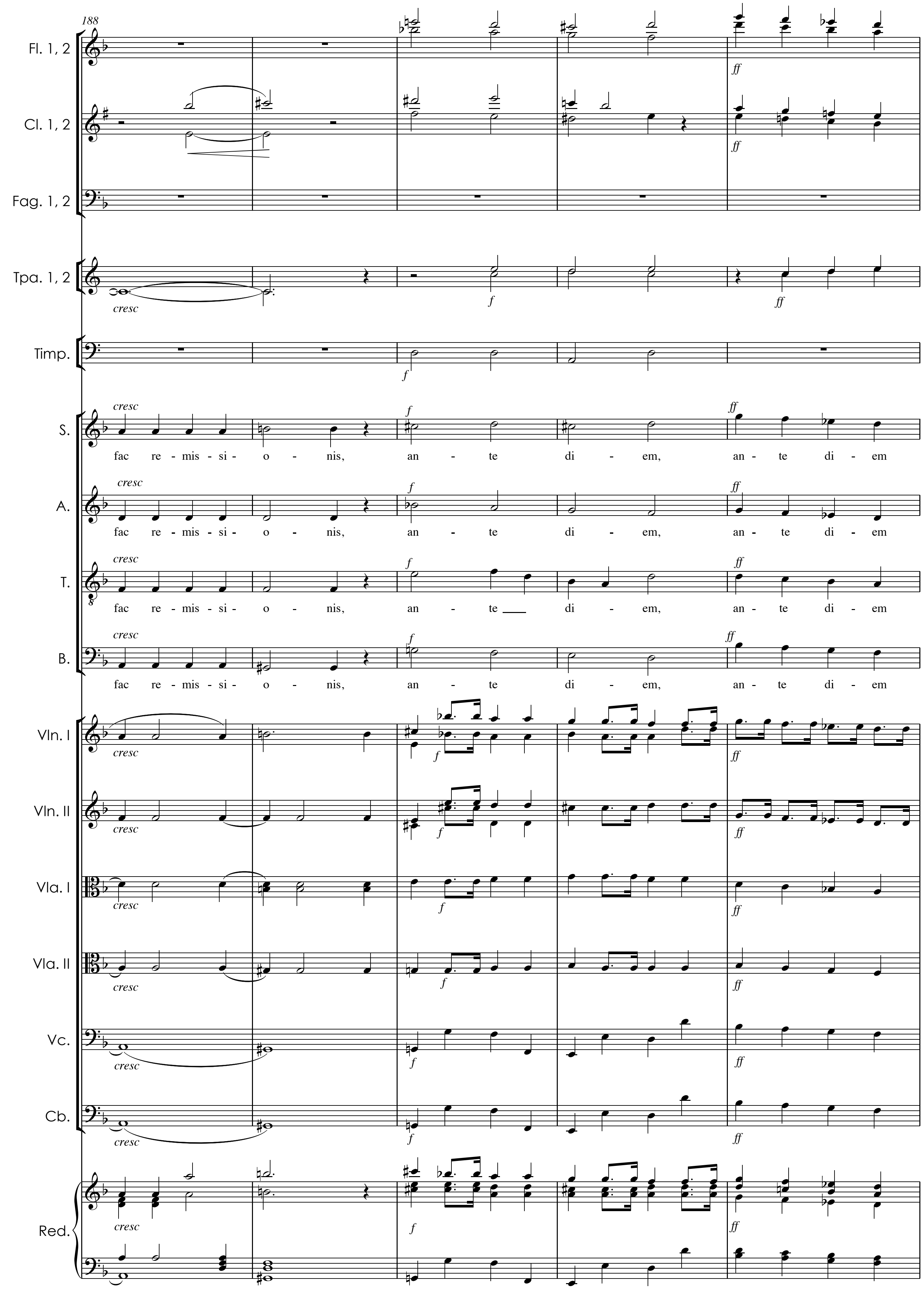

149
Fl. 1, 2
Cl. 1, 2
solo
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
soli
qui sal - van - dos sal - vas gra - tis sal - va me fons pie - ta - tis.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

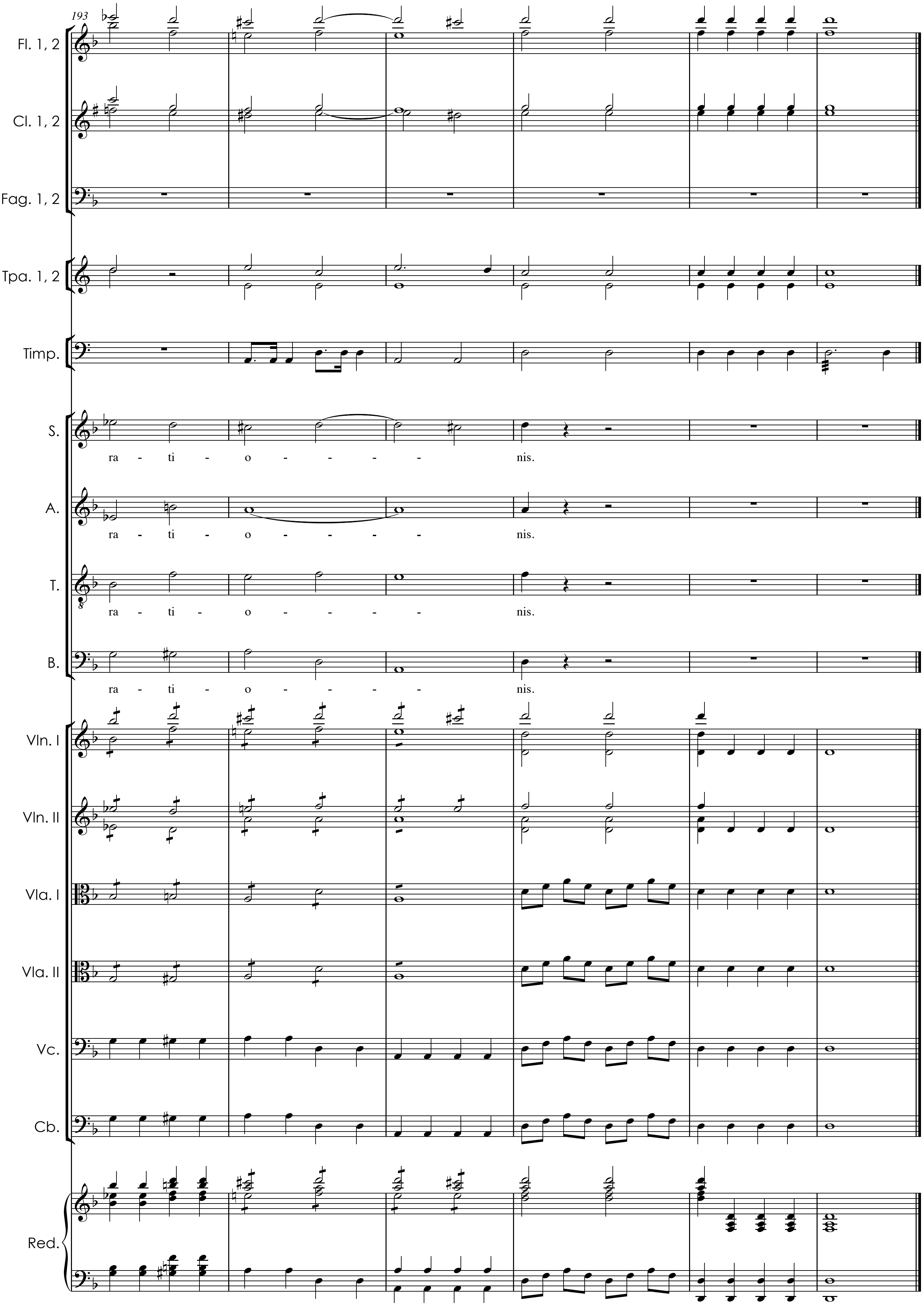

156
Fl. 1, 2
Cl. 1, 2
pp
Fag. 1, 2
Tpa. 1, 2
pp
Timp.
S.
pp
Re - cor - da - re Je - su pi - e quod sum cau - sa tu - ae vi - ae ne me
A.
pp
Re - cor - da - re Je - su pi - e quod sum cau - sa tu - ae vi - ae ne me
T.
pp
Re - cor - da - re Je - su pi - e quod sum cau - sa tu - ae vi - ae ne me
B.
pp
Re - cor - da - re Je - su pi - e quod sum cau - sa tu - ae vi - ae ne me
Vln. I
pp
Vln. II
pp
Vla. I
pp
Vla. II
pp
Vc.
pp
Cb.
pp
Red.
pp


165
Fl. 1, 2
Cl. 1, 2
p
Fag. 1, 2
Tpa. 1, 2
p
Timp.
S.
per - das il - la di - e quae - rens me se - dis - ti las - sus re - de -
A.
per - das il - la di - e quae - rens me se - dis - ti las - sus re - de -
T.
per - das il - la di - e quae - rens me se - dis - ti las - sus re - de -
B.
per - das il - la di - e quae - rens me se - dis - ti las - sus re - de -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

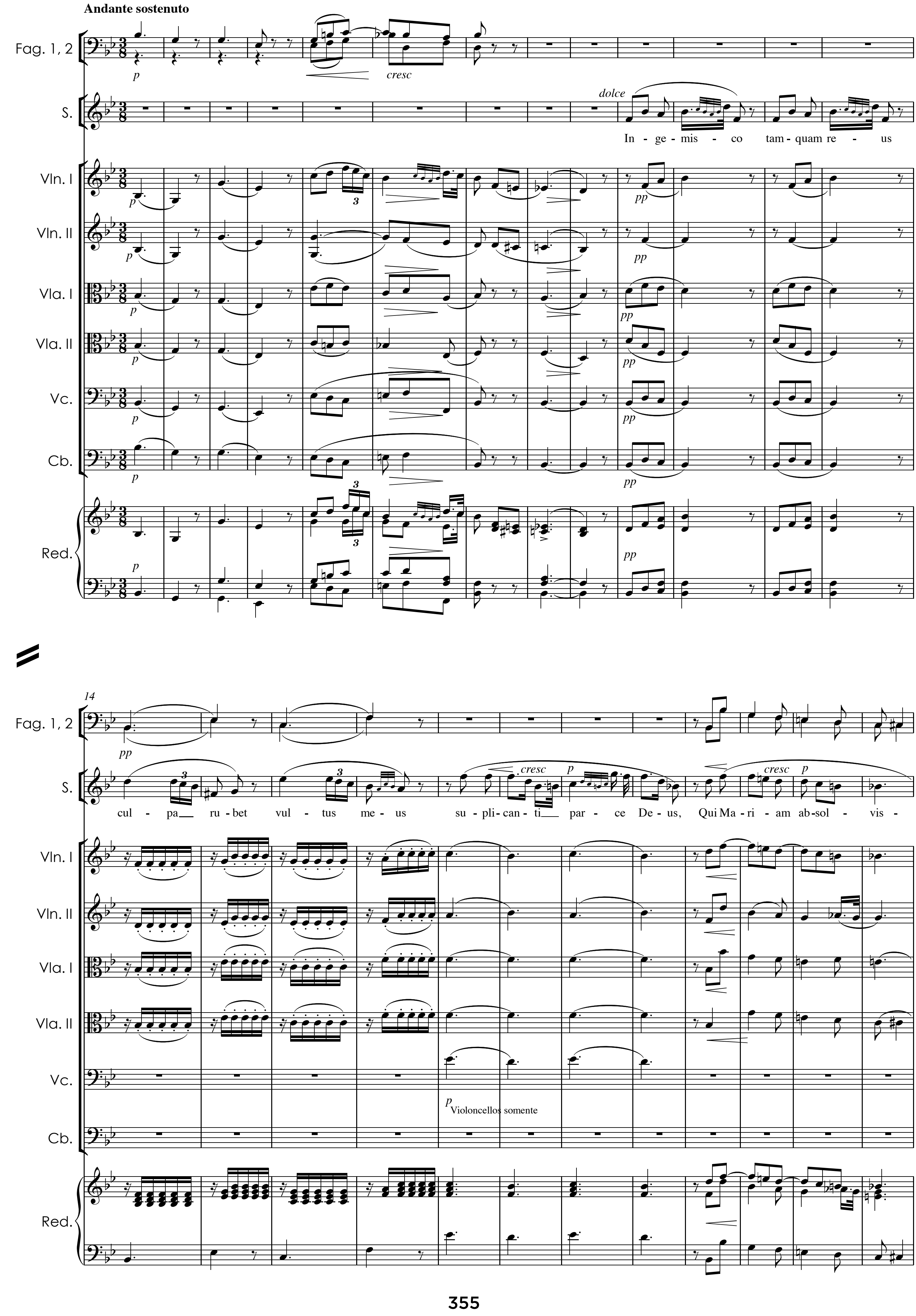

173
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
ruf.
Timp.
cresc
tutti
S.
mi - sti cru - cem pas - sus, tan - tus la - bor tan - tus la - bor
A.
mi - sti cru - cem pas - sus, tan - tus la - bor tan - tus la - bor
T.
mi - sti cru - cem pas - sus, tan - tus la - bor tan - tus la - bor
B.
mi - sti cru - cem pas - sus, tan - tus la - bor tan - tus la - bor
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

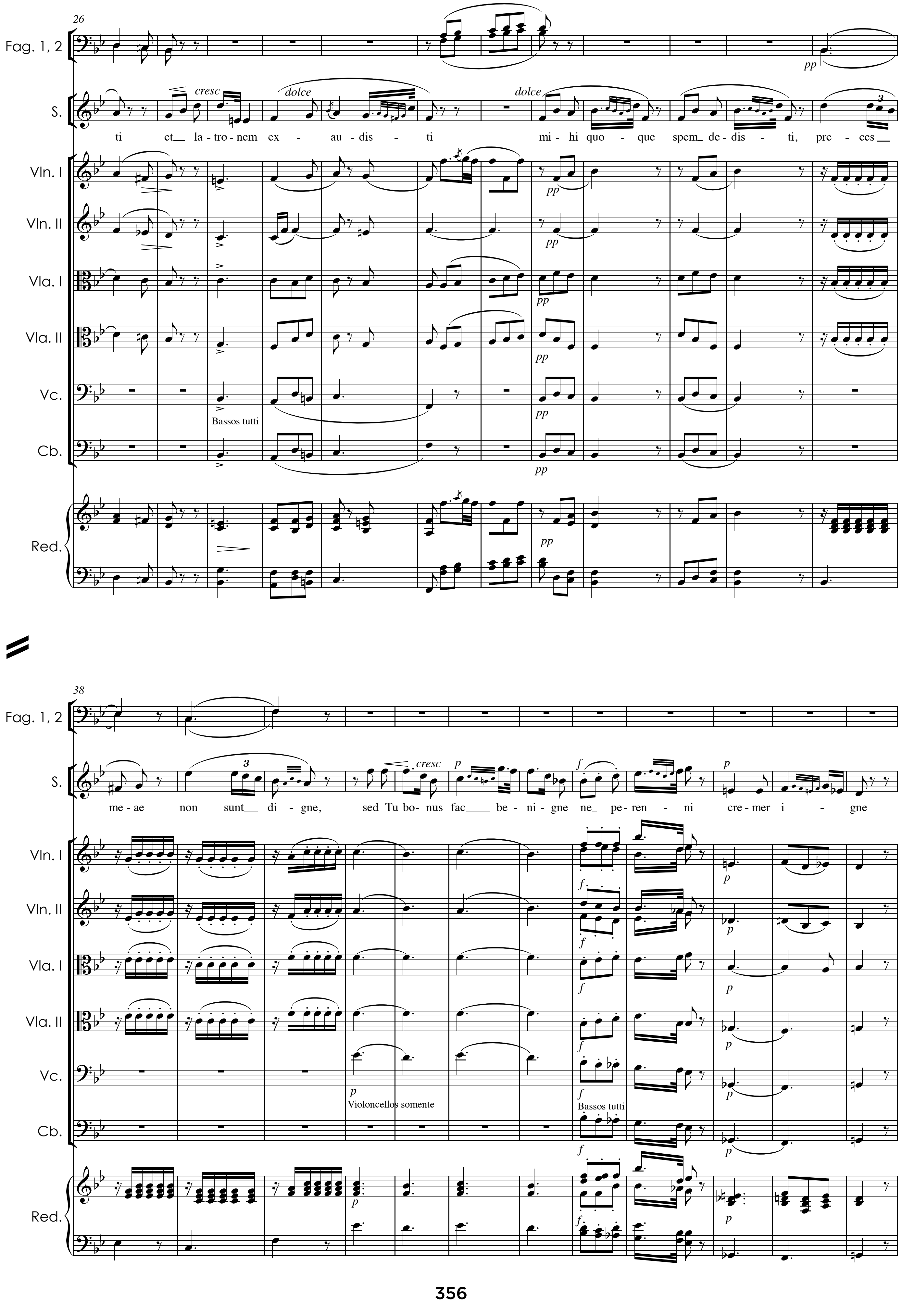

180
Fl. 1, 2
Cl. 1, 2
solo
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
non sit cas - sus. Jus - te ju-dex ul-ti - o - nis do - num
A.
non sit cas - sus. Jus - te ju-dex ul-ti - o - nis do - num
T.
non sit cas - sus. Jus - te ju-dex ul-ti - o - nis do - num
B.
non sit cas - sus. Jus - te ju-dex ul-ti - o - nis do - num
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

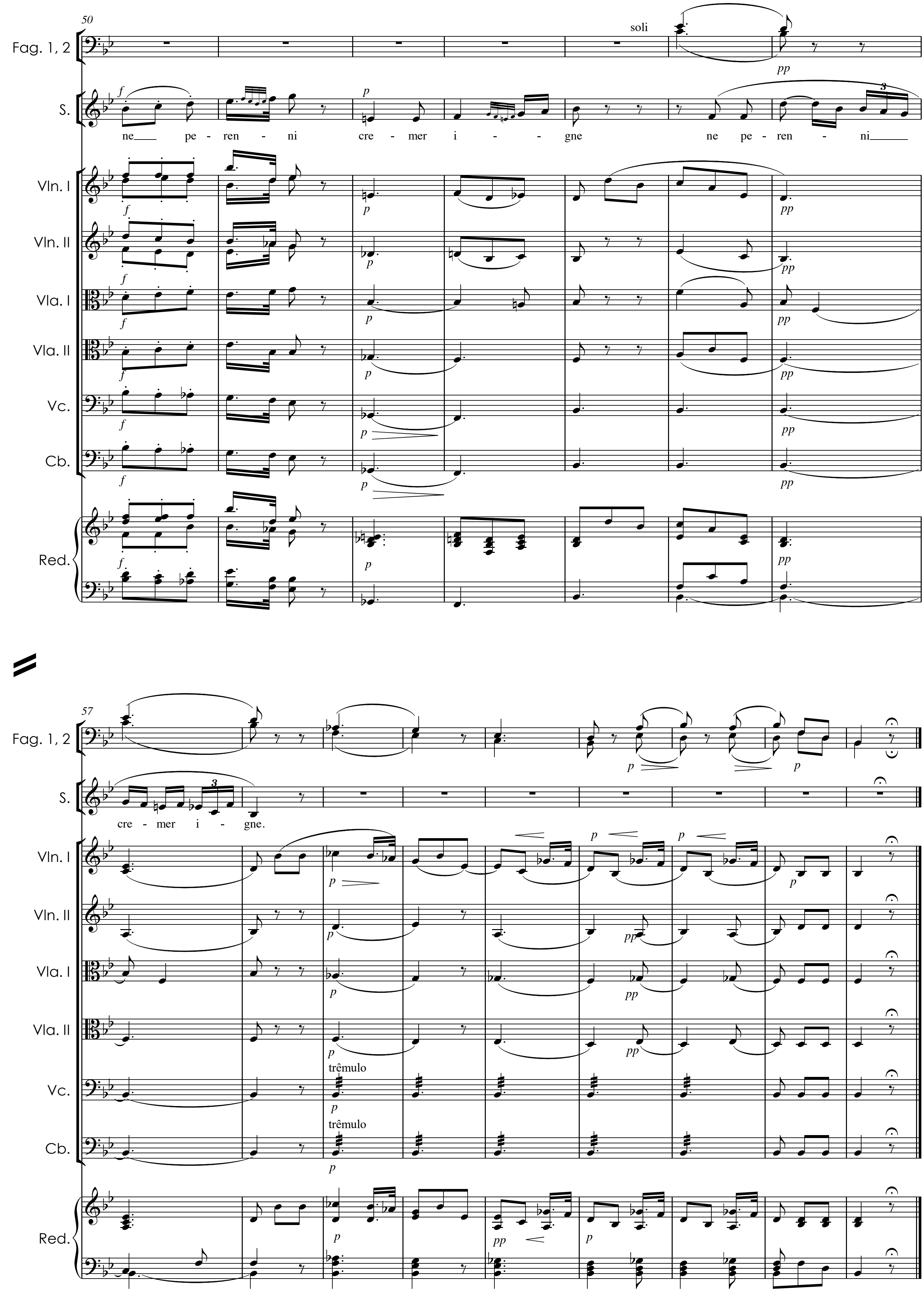

188
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc
f
ff
fac re - mis - si - o - nis, an - te di - em, an - te di - em
fac re - mis - si - o - nis, an - te di - em, an - te di - em
fac re - mis - si - o - nis, an - te di - em, an - te di - em
fac re - mis - si - o - nis, an - te di - em, an - te di - em


193
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
ra - ti - o - - - - - nis.
A.
ra - ti - o - - - - - nis.
T.
ra - ti - o - - - - - nis.
B.
ra - ti - o - - - - - nis.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

Ingemisco - Solo de Soprano



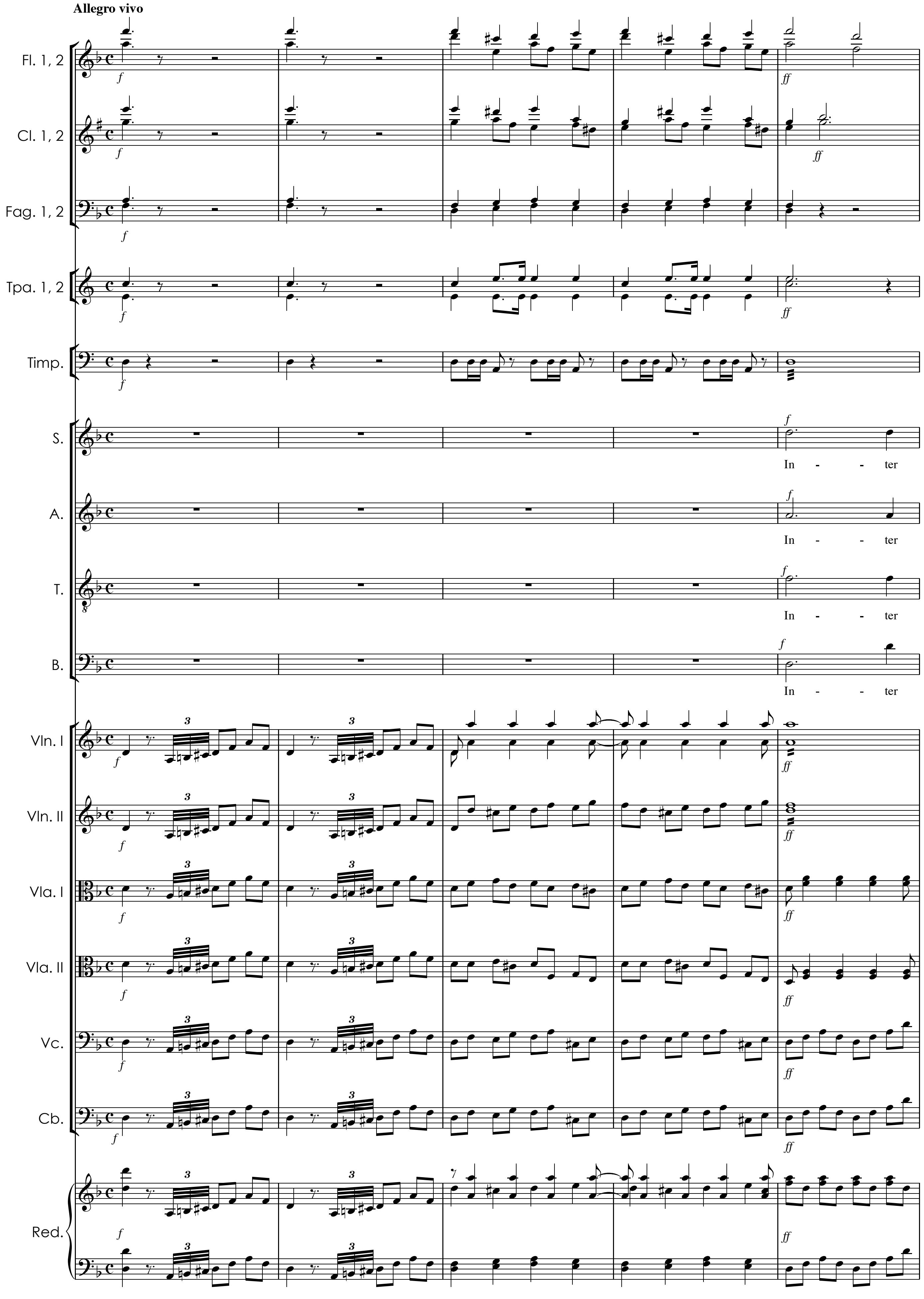

26
Fag. 1, 2
S.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc
dolce
dolce
pp
ti et la - tro - nem ex - au - dis - ti mi - hi quo - que spem de - dis - ti, pre - ces
Bassos tutti
38
me - ae non sunt di - gne, sed Tu bo - nus fac be - ni - gne ne - pe - ren - ni cre - mer i - gne
cresc
p
f
Violoncellos somente
Bassos tutti

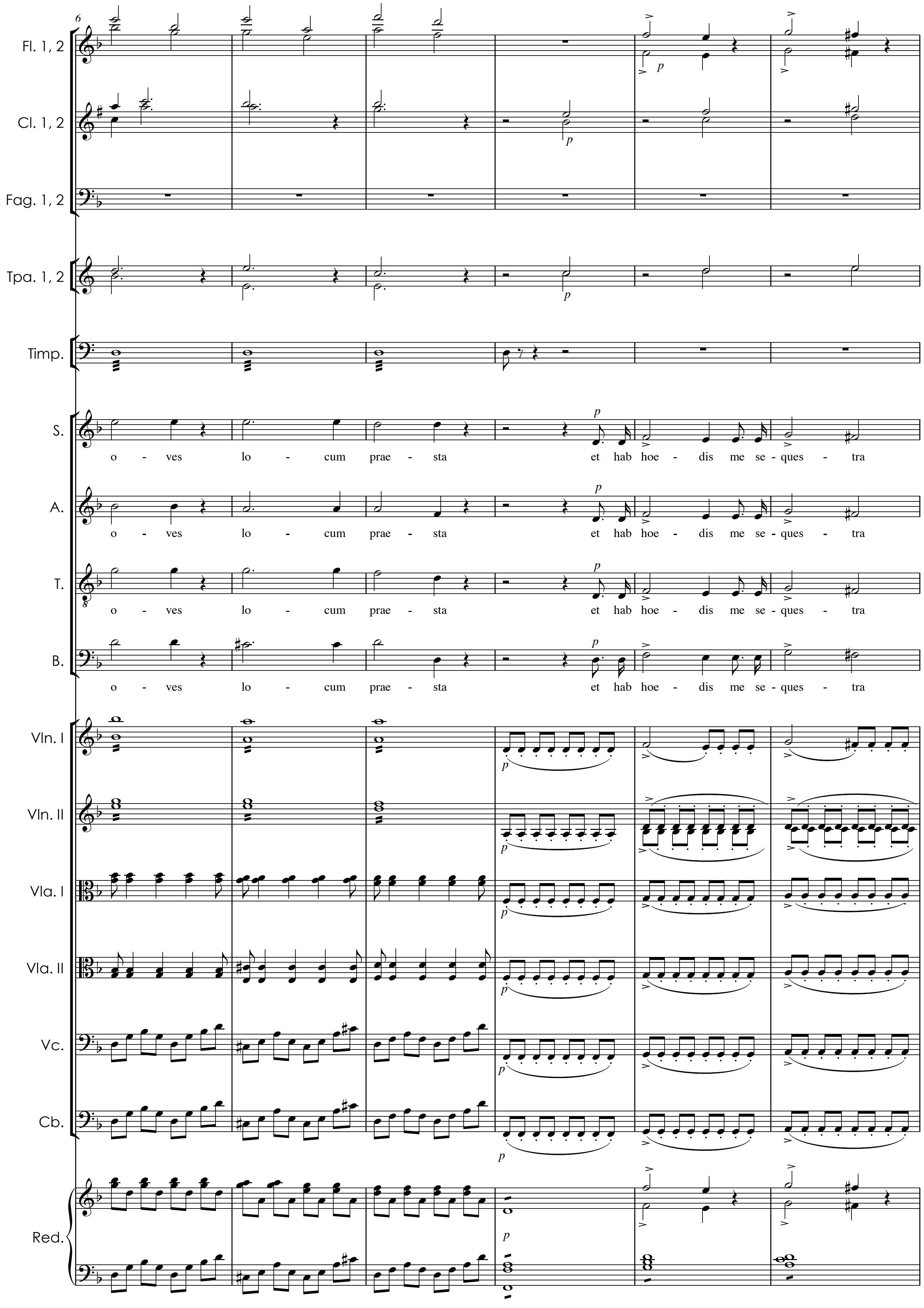

50
Fag. 1, 2
soli
S.
ne pe - ren - ni cre - mer i - - gne ne pe - ren - ni
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
57
Fag. 1, 2
S.
cre - mer i - gne.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
trêmulo
Cb.
trêmulo
Red.

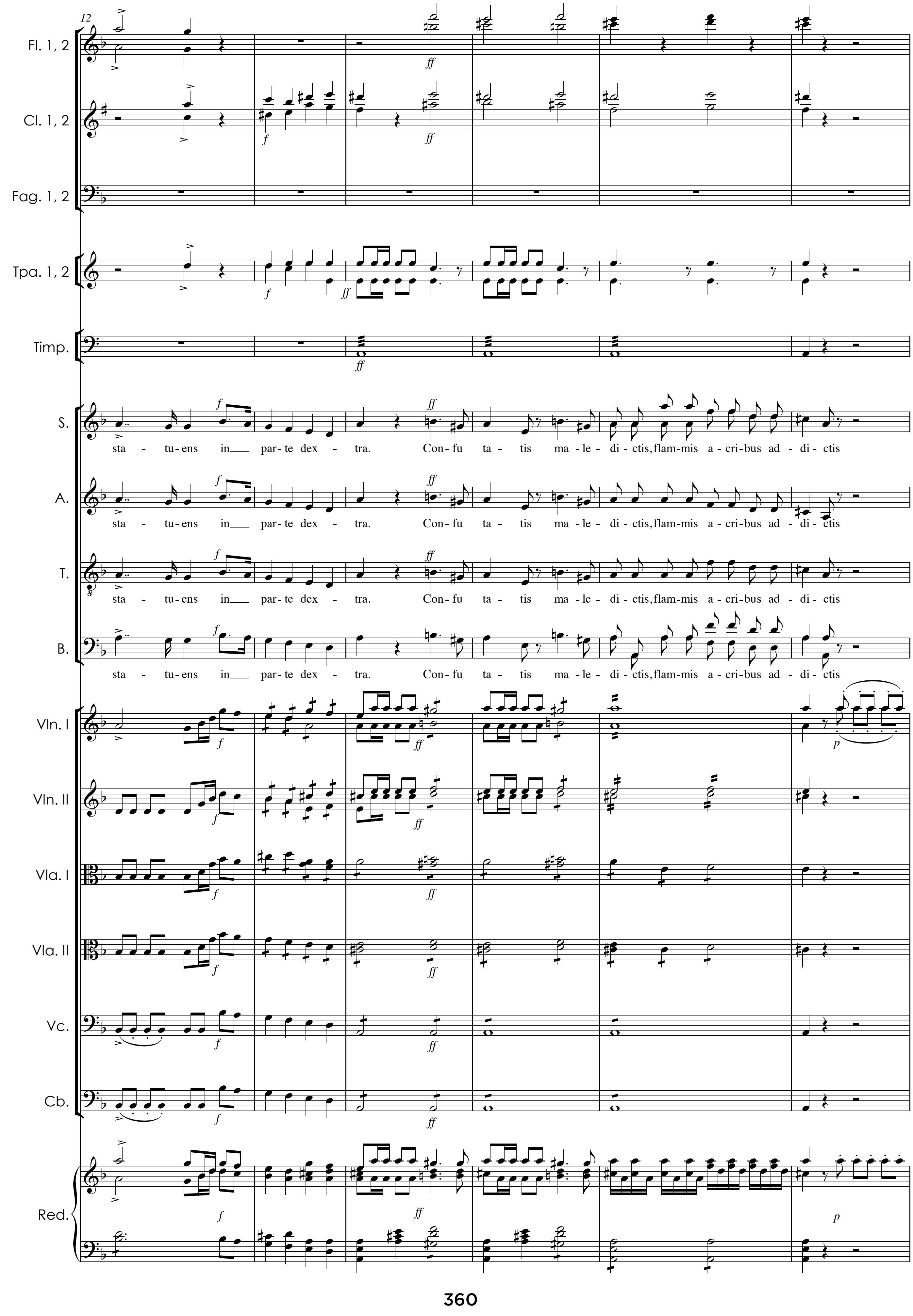
58

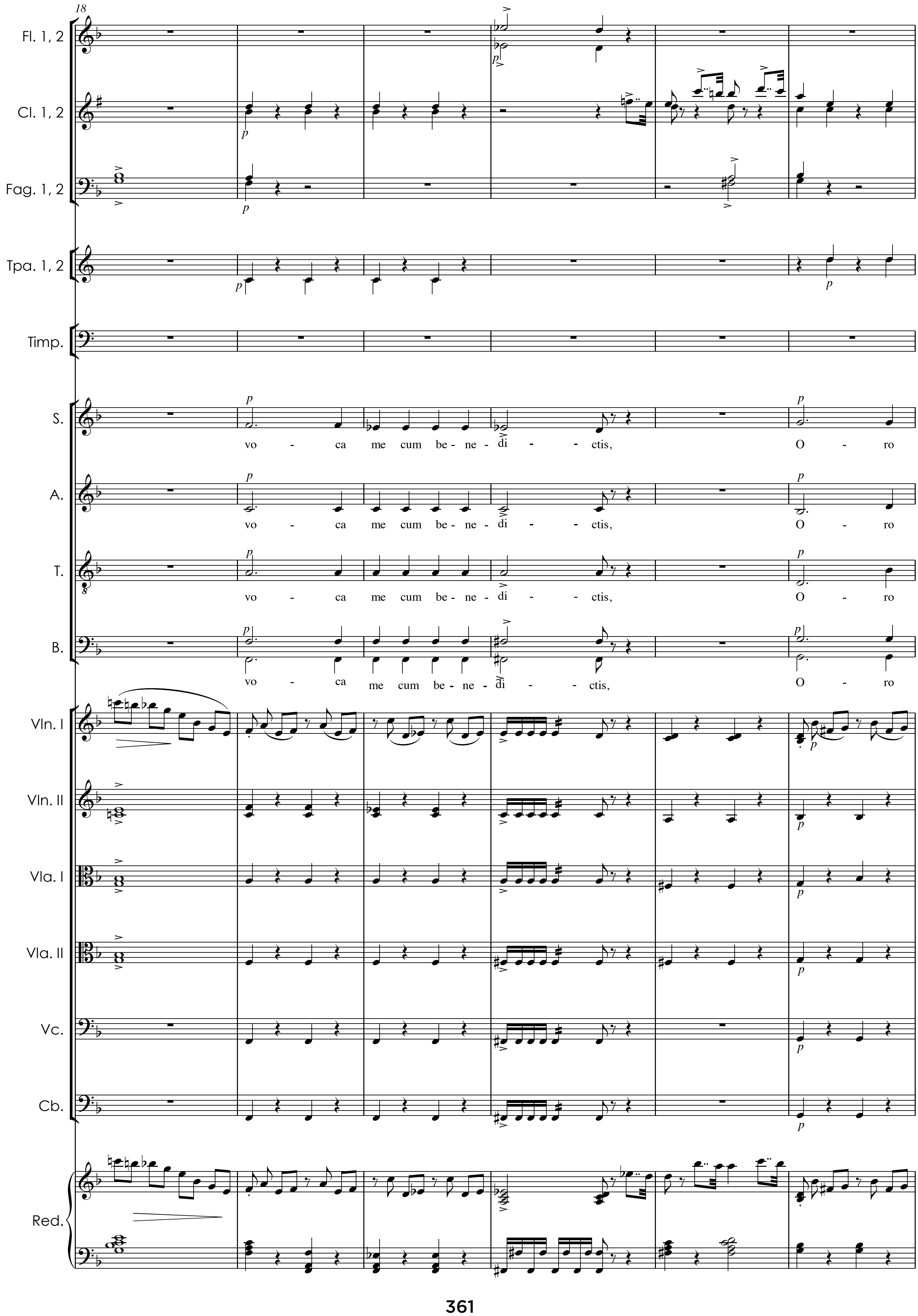
Missa dos Defuntos - José Mauricio Nunes Garcia

Inter Oves

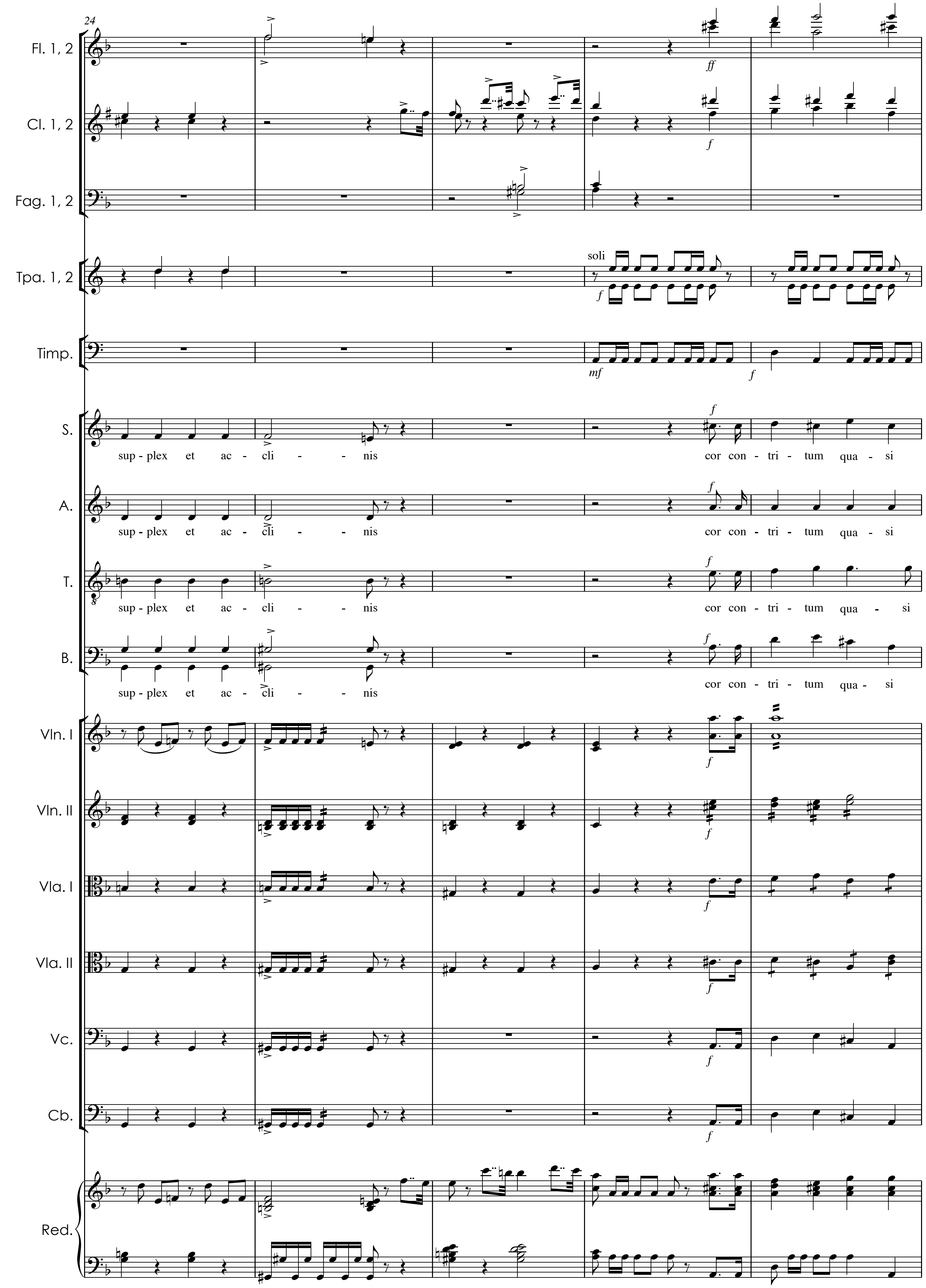


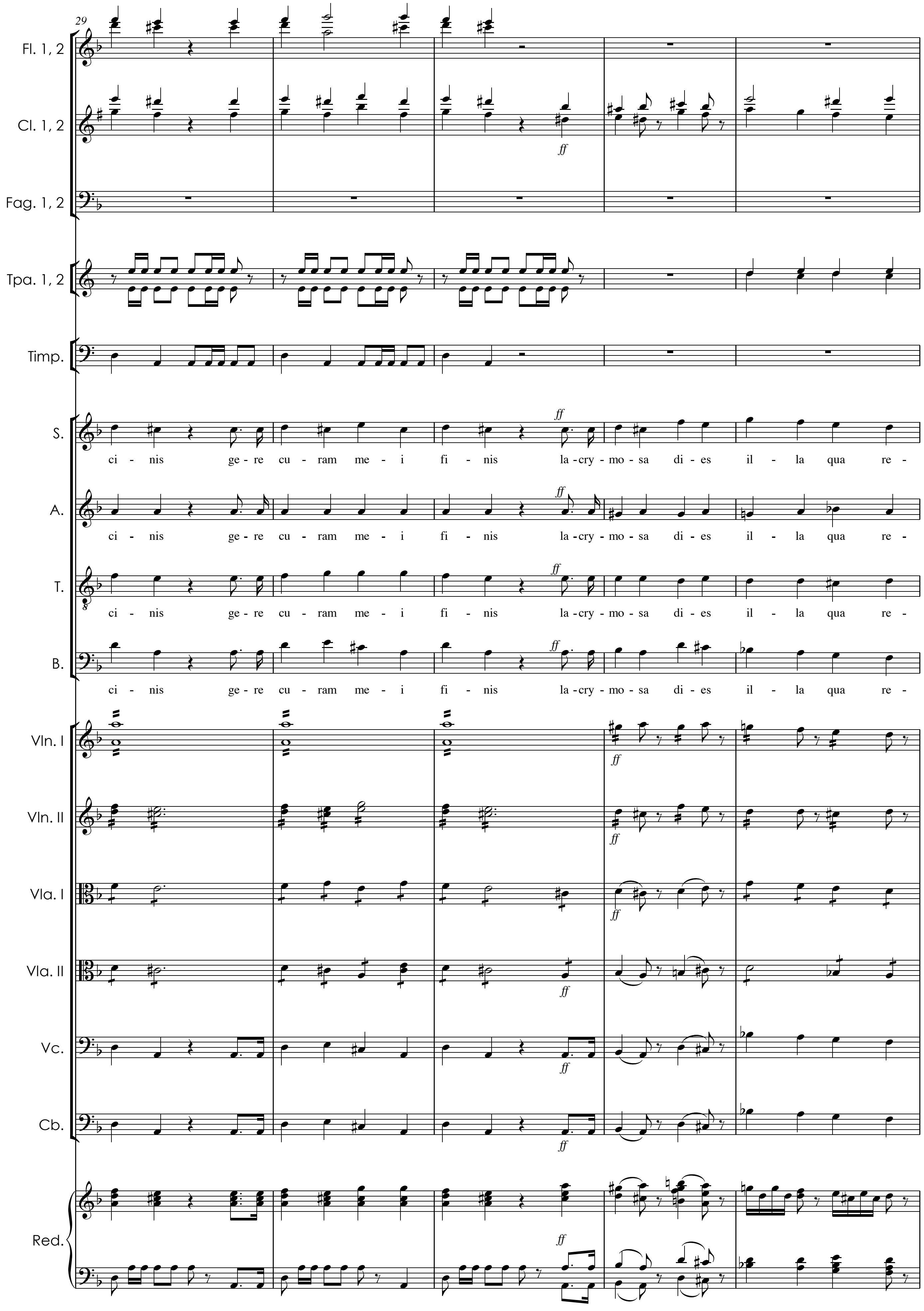

6
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
o - ves lo - cum prae - sta et hab hoe - dis me se - ques - tra
A.
o - ves lo - cum prae - sta et hab hoe - dis me se - ques - tra
T.
o - ves lo - cum prae - sta et hab hoe - dis me se - ques - tra
B.
o - ves lo - cum prae - sta et hab hoe - dis me se - ques - tra
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

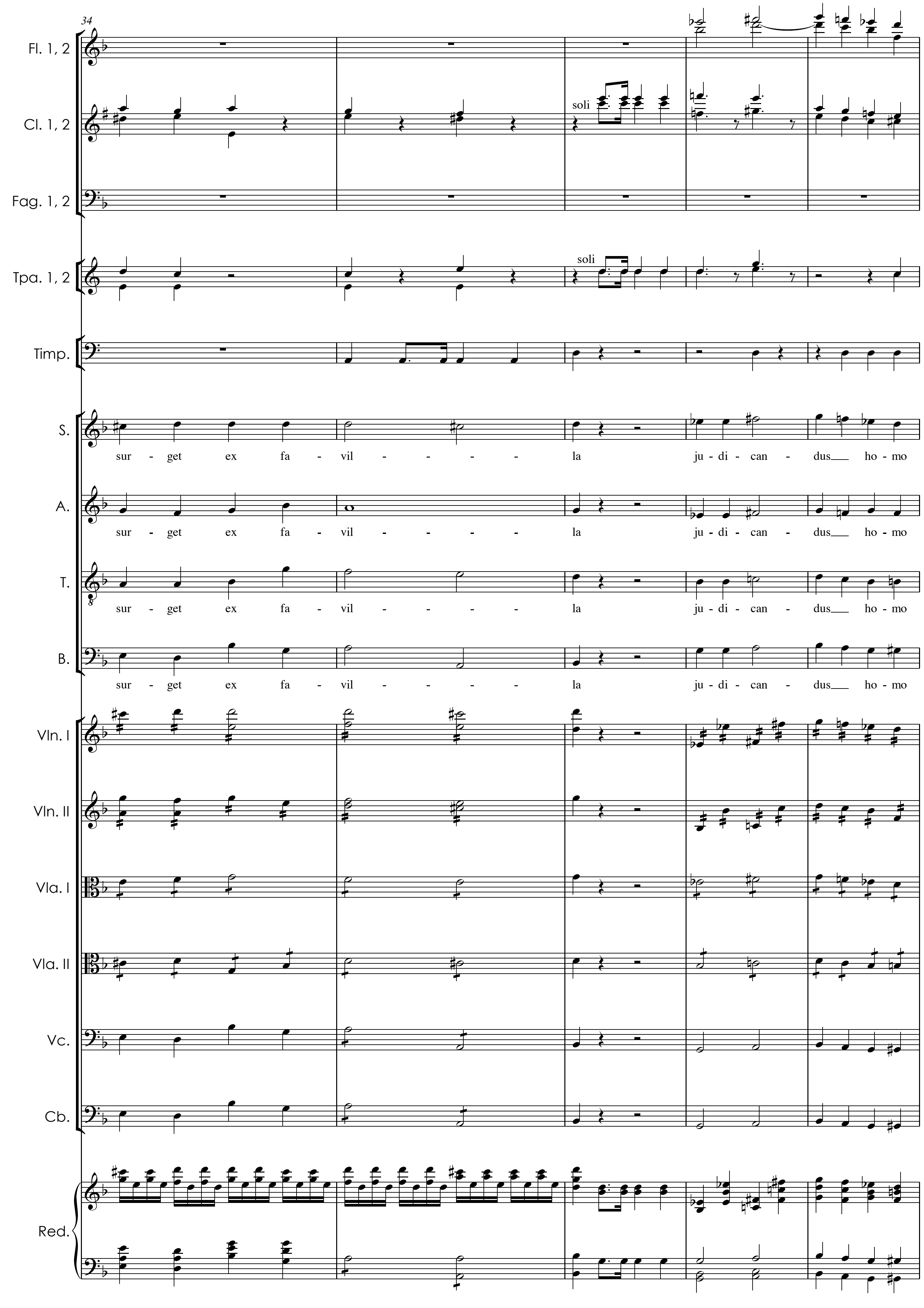

12
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
sta - tu-ens in___ par-te dex - tra. Con-fu ta - tis ma-le- di- ctis,flam-mis a-cri-bus ad- di- ctis
A.
sta - tu-ens in___ par-te dex - tra. Con-fu ta - tis ma-le- di- ctis,flam-mis a-cri-bus ad- di- ctis
T.
sta - tu-ens in___ par-te dex - tra. Con-fu ta - tis ma-le- di- ctis,flam-mis a-cri-bus ad- di- ctis
B.
sta - tu-ens in___ par-te dex - tra. Con-fu ta - tis ma-le- di- ctis,flam-mis a-cri-bus ad- di- ctis
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

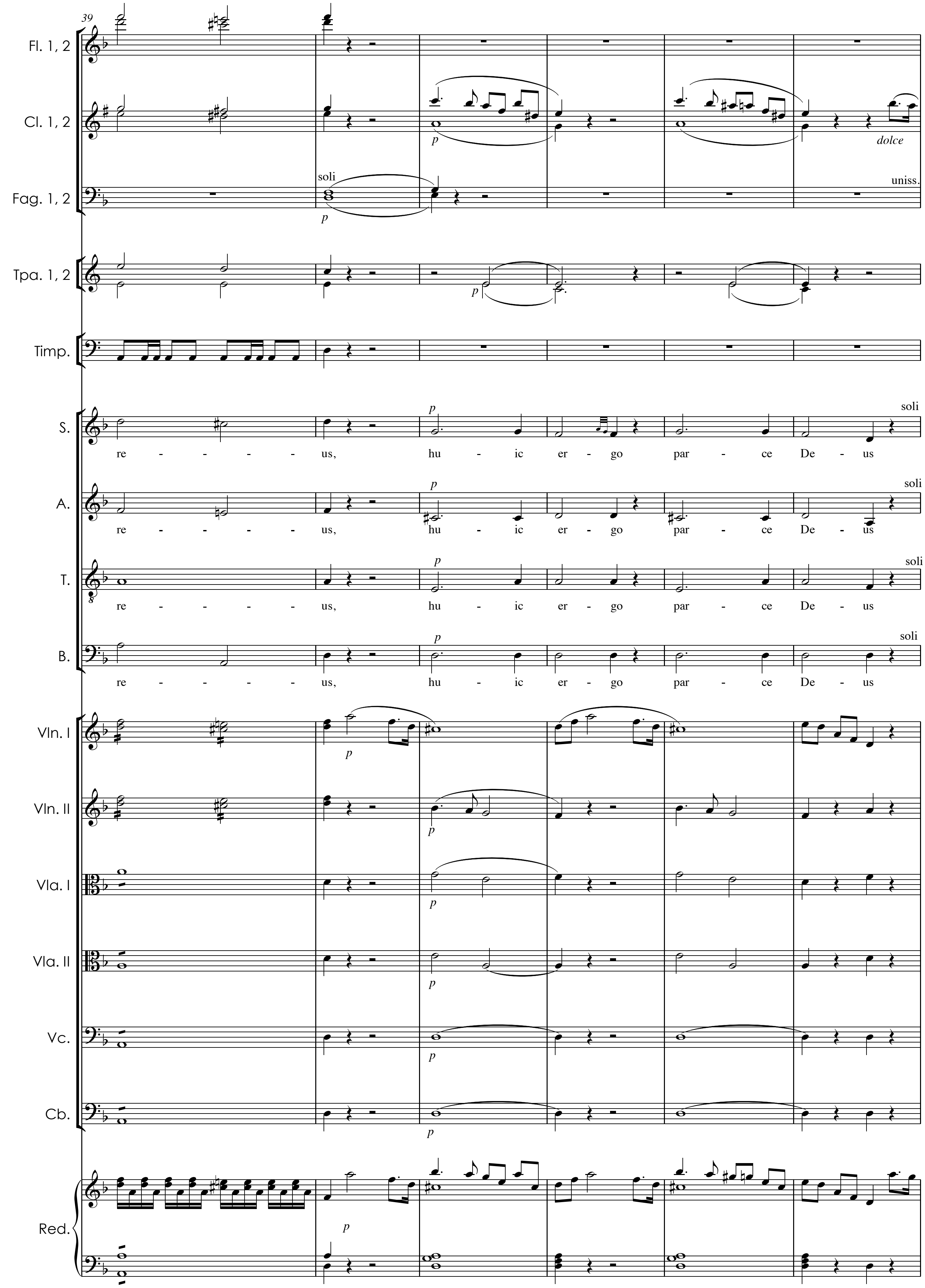

18
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
vo - ca me cum be - ne - di - - ctis, O - ro
A.
vo - ca me cum be - ne - di - - ctis, O - ro
T.
vo - ca me cum be - ne - di - - ctis, O - ro
B.
vo - ca me cum be - ne - di - - ctis, O - ro
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

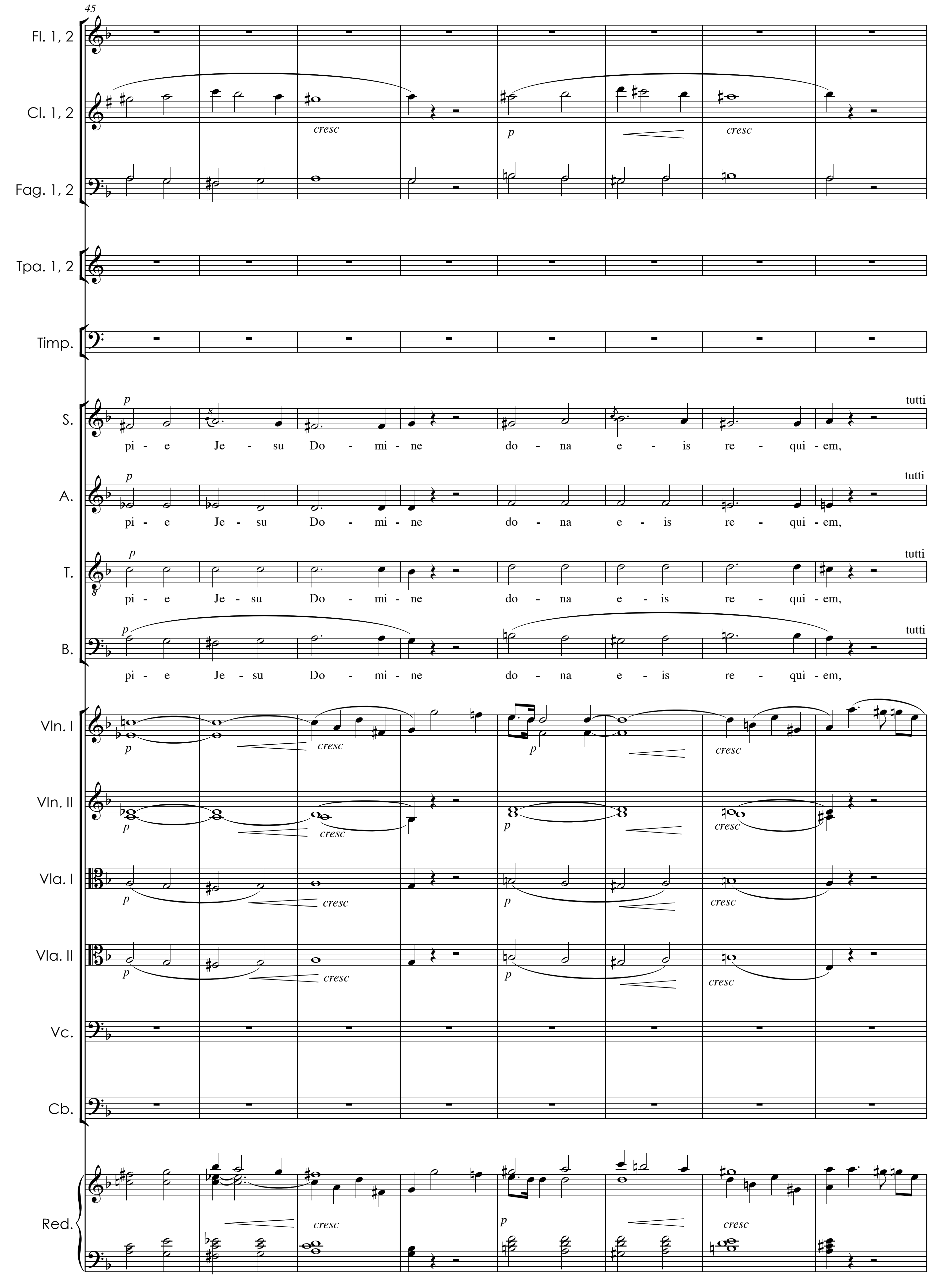
Missa dos Defuntos - José Mauricio Nunes Garcia

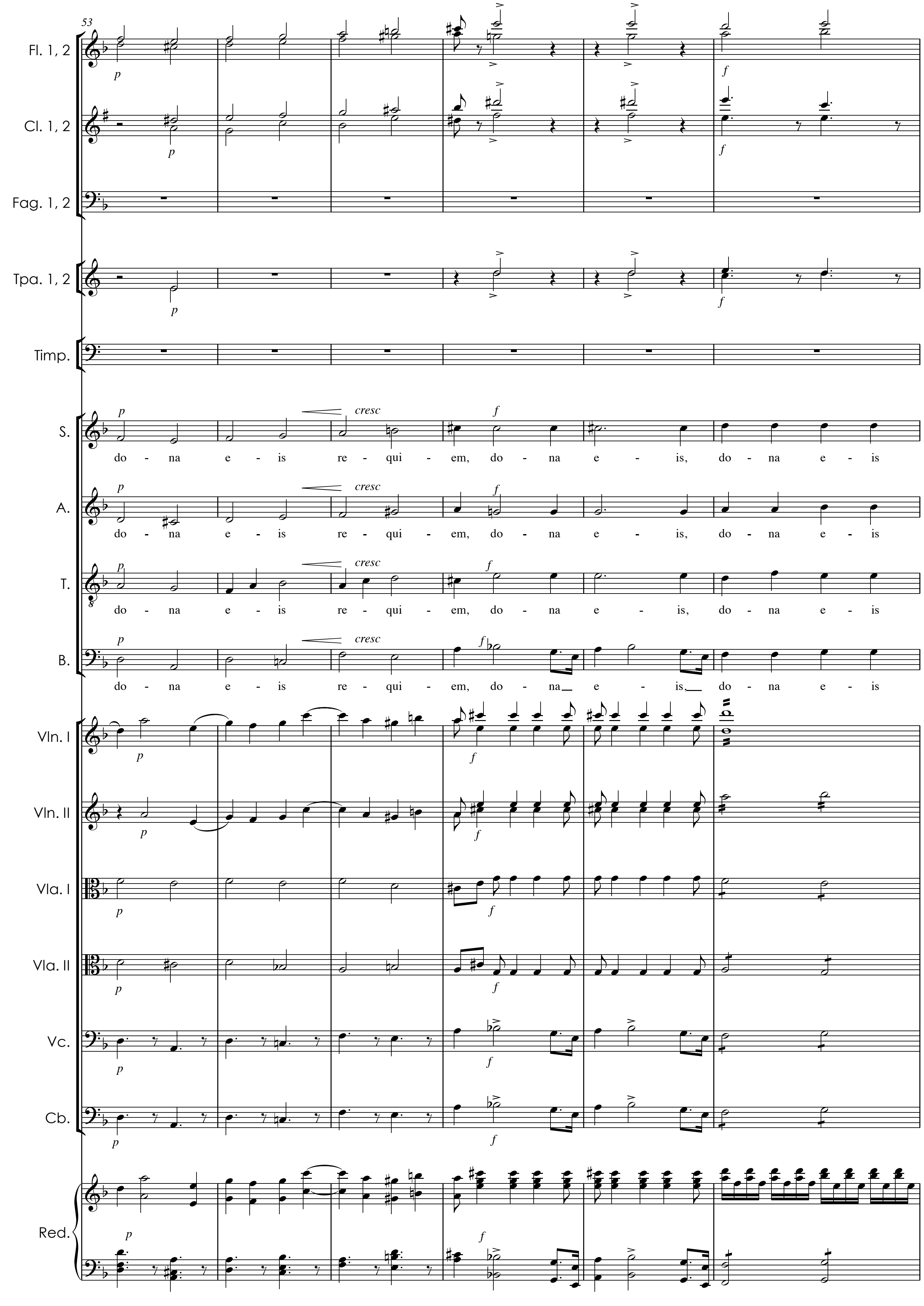


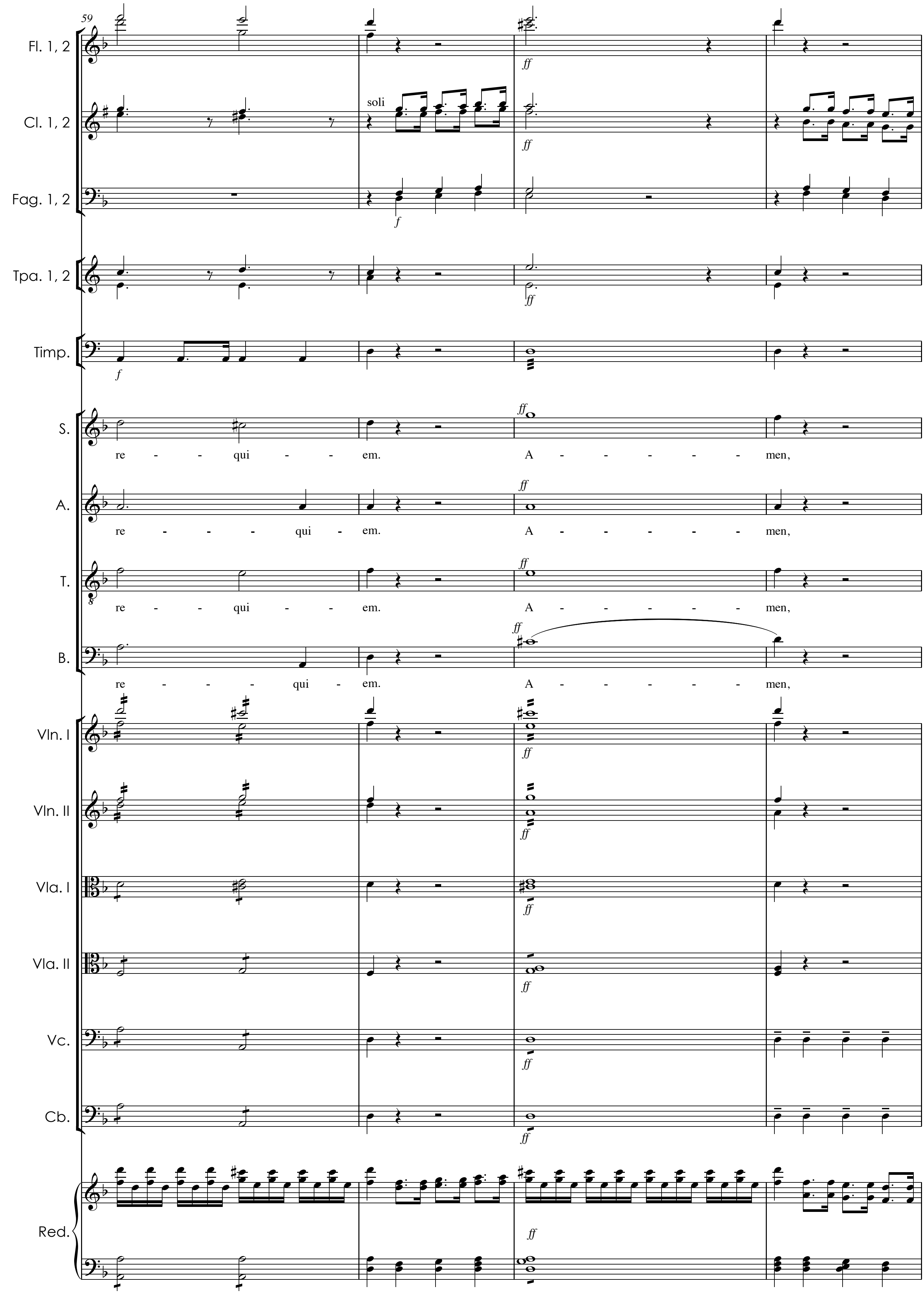

29
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
ci - nis ge - re cu - ram me - i fi - nis la - cry - mo - sa di - es il - la qua re -
A.
ci - nis ge - re cu - ram me - i fi - nis la - cry - mo - sa di - es il - la qua re -
T.
ci - nis ge - re cu - ram me - i fi - nis la - cry - mo - sa di - es il - la qua re -
B.
ci - nis ge - re cu - ram me - i fi - nis la - cry - mo - sa di - es il - la qua re -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

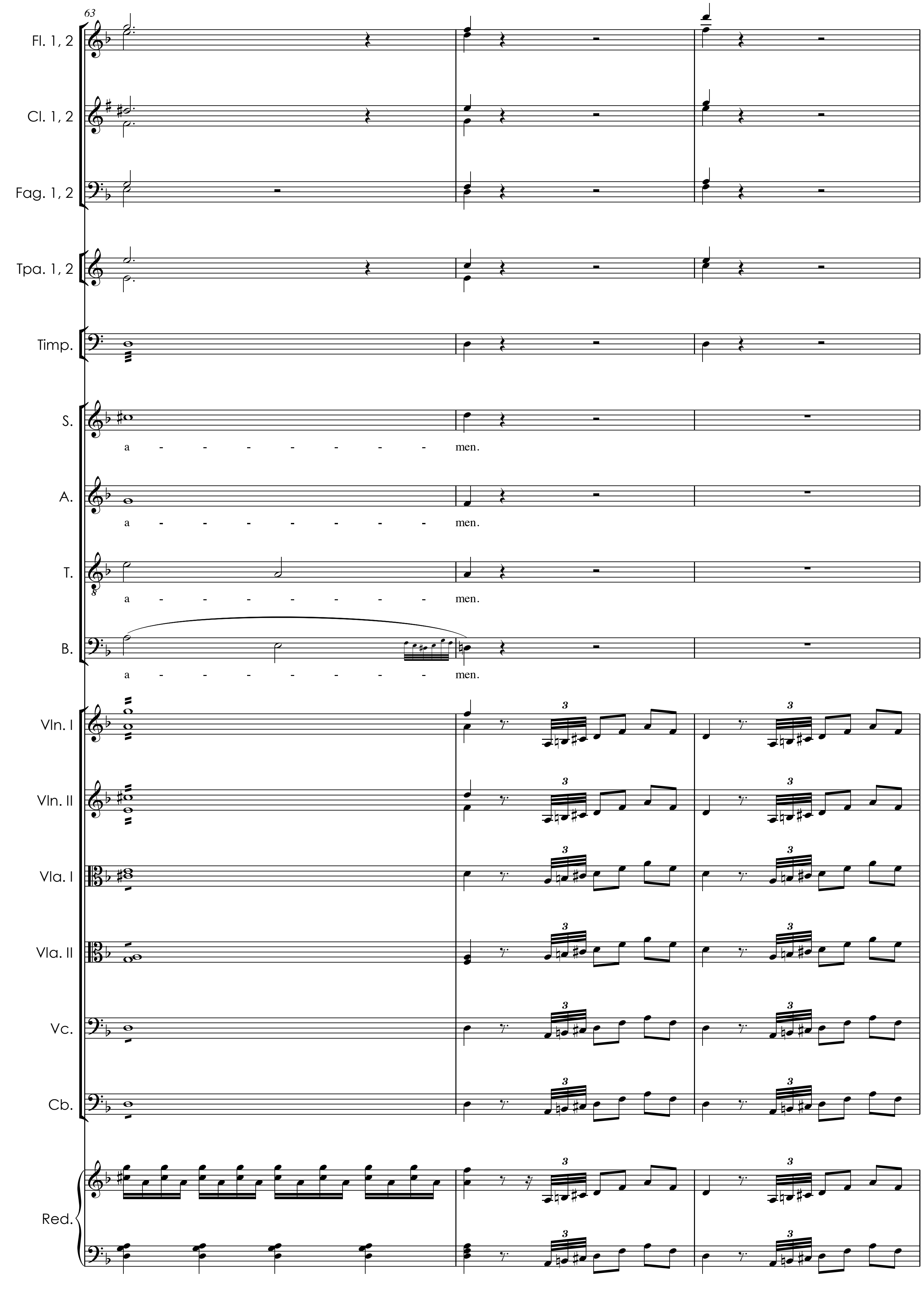

34
Fl. 1, 2
Cl. 1, 2
soli
Fag. 1, 2
Tpa. 1, 2
soli
Timp.
S.
sur - get ex fa - vil - - - - - la ju - di - can - dus ho - mo
A.
sur - get ex fa - vil - - - - - la ju - di - can - dus ho - mo
T.
sur - get ex fa - vil - - - - - la ju - di - can - dus ho - mo
B.
sur - get ex fa - vil - - - - - la ju - di - can - dus ho - mo
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

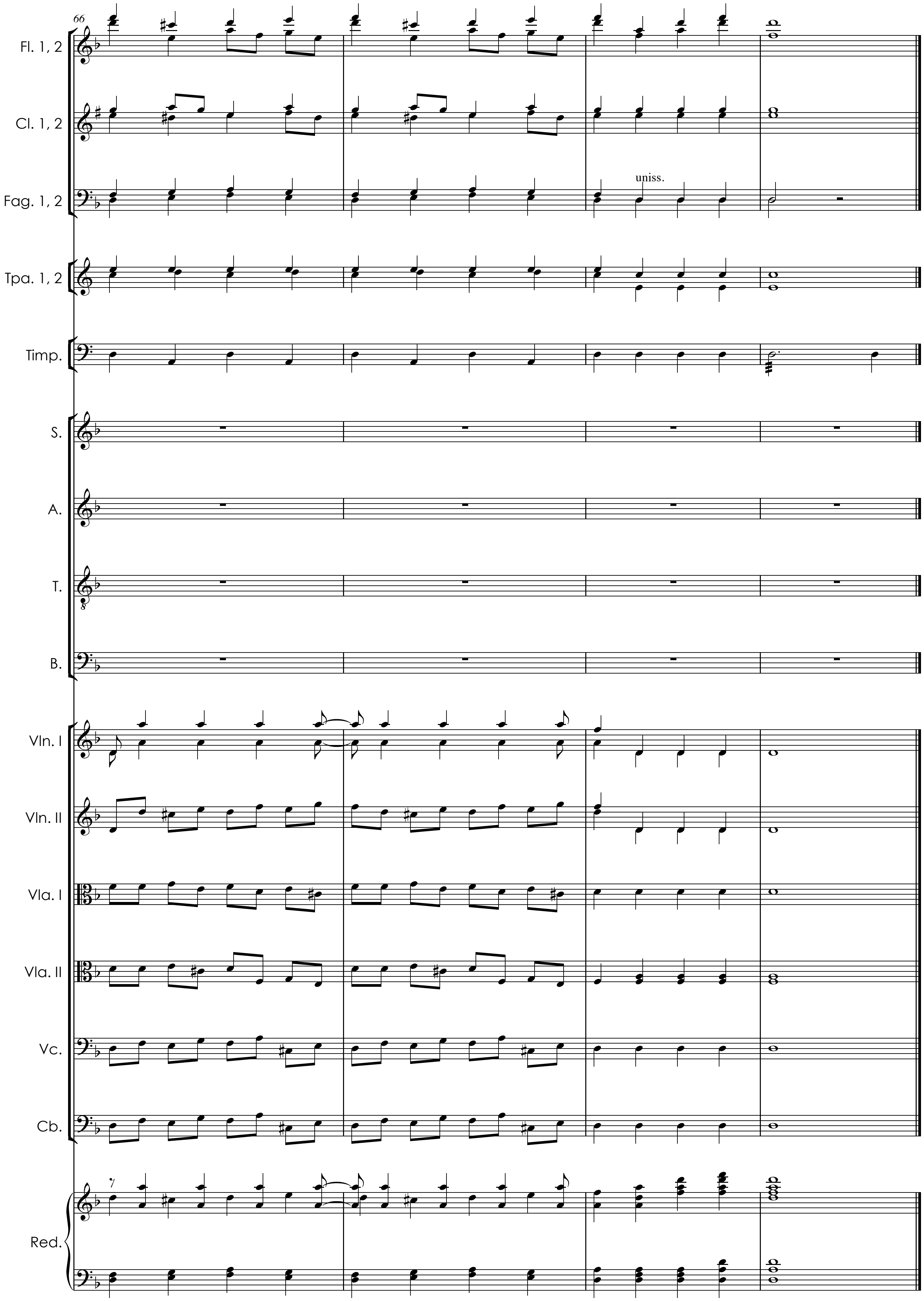

39
Fl. 1, 2
Cl. 1, 2
p
dolce
Fag. 1, 2
soli
p
uniss.
Tpa. 1, 2
p
Timp.
S.
p
soli
re - - - - - us, hu - ic er - go par - ce De - us
A.
p
soli
re - - - - - us, hu - ic er - go par - ce De - us
T.
p
soli
re - - - - - us, hu - ic er - go par - ce De - us
B.
p
soli
re - - - - - us, hu - ic er - go par - ce De - us
Vln. I
p
Vln. II
p
Vla. I
p
Vla. II
p
Vc.
p
Cb.
p
Red.
p


45
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
pi - e Je - su Do - mi - ne do - na e - is re - qui - em,
A.
pi - e Je - su Do - mi - ne do - na e - is re - qui - em,
T.
pi - e Je - su Do - mi - ne do - na e - is re - qui - em,
B.
pi - e Je - su Do - mi - ne do - na e - is re - qui - em,
tutti
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc


53
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
do - na e - is re - qui - em, do - na e - is, do - na e - is
A.
do - na e - is re - qui - em, do - na e - is, do - na e - is
T.
do - na e - is re - qui - em, do - na e - is, do - na e - is
B.
do - na e - is re - qui - em, do - na e - is do - na e - is
cresc
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


59
Fl. 1, 2
Cl. 1, 2
soli
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
re - - qui - - - em. A - - - - - - men,
A.
re - - - - qui - em. A - - - - - - men,
T.
re - - qui - - - em. A - - - - - - men,
B.
re - - - - qui - em. A - - - - - - men,
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


63
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
a - - - - - - - - men.
A.
a - - - - - - - - men.
T.
a - - - - - - - - men.
B.
a - - - - - - - - men.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


66
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
uniss.
Tpa. 1, 2
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

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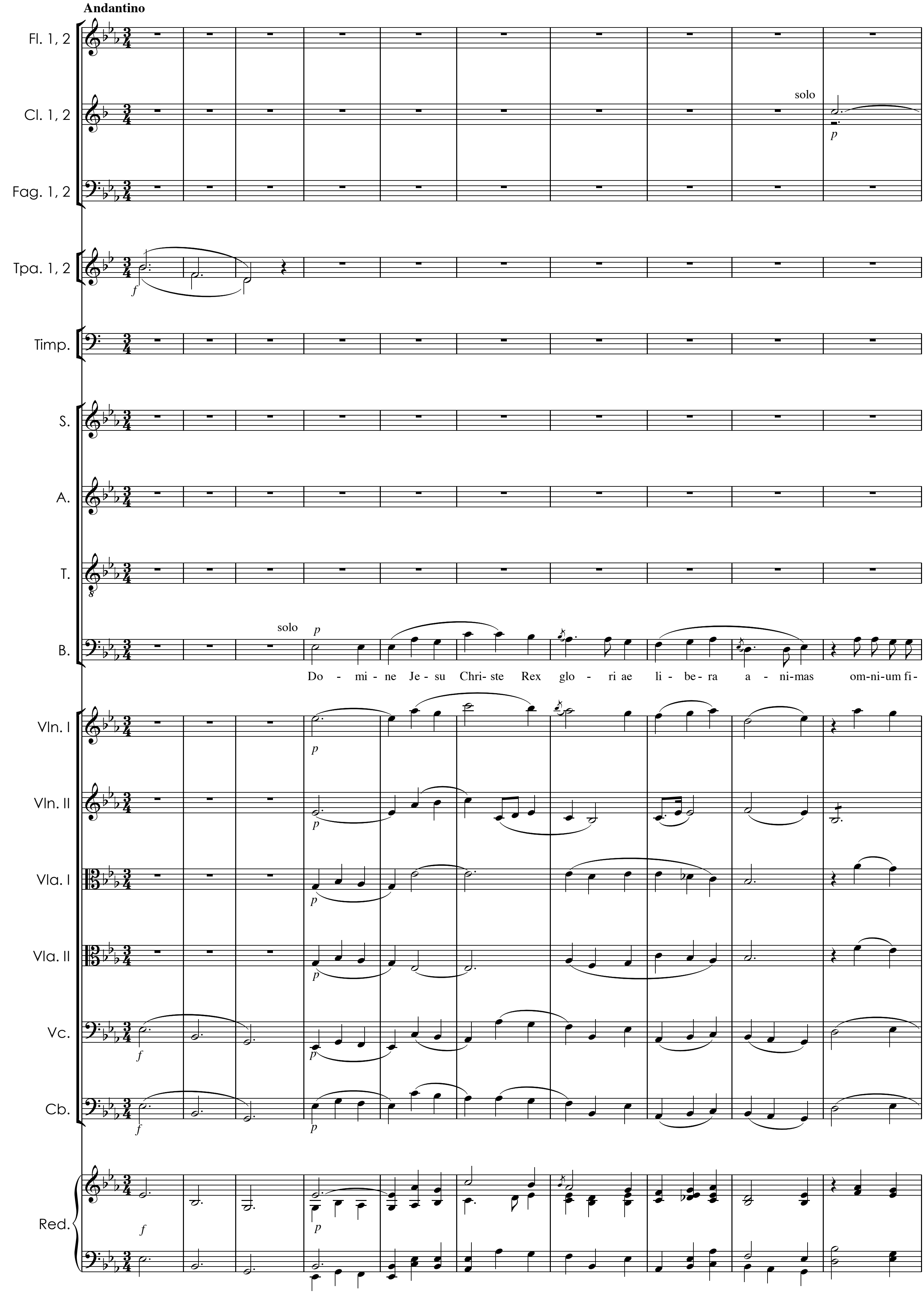
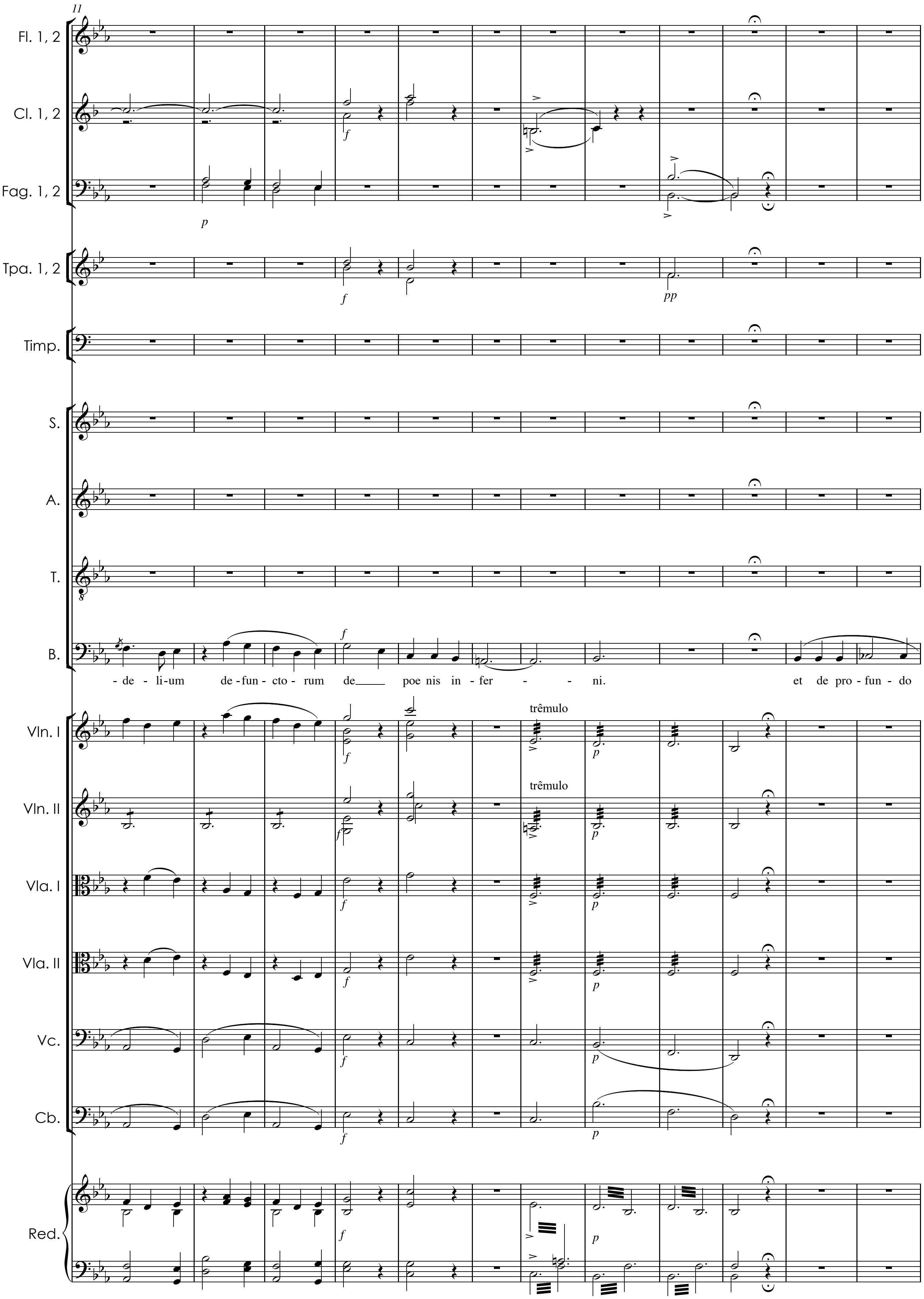
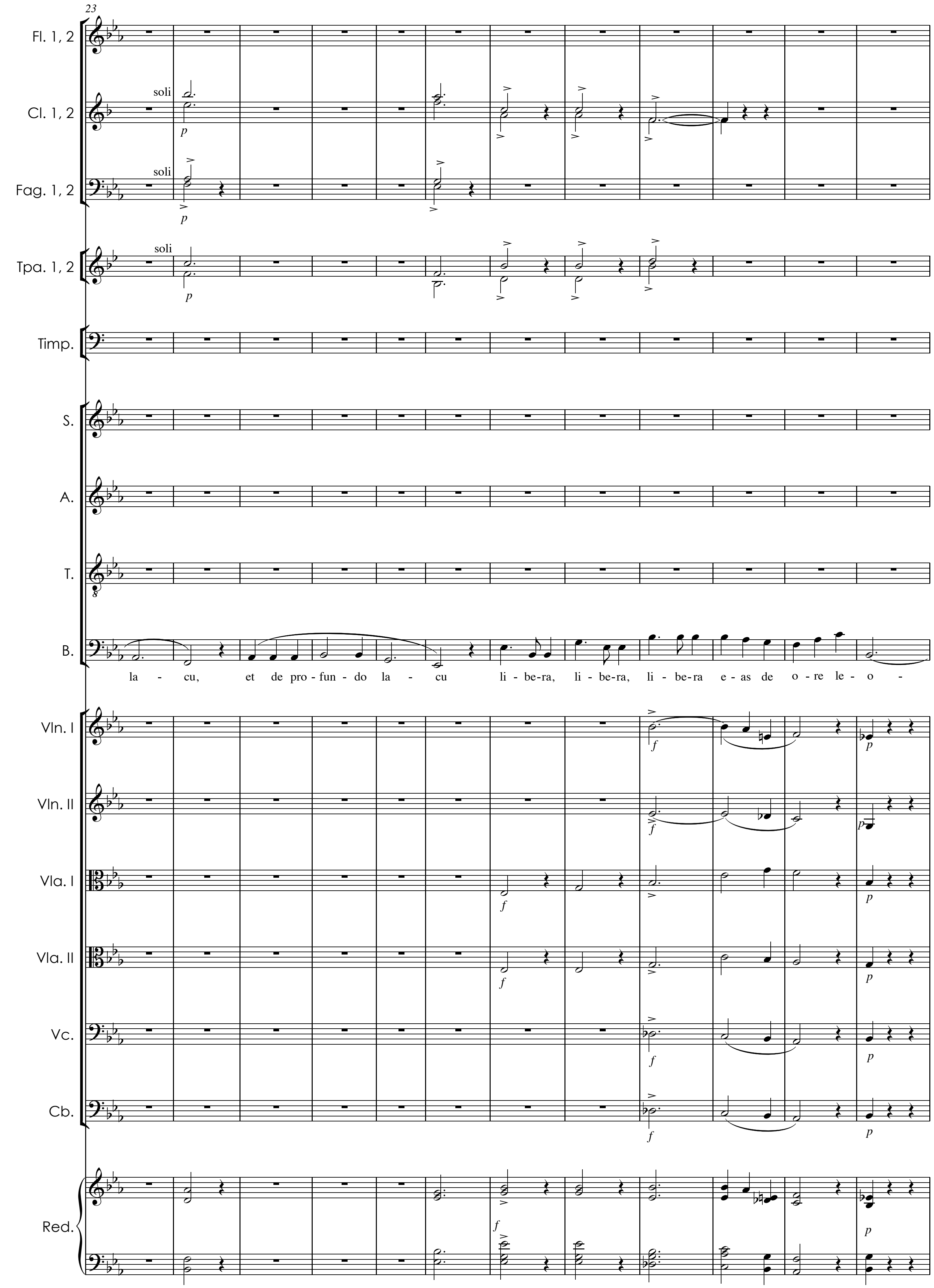
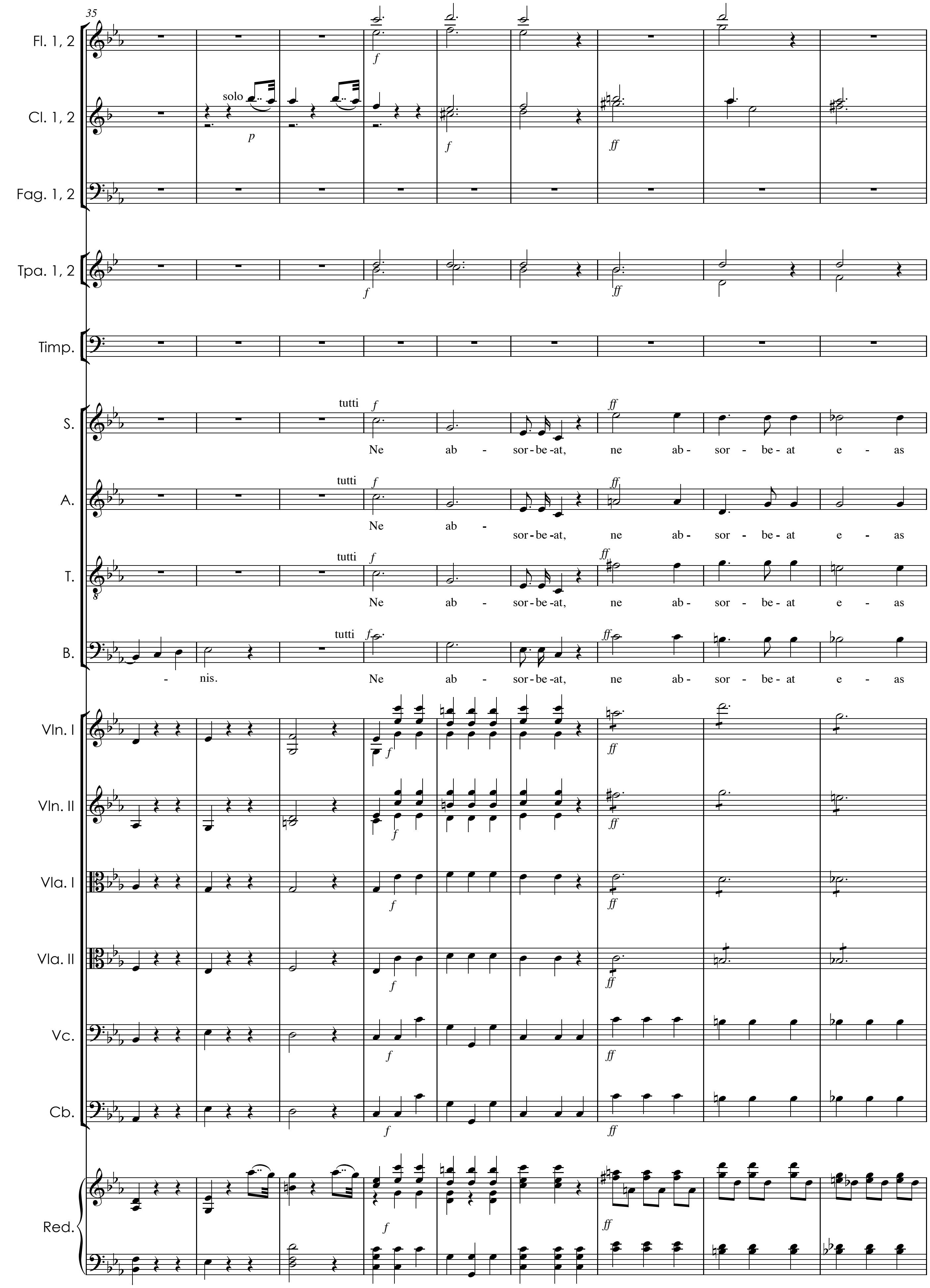
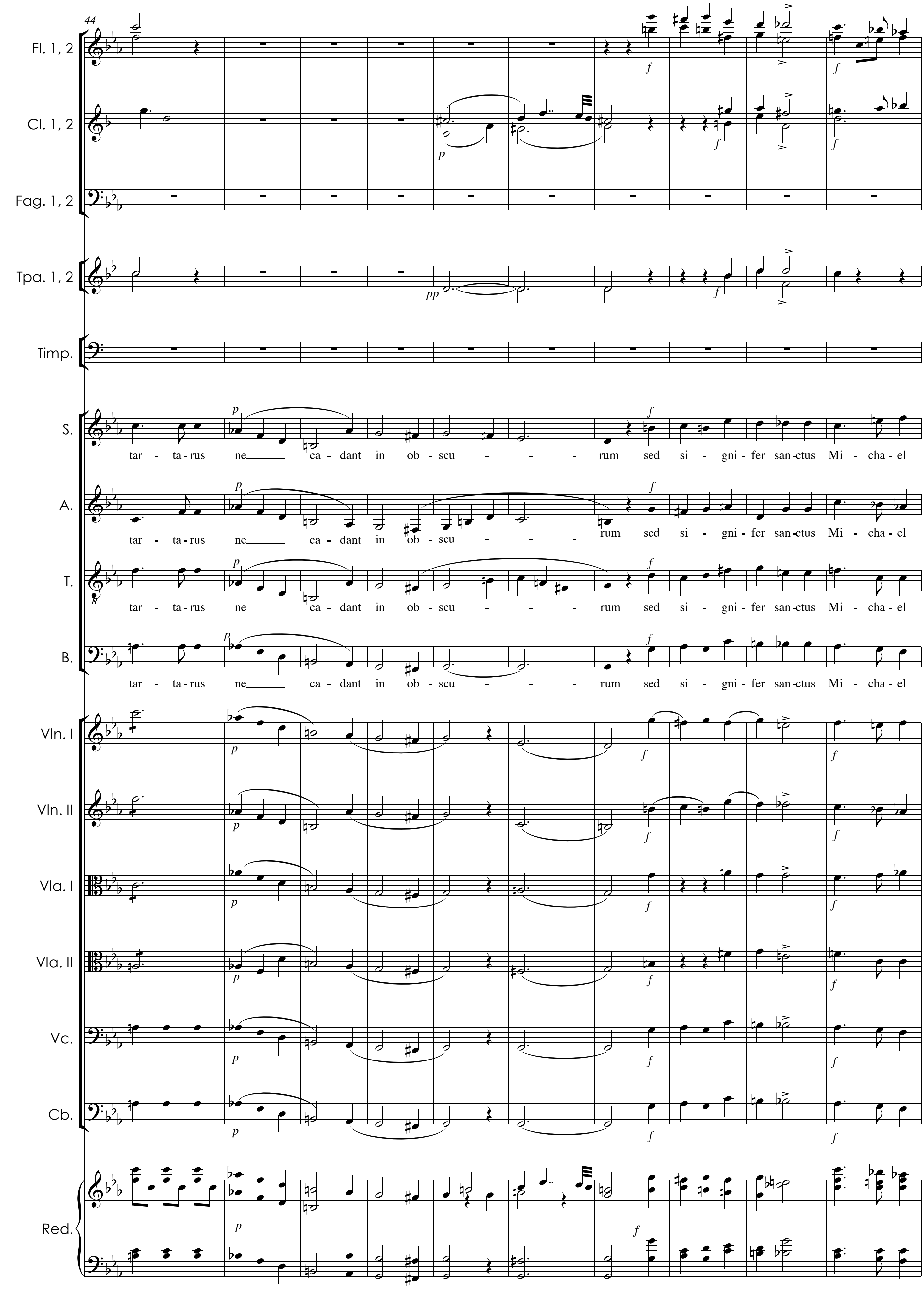
Offertorio

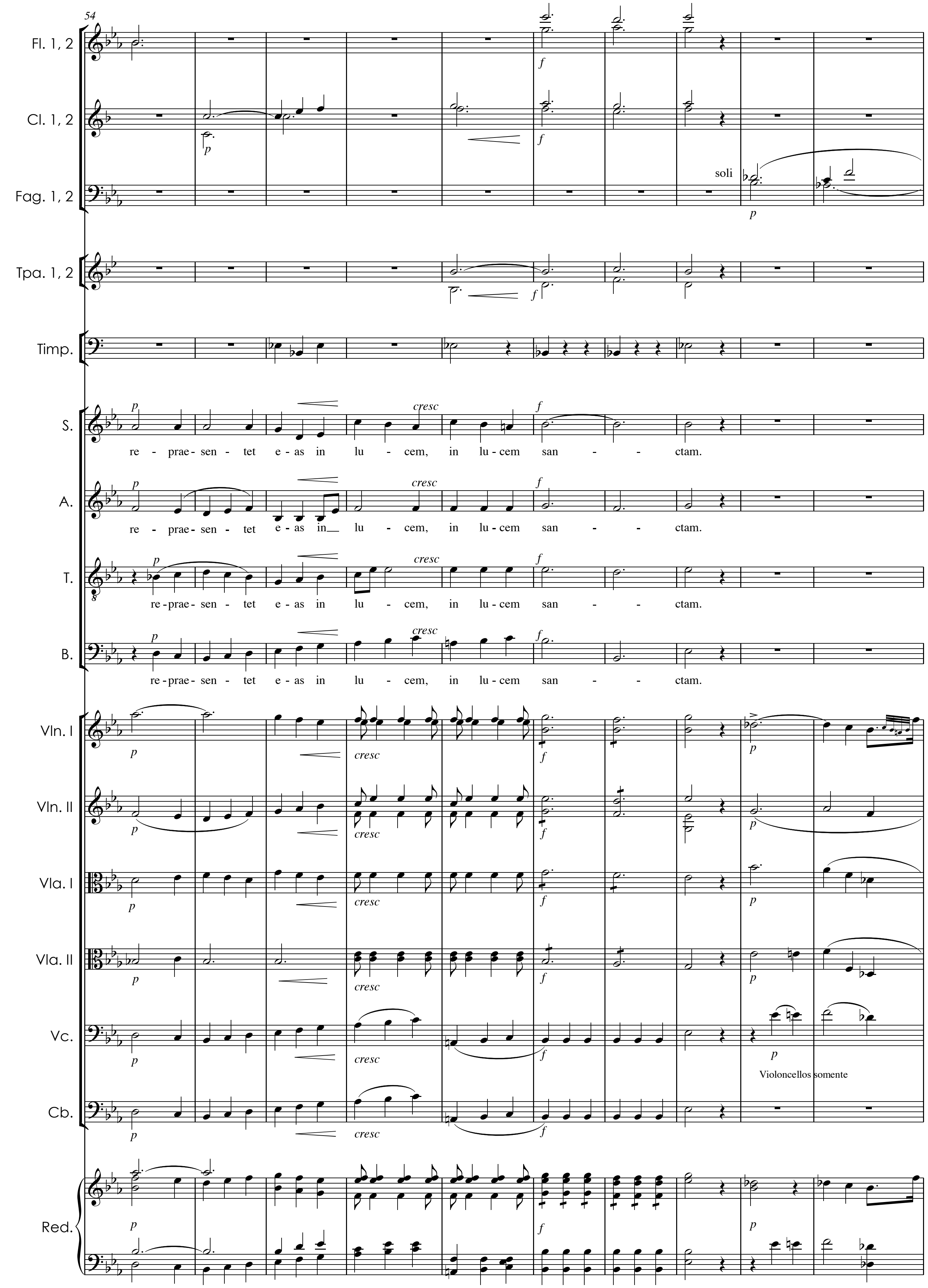


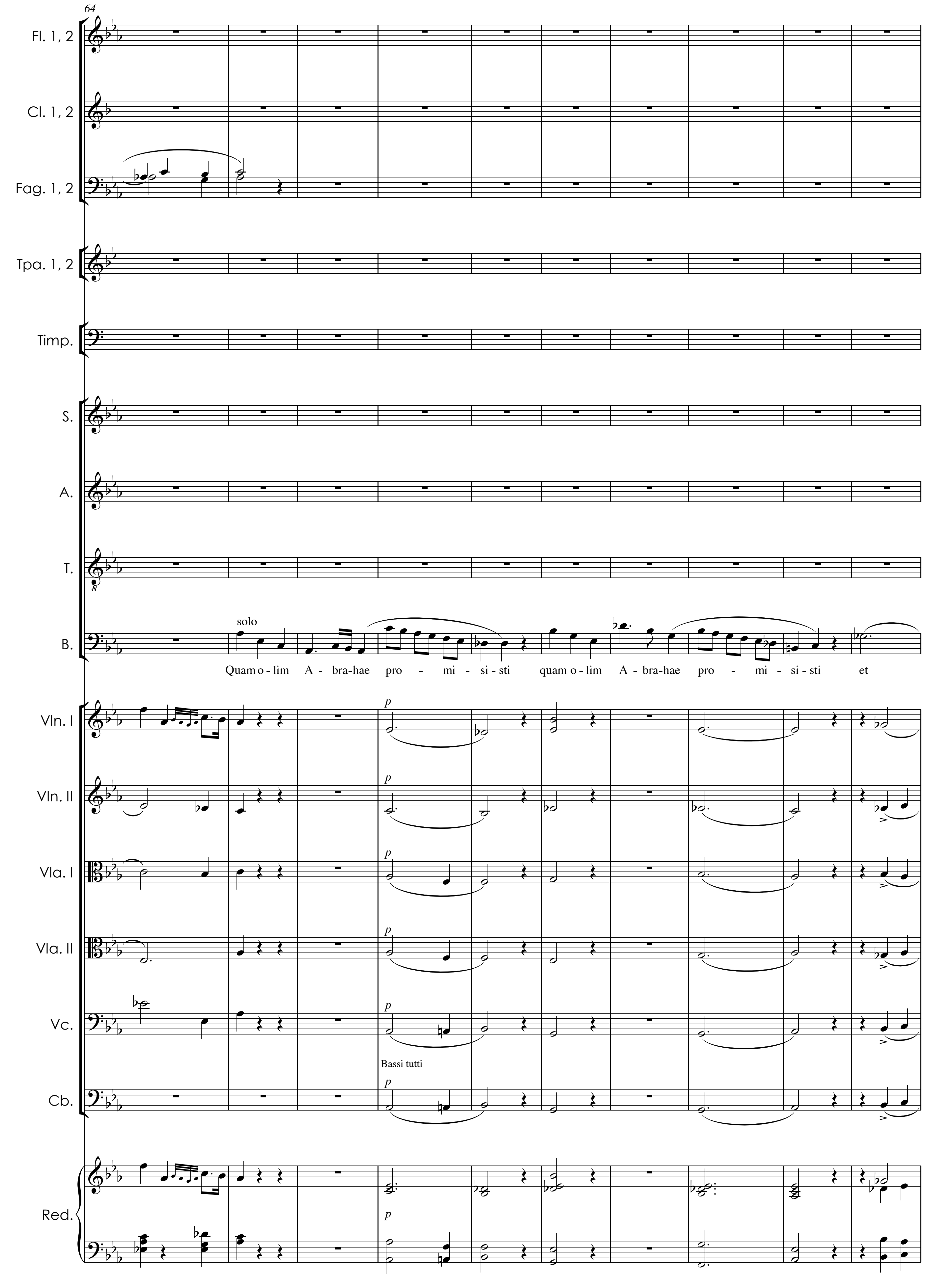

11
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
- de - li-um de - fun - cto - rum de poe nis in - fer - - ni. et de pro - fun - do
Vln. I
trêmulo
Vln. II
trêmulo
Vla. I
Vla. II
Vc.
Cb.
Red.

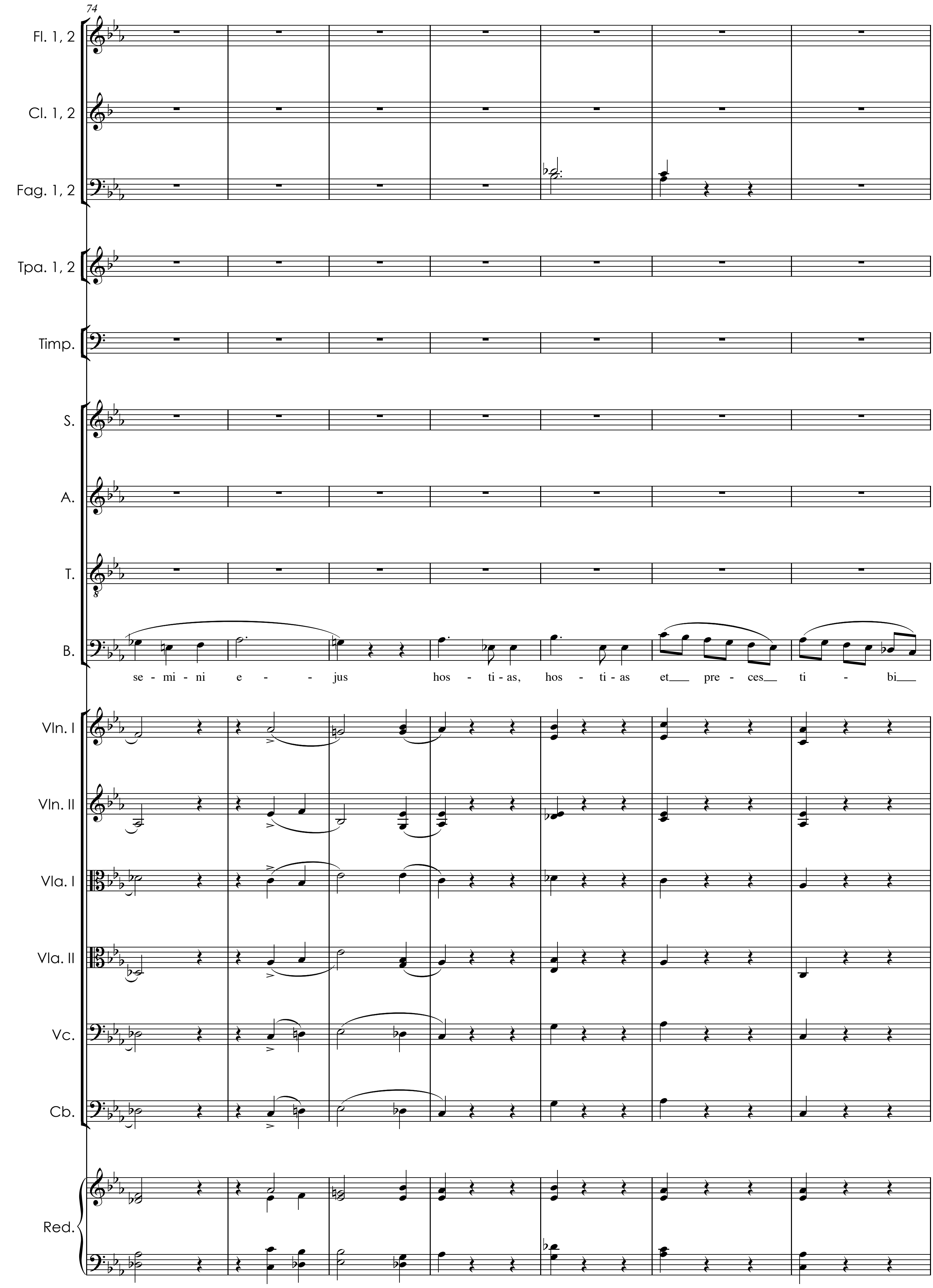

23
Fl. 1, 2
Cl. 1, 2
soli
Fag. 1, 2
soli
Tpa. 1, 2
soli
Timp.
S.
A.
T.
B.
la - cu, et de pro - fun - do la - cu li - be - ra, li - be - ra, li - be - ra e - as de o - re le - o -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

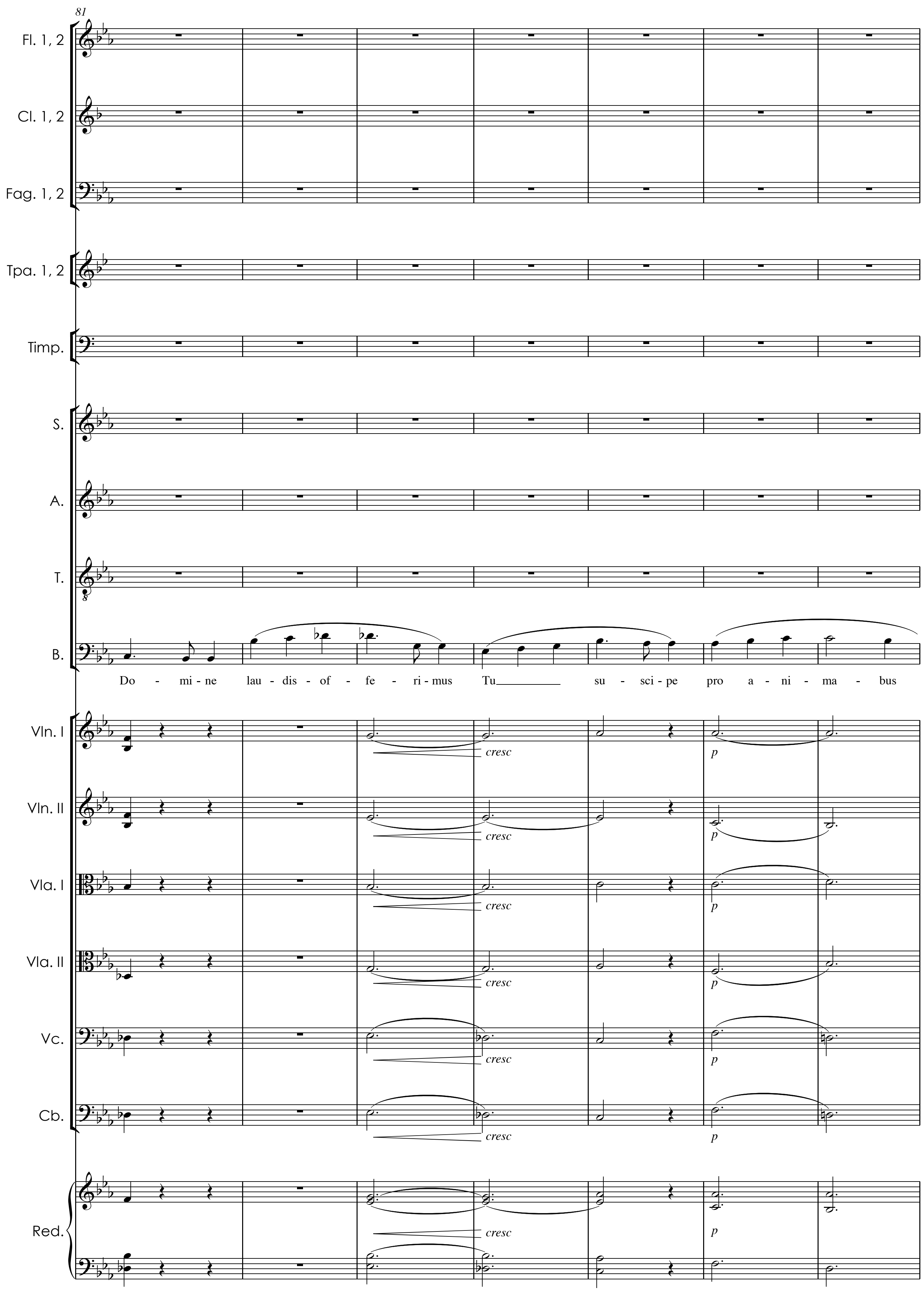

35
Fl. 1, 2
Cl. 1, 2
solo
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
tutti
Ne ab - sor-be-at, ne ab- sor - be- at e - as
A.
tutti
Ne ab - sor-be-at, ne ab- sor - be- at e - as
T.
tutti
Ne ab - sor-be-at, ne ab- sor - be- at e - as
B.
tutti
- nis. Ne ab - sor-be-at, ne ab- sor - be- at e - as
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

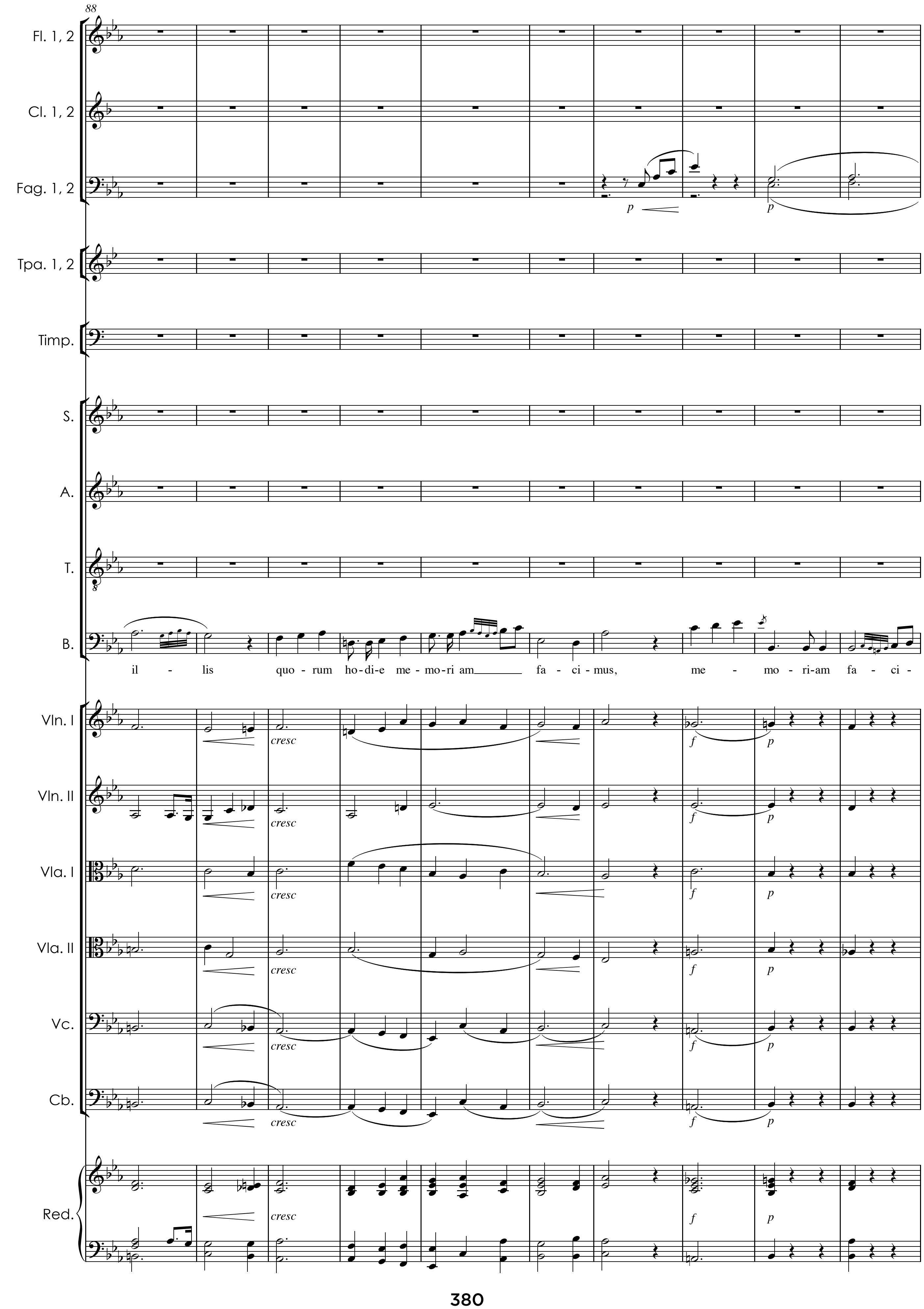

44
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
tar - ta-rus ne ca - dant in ob - scu - - - - rum sed si - gni - fer san-ctus Mi - cha - el
A.
tar - ta-rus ne ca - dant in ob - scu - - - - rum sed si - gni - fer san-ctus Mi - cha - el
T.
tar - ta-rus ne ca - dant in ob - scu - - - - rum sed si - gni - fer san-ctus Mi - cha - el
B.
tar - ta-rus ne ca - dant in ob - scu - - - - rum sed si - gni - fer san-ctus Mi - cha - el
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

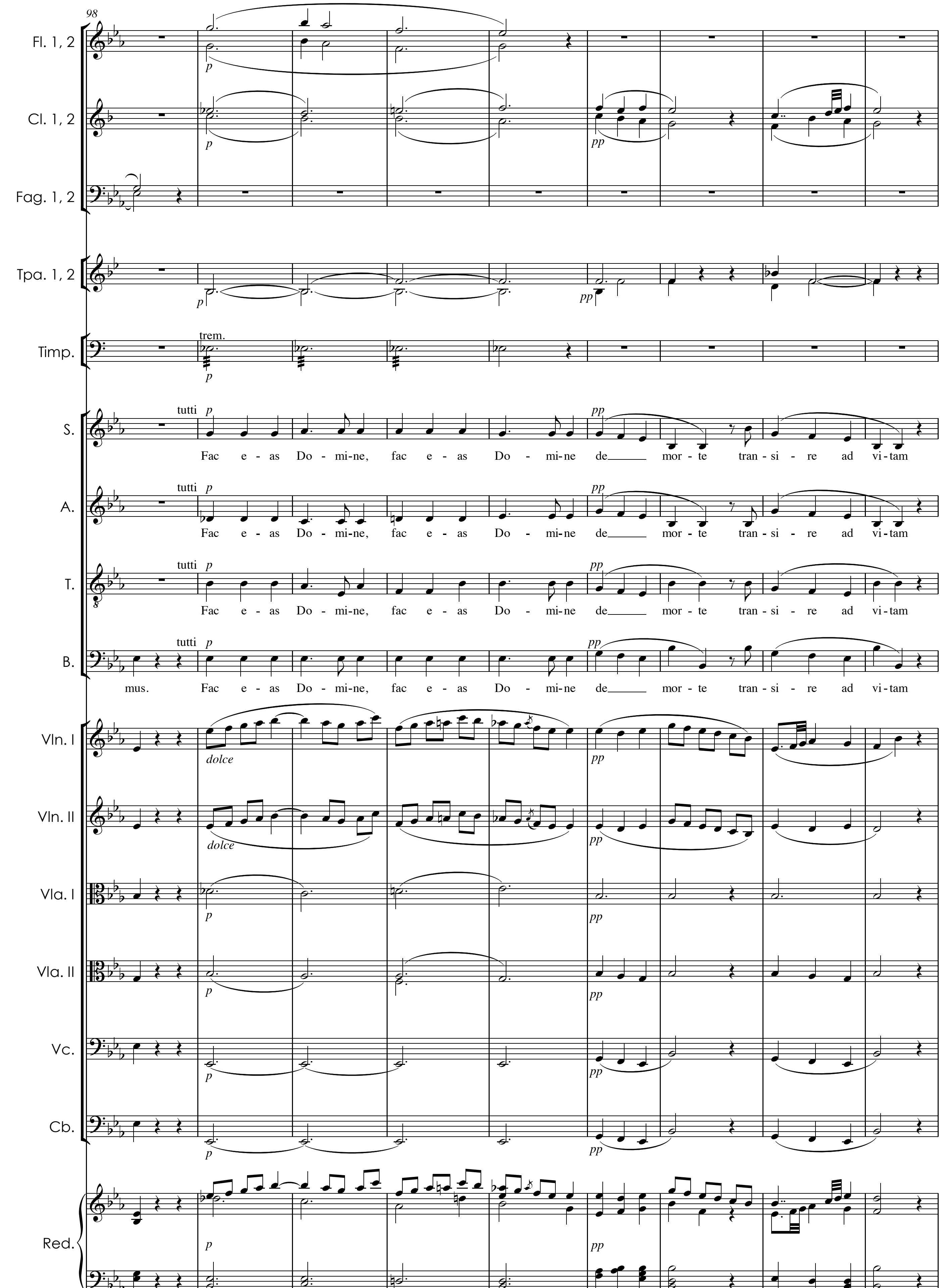

54
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
soli
Tpa. 1, 2
Timp.
S.
re - prae- sen - tet e - as in lu - cem, in lu - cem san - - ctam.
A.
re - prae- sen - tet e - as in lu - cem, in lu - cem san - - ctam.
T.
re - prae- sen - tet e - as in lu - cem, in lu - cem san - - ctam.
B.
re - prae- sen - tet e - as in lu - cem, in lu - cem san - - ctam.
cresc
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Violoncellos somente
Cb.
Red.

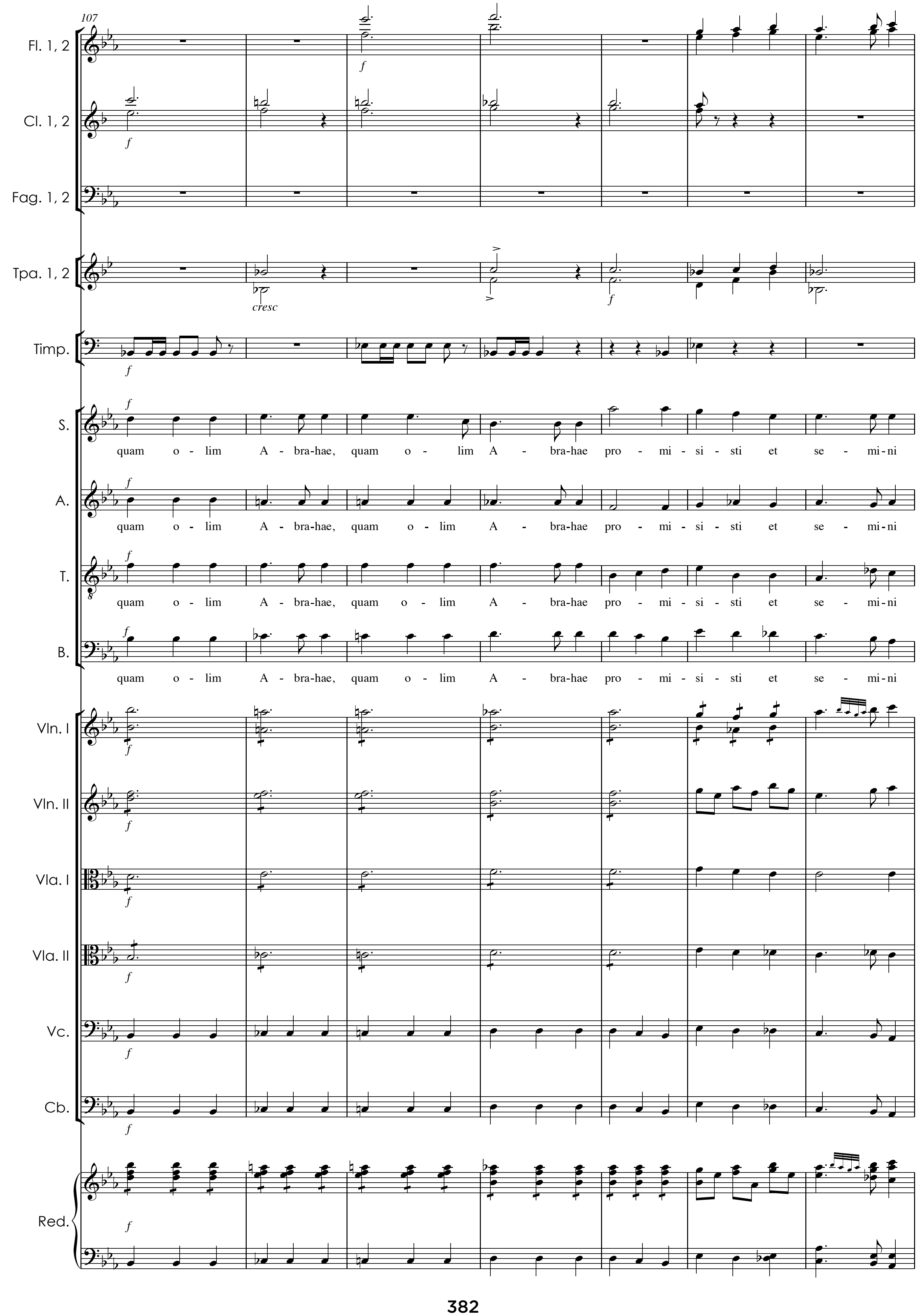

64
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
solo
Quam o - lim A - bra-hae pro - mi - si - sti quam o - lim A - bra-hae pro - mi - si - sti et
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Bassi tutti
Cb.
Red.
p

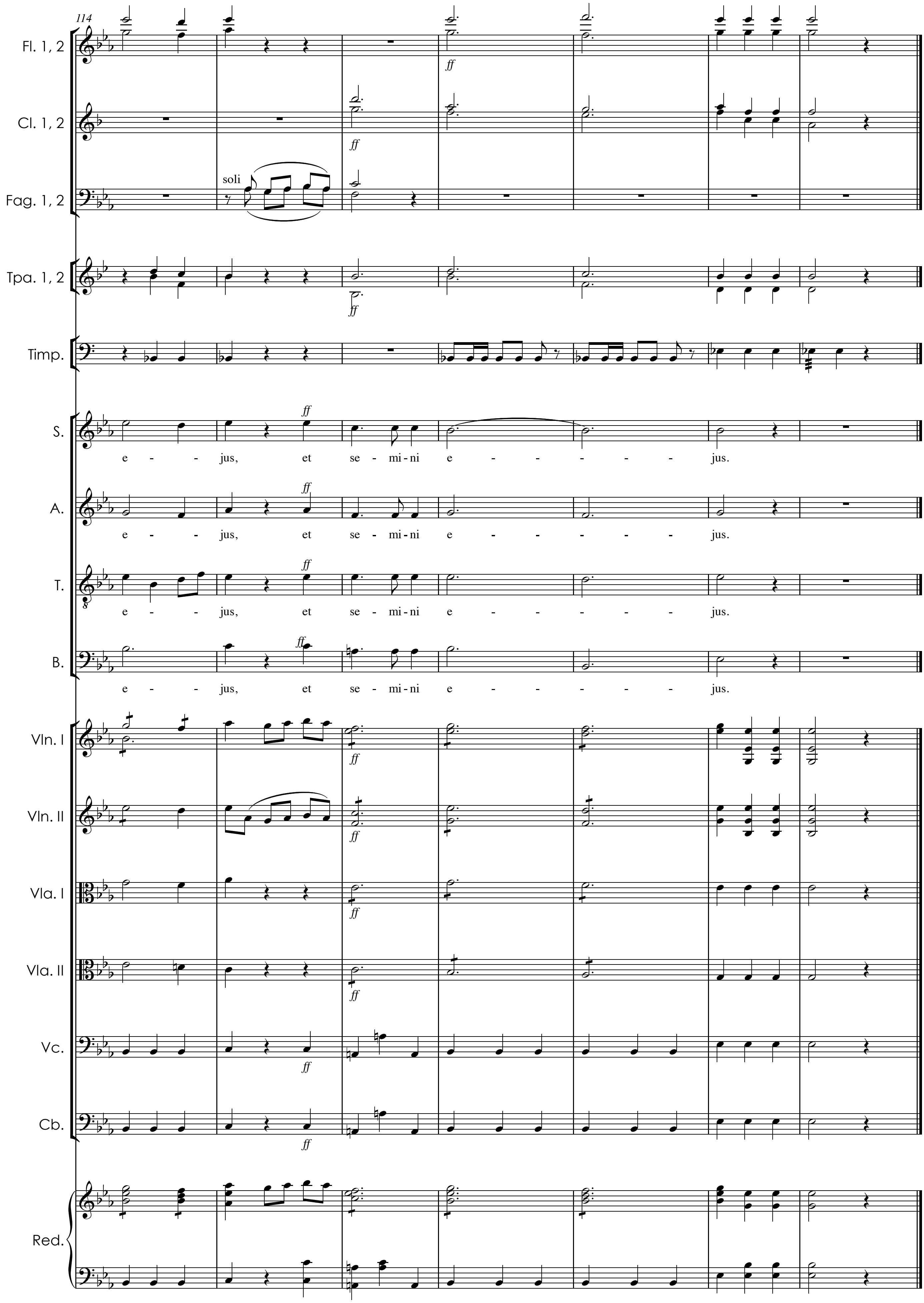

74
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
se - mi - ni e - - jus hos - ti - as, hos - ti - as et___ pre - ces___ ti - bi___
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


81
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
Do - mi - ne lau - dis - of - fe - ri - mus Tu su - sci - pe pro a - ni - ma - bus
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc
p


88
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
il - lis quo - rum ho-di-e me - mo-ri am fa - ci - mus, me - mo - ri-am fa - ci -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
p
f
cresc


98
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
trem.
S.
A.
T.
B.
tutti
Fac e - as Do - mi-ne, fac e - as Do - mi-ne de mor - te tran - si - re ad vi - tam
mus.
Vln. I
Vln. II
dolce
Vla. I
Vla. II
Vc.
Cb.
Red.


107
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
cresc
Timp.
S.
quam o - lim A - bra-hae, quam o - lim A - bra-hae pro - mi - si - sti et se - mi-ni
A.
quam o - lim A - bra-hae, quam o - lim A - bra-hae pro - mi - si - sti et se - mi-ni
T.
quam o - lim A - bra-hae, quam o - lim A - bra-hae pro - mi - si - sti et se - mi-ni
B.
quam o - lim A - bra-hae, quam o - lim A - bra-hae pro - mi - si - sti et se - mi-ni
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


114
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
soli
Tpa. 1, 2
Timp.
S.
e - - jus, et se - mi - ni e - - - - - - jus.
A.
e - - jus, et se - mi - ni e - - - - - - jus.
T.
e - - jus, et se - mi - ni e - - - - - - jus.
B.
e - - jus, et se - mi - ni e - - - - - - jus.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

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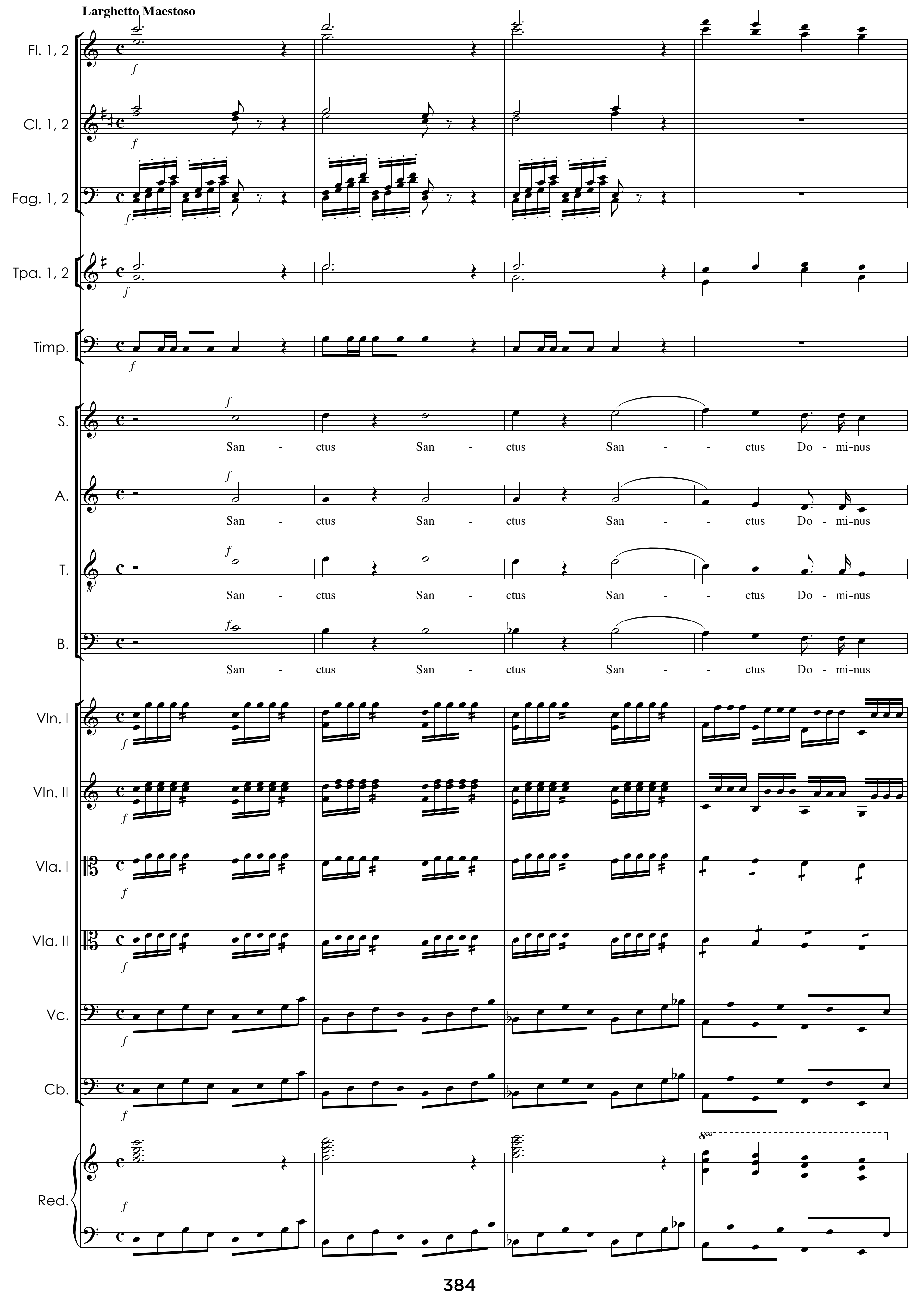
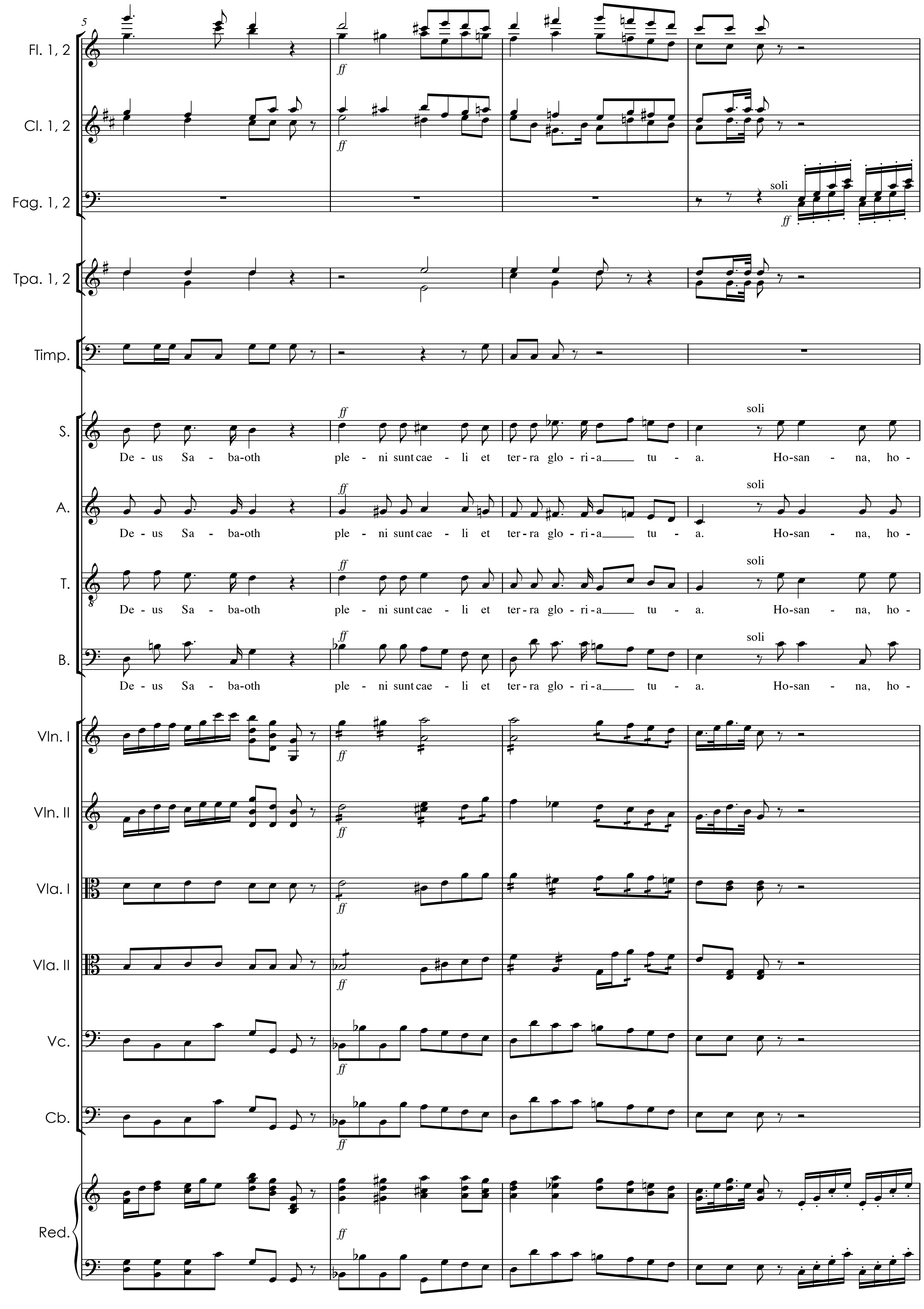
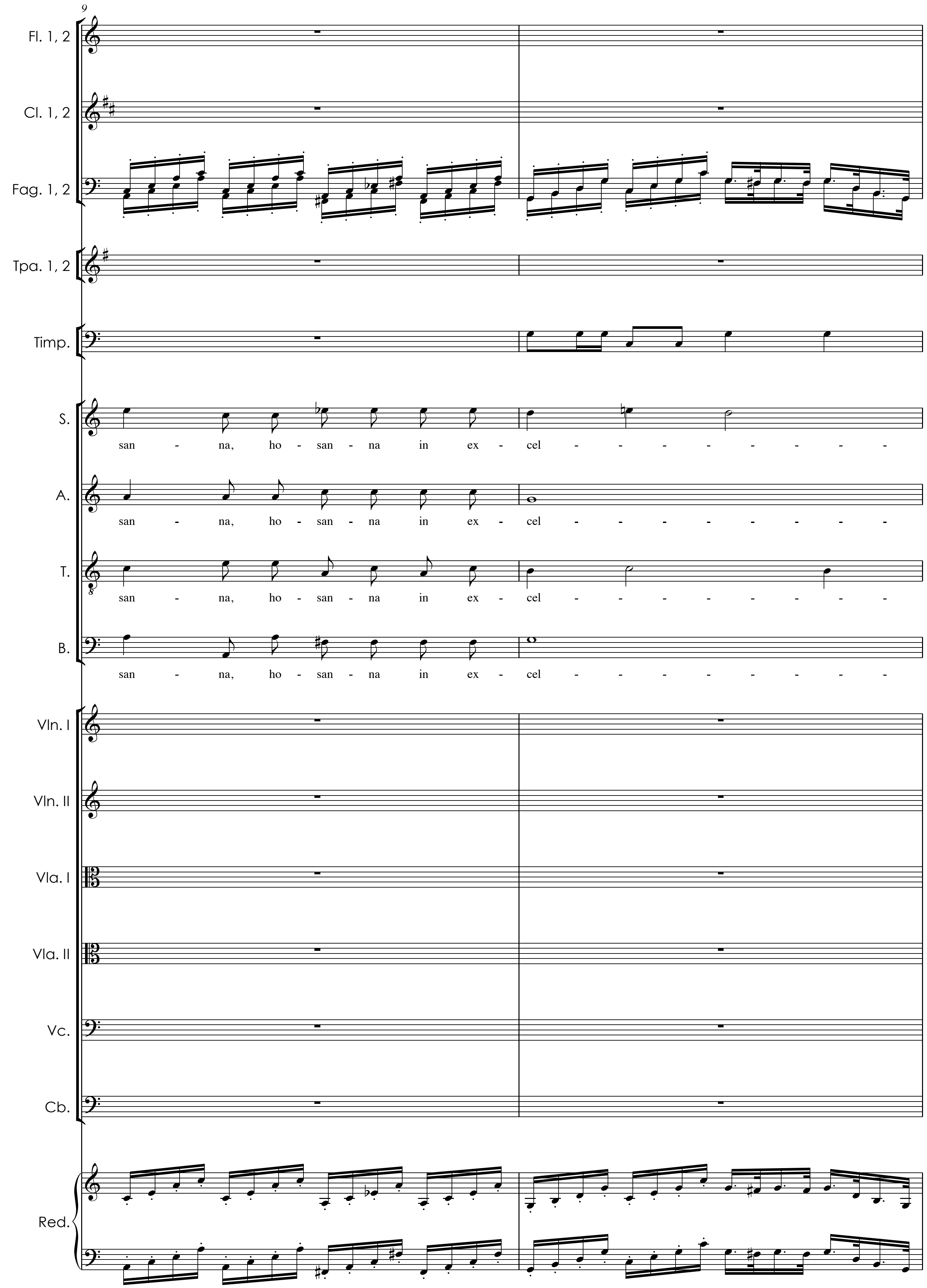
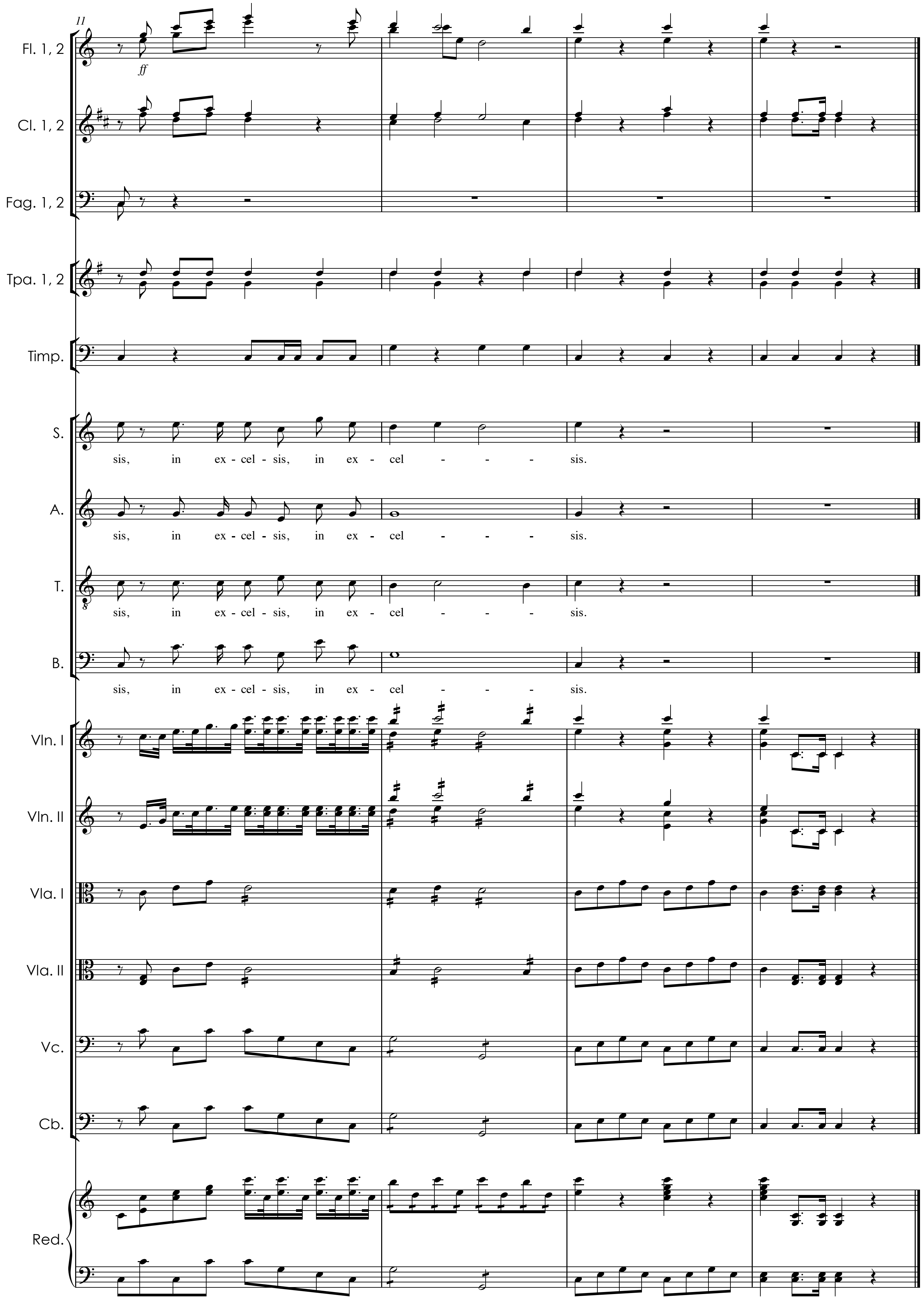
Sanctus




5
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
soli
Tpa. 1, 2
Timp.
S.
A.
T.
B.
ff
soli
De - us Sa - ba-oth ple - ni sunt cae - li et ter-ra glo - ri-a tu - a. Ho-san - na, ho -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


9
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
san - na, ho - san - na in ex - cel - - - - - - - - -
A.
san - na, ho - san - na in ex - cel - - - - - - - - -
T.
san - na, ho - san - na in ex - cel - - - - - - - - -
B.
san - na, ho - san - na in ex - cel - - - - - - - - -
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


11
Fl. 1, 2
ff
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
sis, in ex - cel - sis, in ex - cel - - - - sis.
A.
sis, in ex - cel - sis, in ex - cel - - - - sis.
T.
sis, in ex - cel - sis, in ex - cel - - - - sis.
B.
sis, in ex - cel - sis, in ex - cel - - - - sis.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

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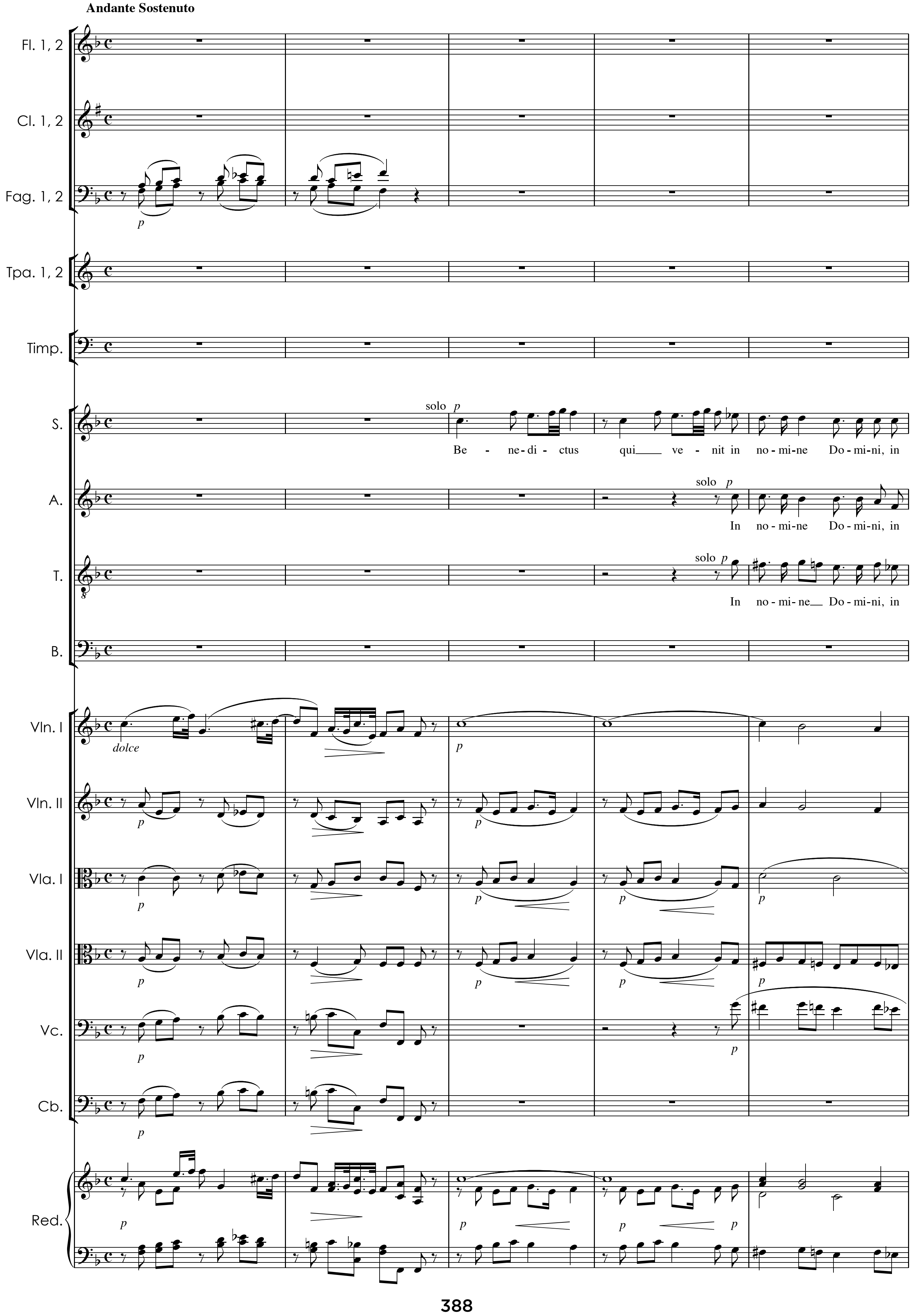
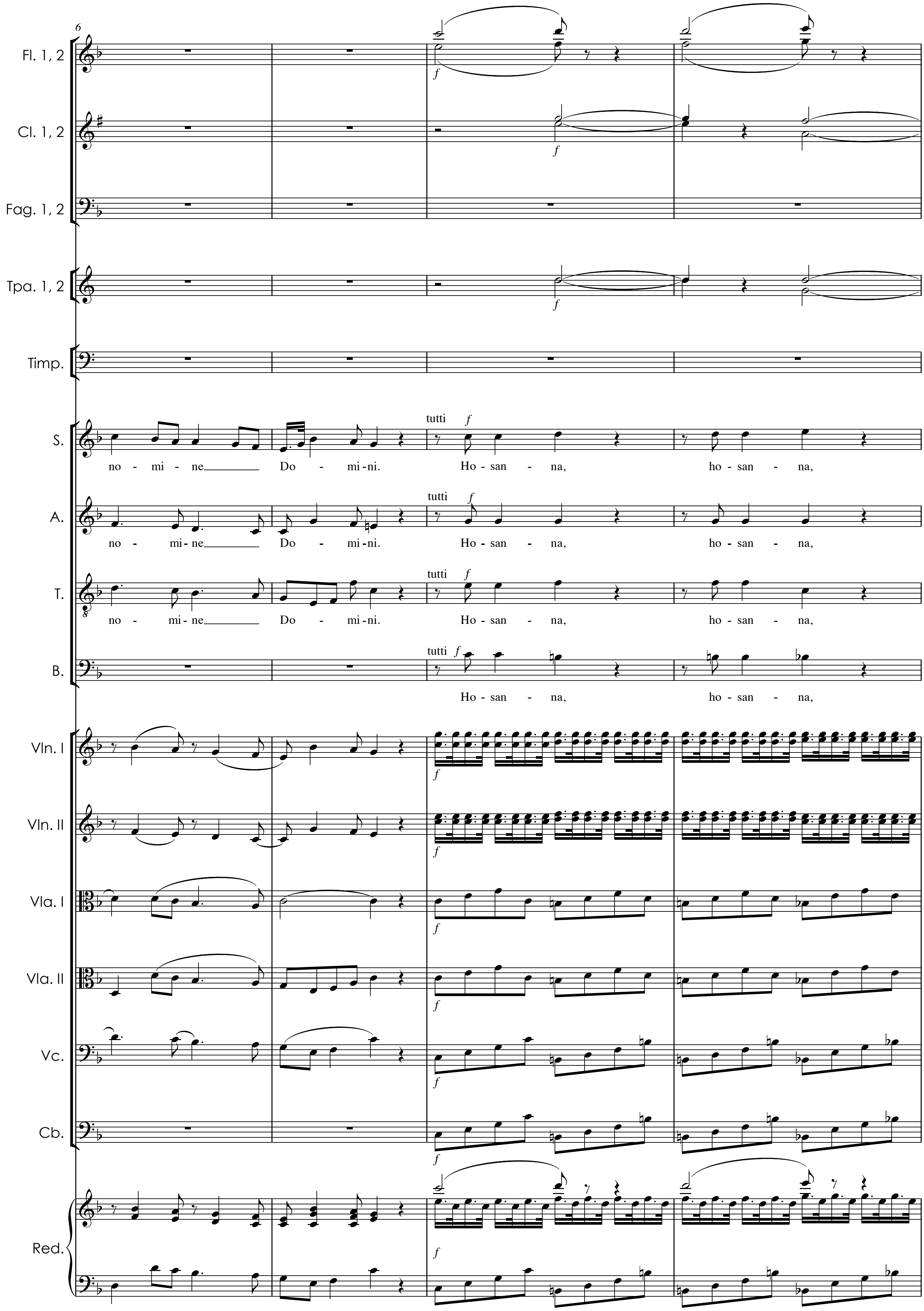
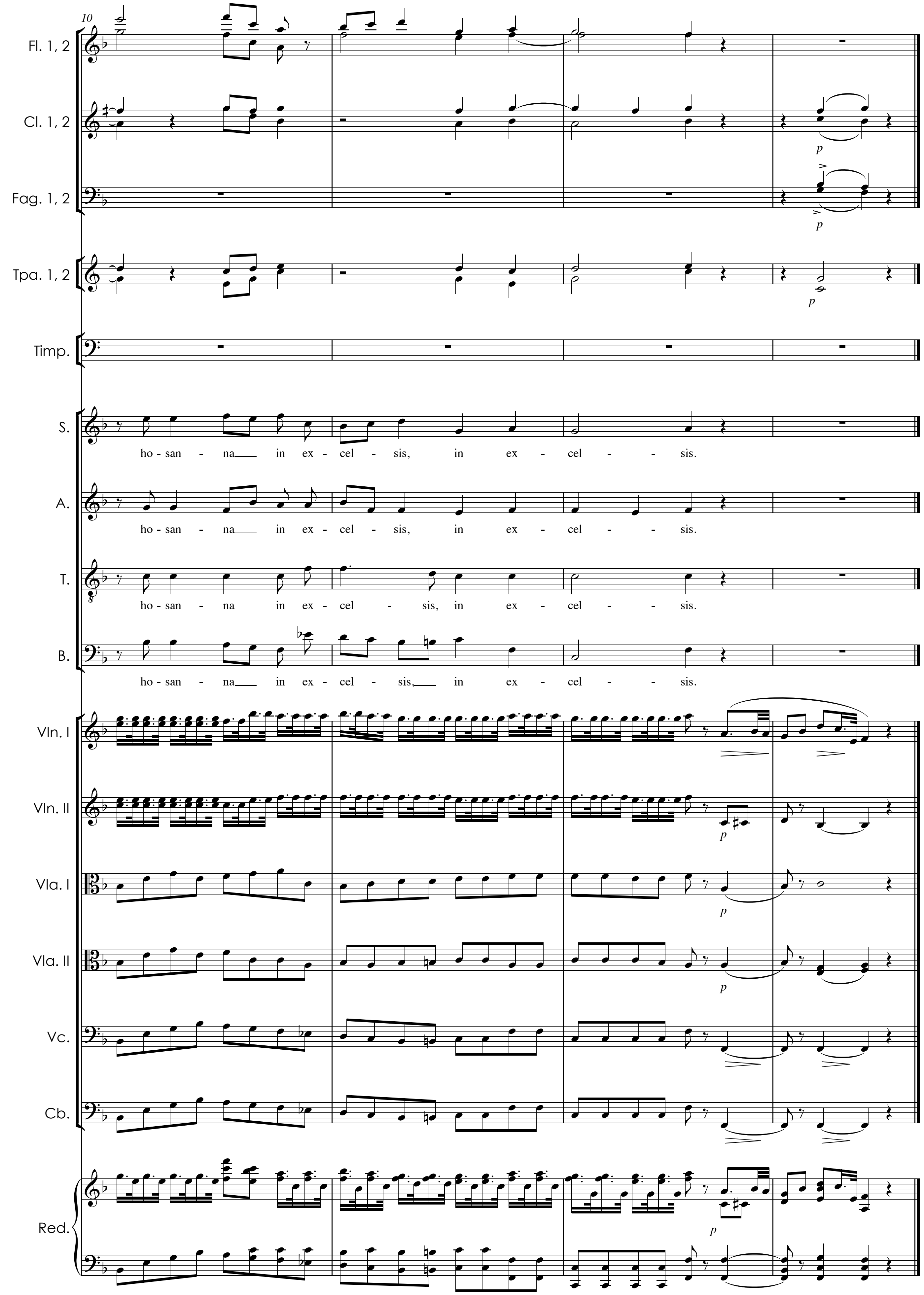
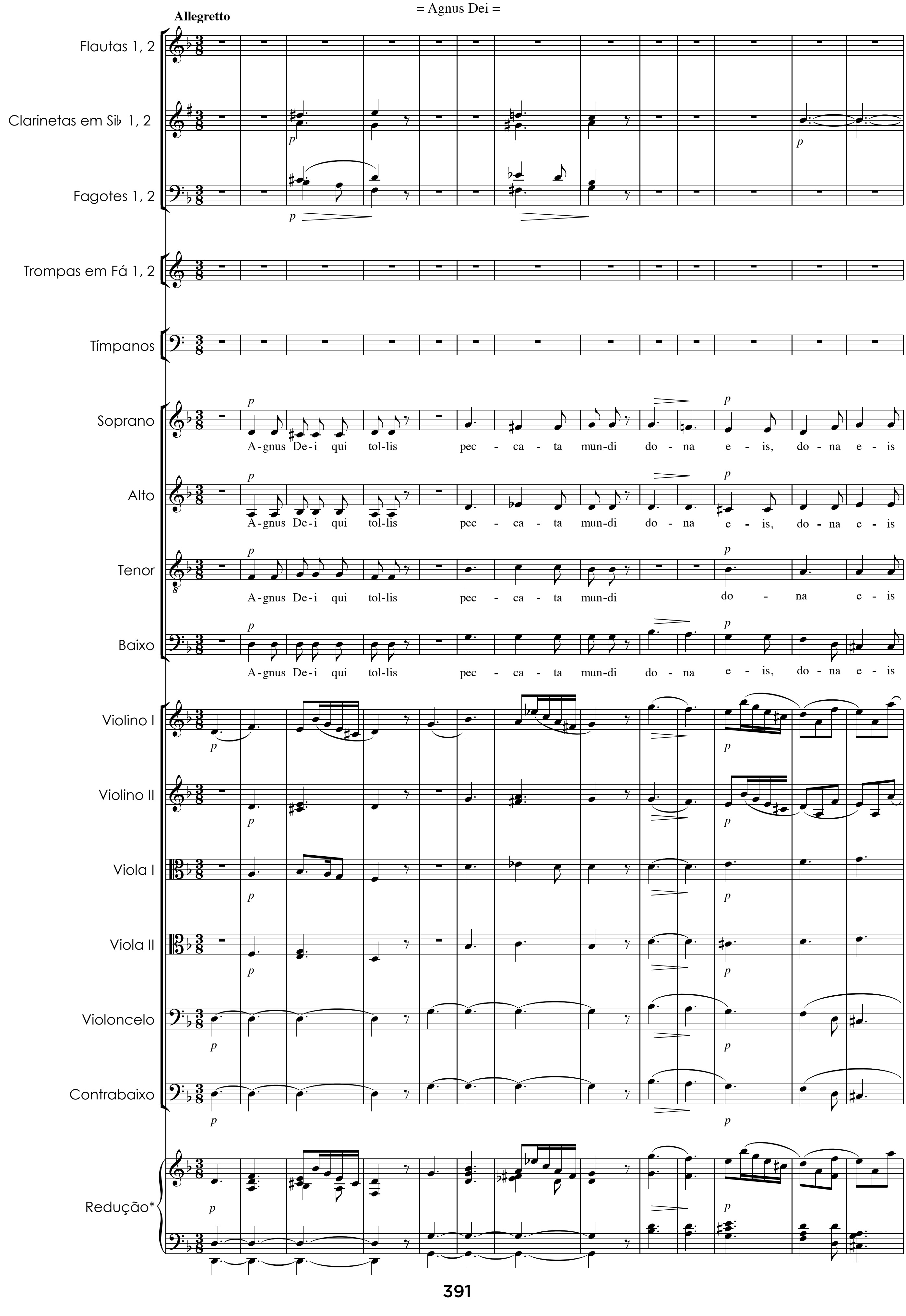
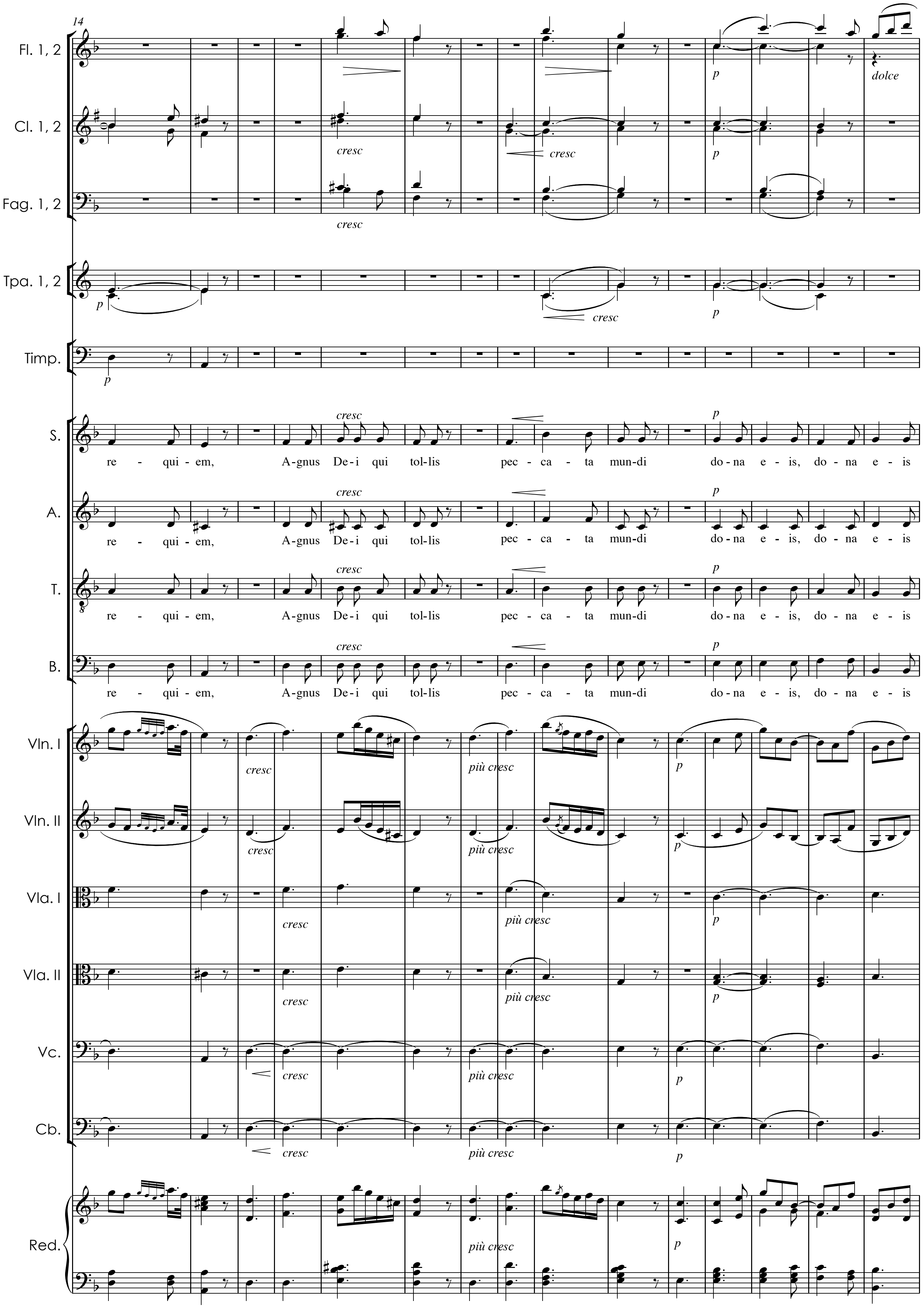
Benedictus

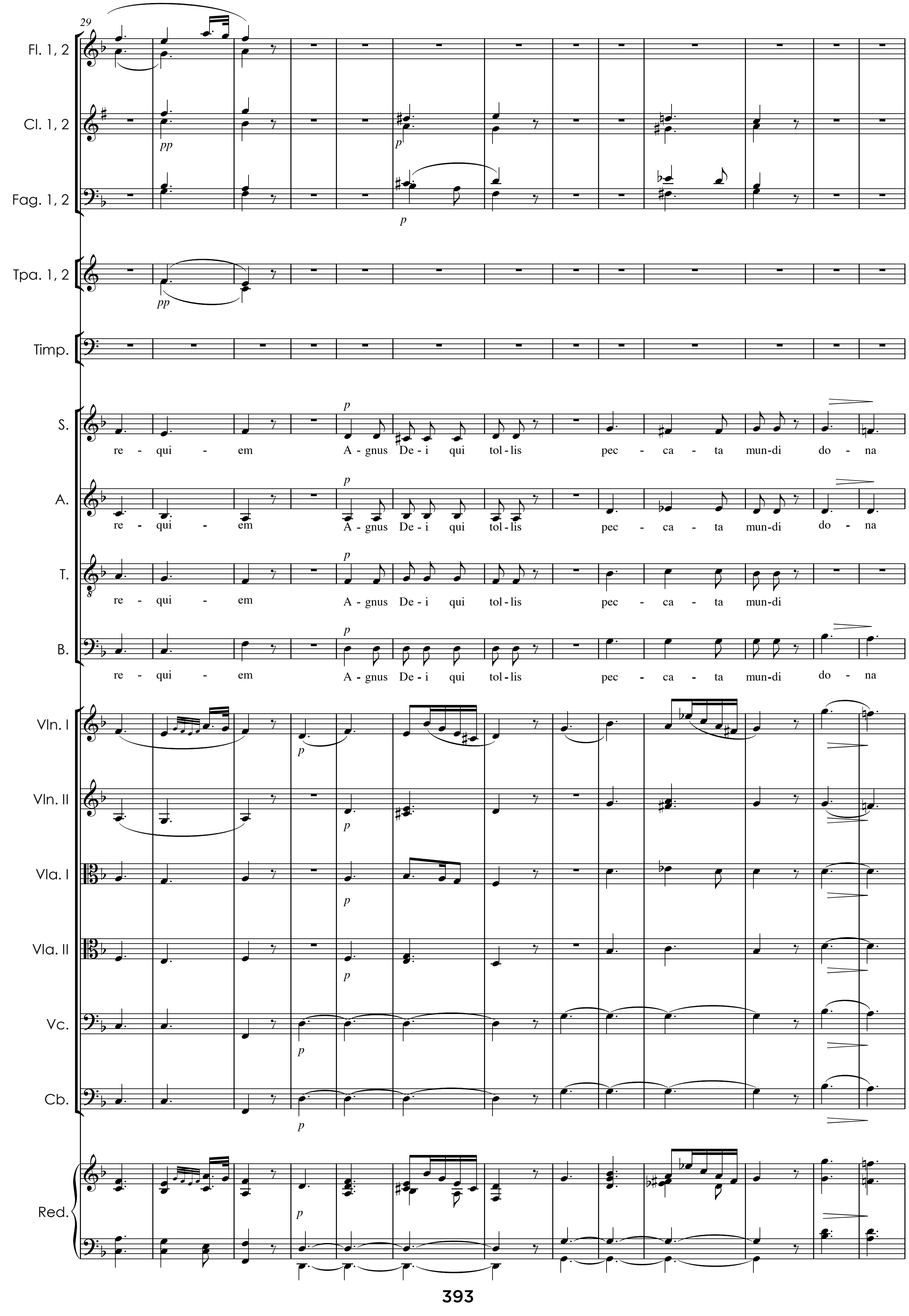


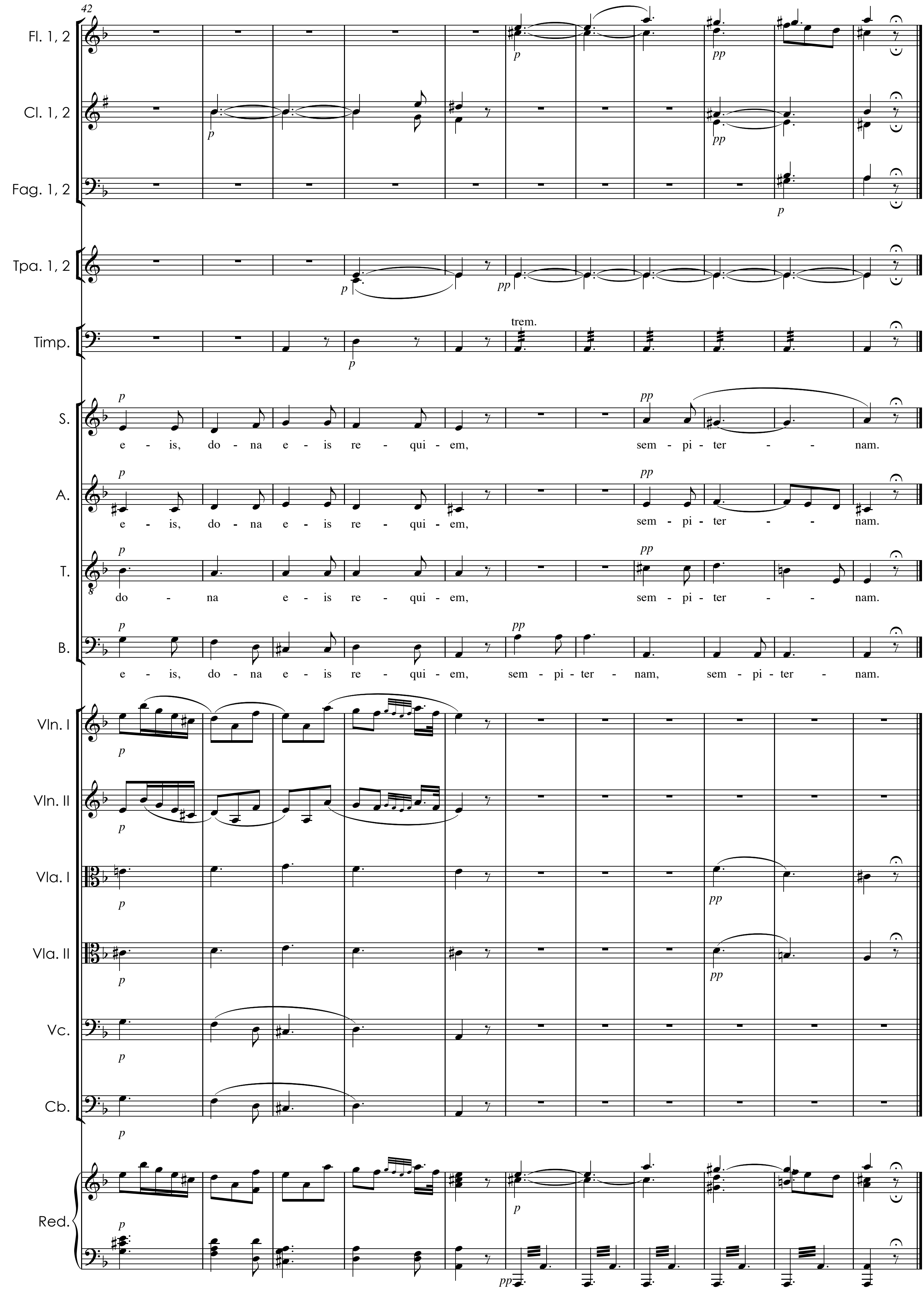

6
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
no - mi - ne Do - mi-ni. Ho - san - na, ho - san - na,
A.
no - mi-ne Do - mi-ni. Ho - san - na, ho - san - na,
T.
no - mi-ne Do - mi-ni. Ho - san - na, ho - san - na,
B.
Ho - san - na, ho - san - na,
tutti
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


10
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
ho - san - na in ex - cel - sis, in ex - cel - - sis.
A.
ho - san - na in ex - cel - sis, in ex - cel - - sis.
T.
ho - san - na in ex - cel - sis, in ex - cel - - sis.
B.
ho - san - na in ex - cel - sis, in ex - cel - - sis.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

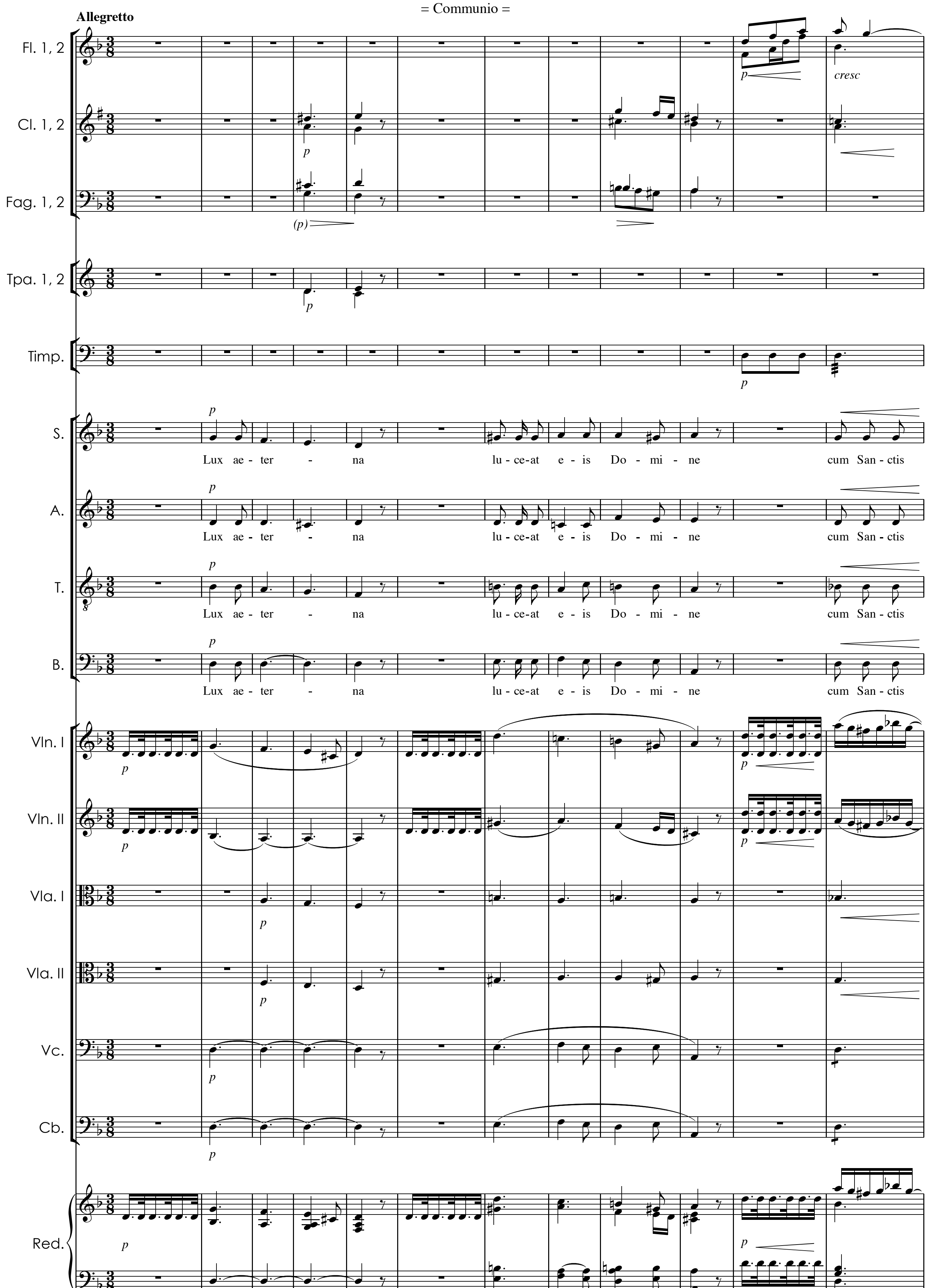

= Agnus Dei =
Allegretto
Flautas 1, 2
Clarinetas em Sib 1, 2
Fagotes 1, 2
Trompas em Fá 1, 2
Tímpanos
Soprano
A-gnus De-i qui tol-lis pec - ca - ta mun-di do - na e - is, do - na e - is
Alto
A-gnus De-i qui tol-lis pec - ca - ta mun-di do - na e - is, do - na e - is
Tenor
A-gnus De-i qui tol-lis pec - ca - ta mun-di do - na e - is
Baixo
A-gnus De-i qui tol-lis pec - ca - ta mun-di do - na e - is, do - na e - is
Violino I
Violino II
Viola I
Viola II
Violoncelo
Contrabaixo
Redução*

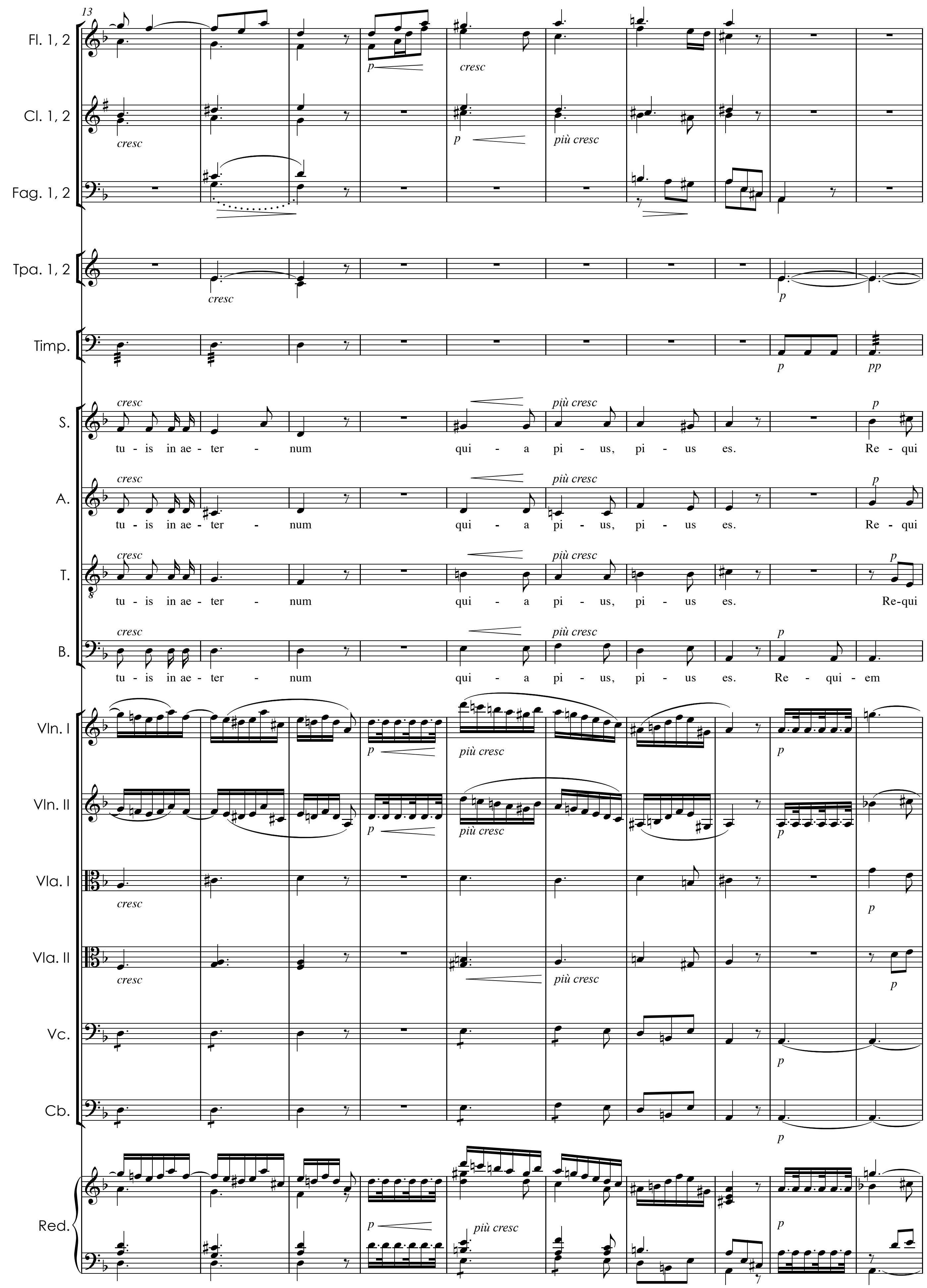

14
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc
più cresc
dolce
re - qui - em, A-gnus De-i qui tol-lis pec - ca - ta mun-di do-na e - is, do-na e - is

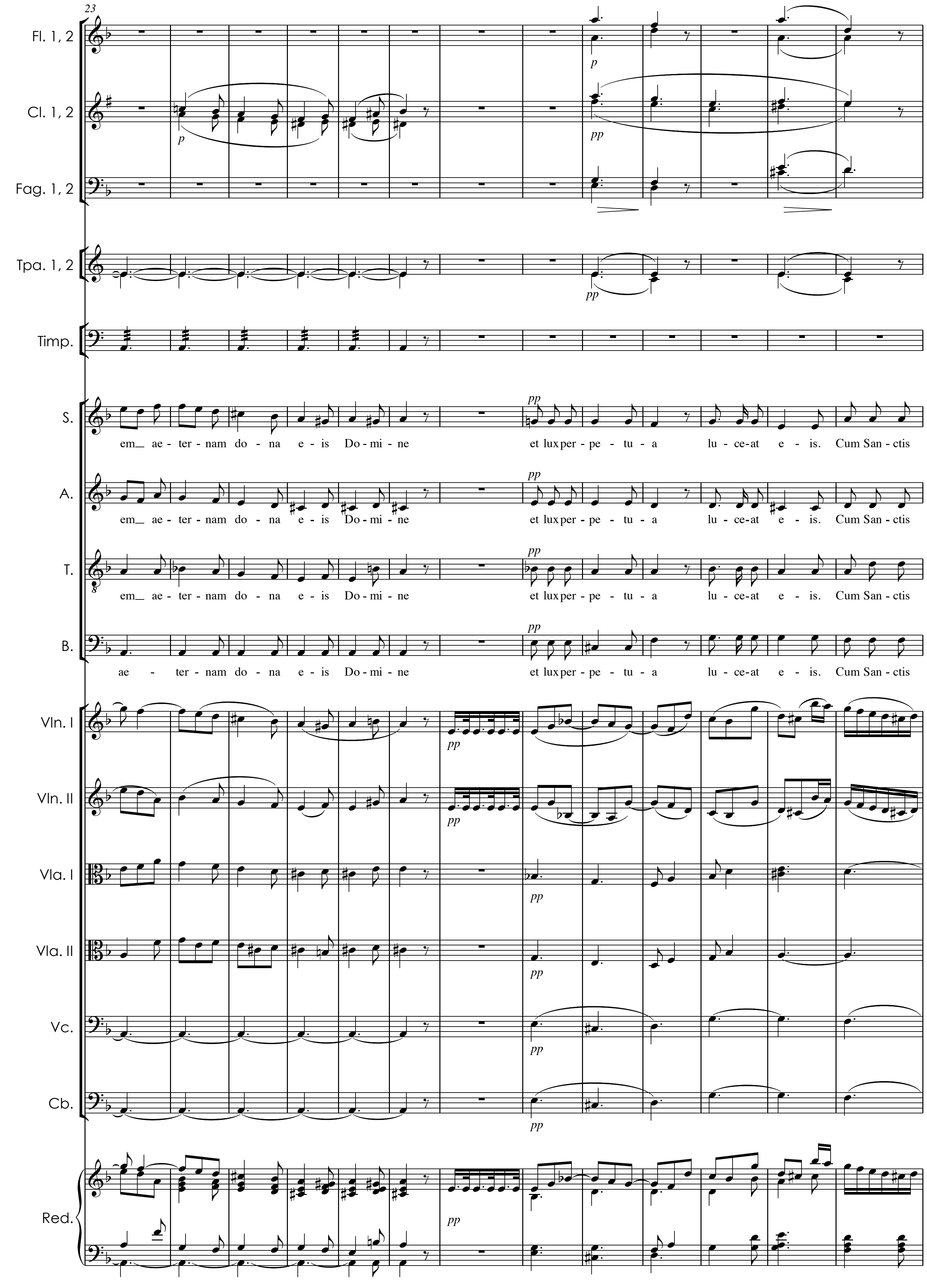

29
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
re - qui - em A - gnus De - i qui tol - lis pec - ca - ta mun-di do - na
A.
re - qui - em A - gnus De - i qui tol - lis pec - ca - ta mun-di do - na
T.
re - qui - em A - gnus De - i qui tol - lis pec - ca - ta mun-di
B.
re - qui - em A - gnus De - i qui tol - lis pec - ca - ta mun-di do - na
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

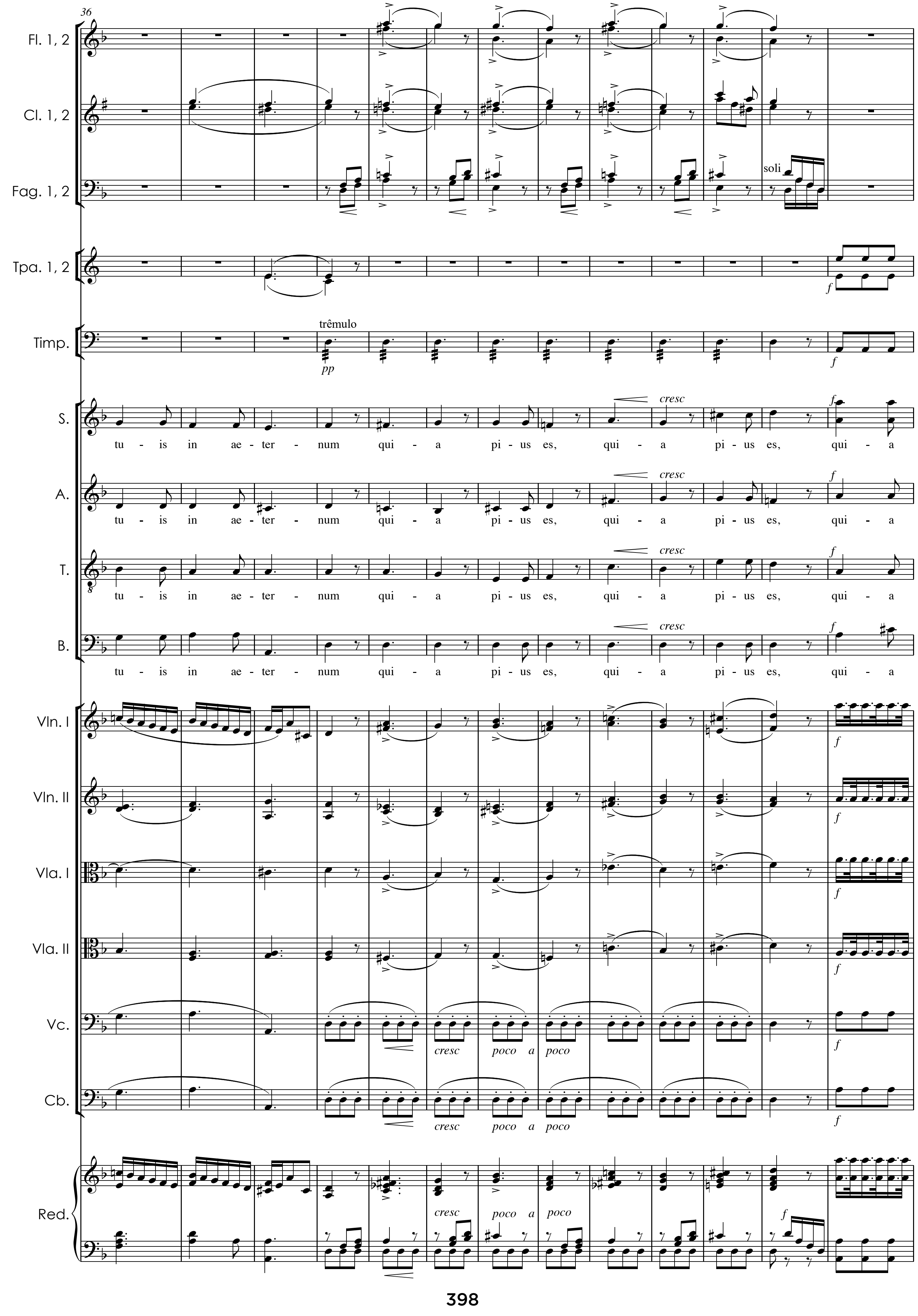

42
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
trem.
S.
e - is, do - na e - is re - qui - em, sem - pi - ter - - nam.
A.
e - is, do - na e - is re - qui - em, sem - pi - ter - - nam.
T.
do - na e - is re - qui - em, sem - pi - ter - - nam.
B.
e - is, do - na e - is re - qui - em, sem - pi - ter - nam, sem - pi - ter - nam.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.

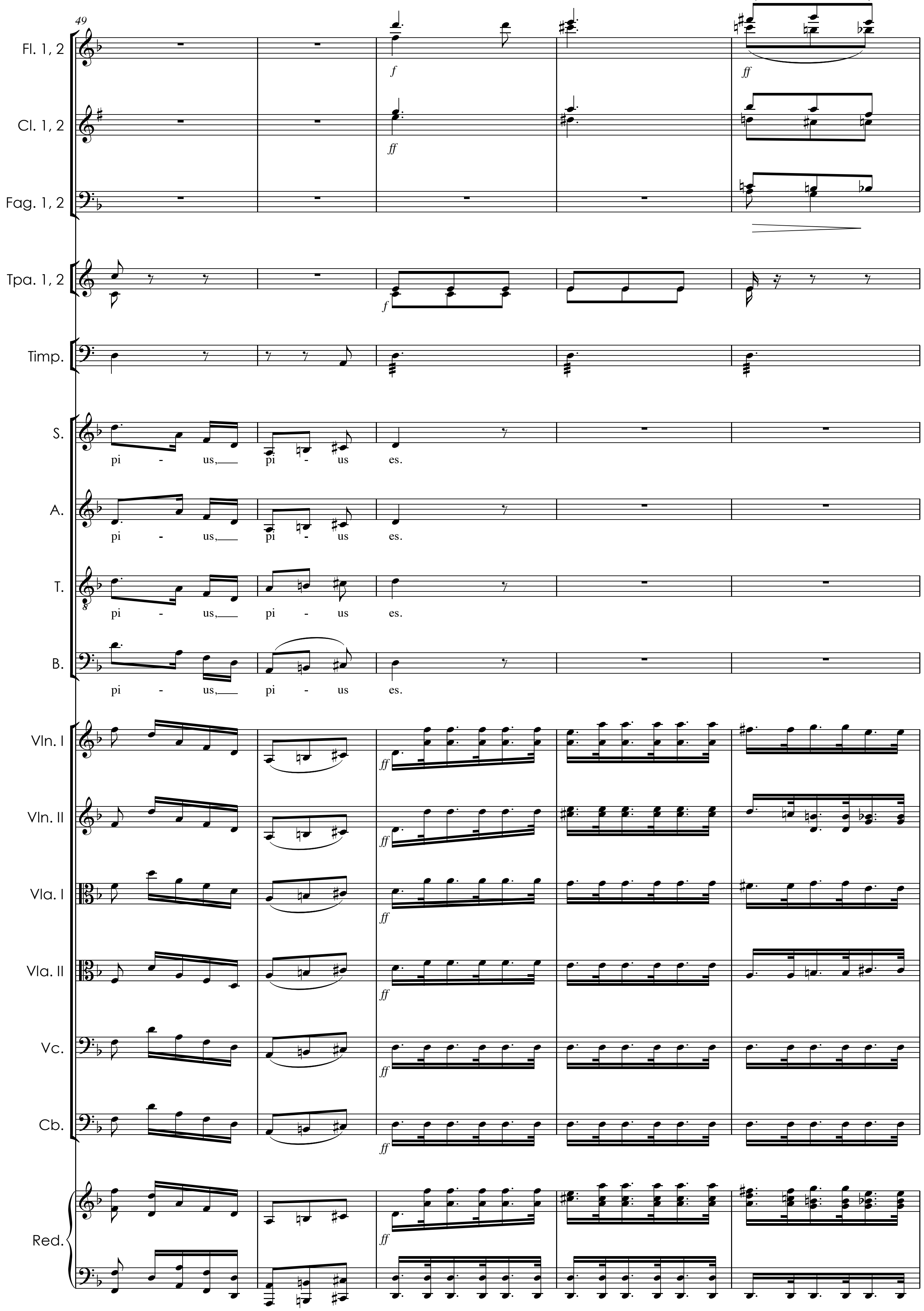
= Communio =

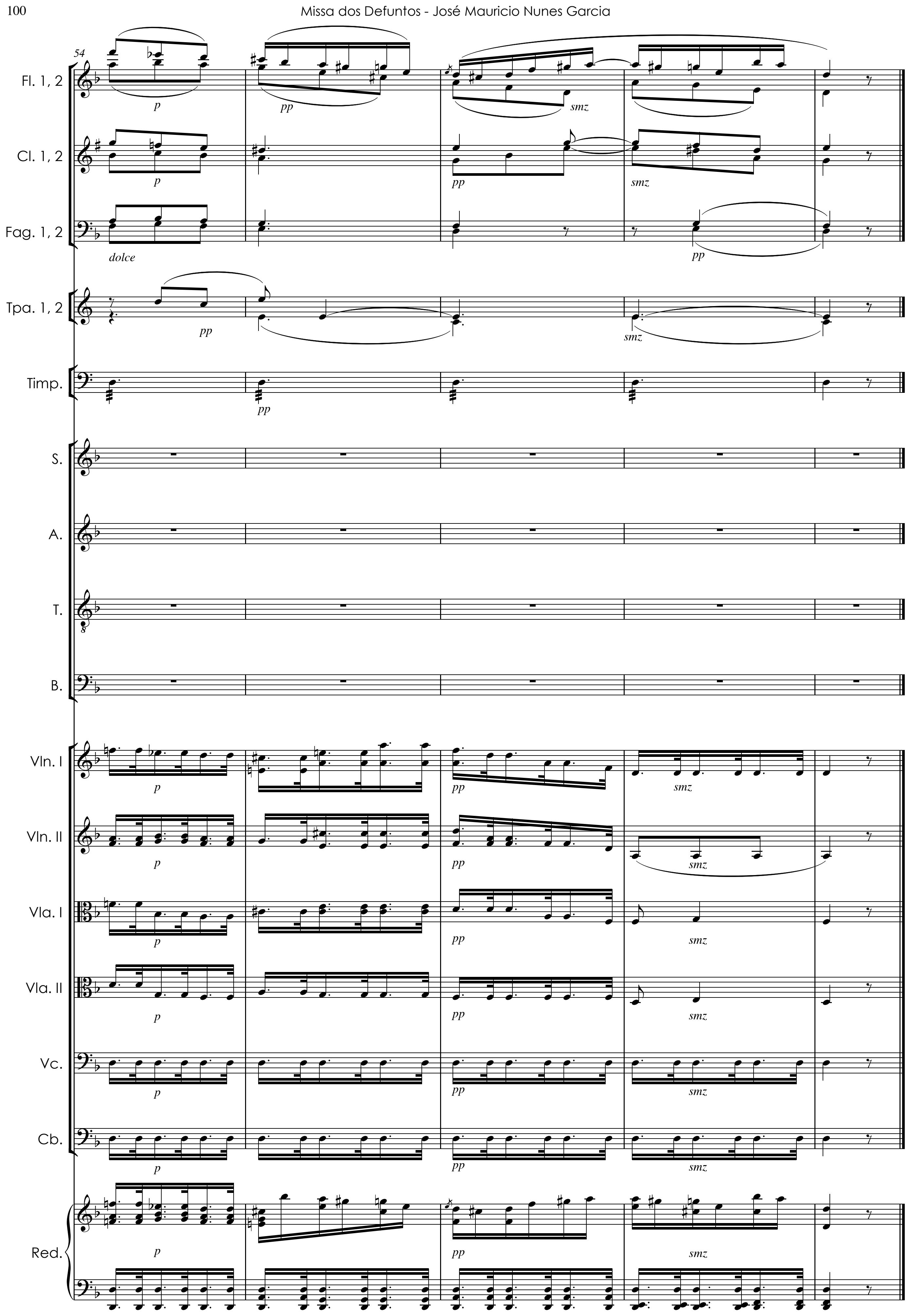

Allegretto
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
Lux ae - ter - na lu - ce-at e - is Do - mi - ne cum San - ctis
A.
Lux ae - ter - na lu - ce-at e - is Do - mi - ne cum San - ctis
T.
Lux ae - ter - na lu - ce-at e - is Do - mi - ne cum San - ctis
B.
Lux ae - ter - na lu - ce-at e - is Do - mi - ne cum San - ctis
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


13
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
tu - is in ae - ter - num qui - a pi - us, pi - us es. Re - qui
A.
tu - is in ae - ter - num qui - a pi - us, pi - us es. Re - qui
T.
tu - is in ae - ter - num qui - a pi - us, pi - us es. Re-qui
B.
tu - is in ae - ter - num qui - a pi - us, pi - us es. Re - qui - em
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
cresc
più cresc
p
pp


23
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
em_ ae - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce-at e - is. Cum San - ctis
A.
em_ ae - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce-at e - is. Cum San - ctis
T.
em_ ae - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce-at e - is. Cum San - ctis
B.
ae - ter - nam do - na e - is Do - mi - ne et lux per - pe - tu - a lu - ce-at e - is. Cum San - ctis
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


36
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
soli
Tpa. 1, 2
Timp.
trêmulo
pp
S.
A.
T.
B.
cresc
tu - is in ae - ter - num qui - a pi - us es, qui - a pi - us es, qui - a
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
cresc poco a poco
Red.
f


49
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
pi - us, pi - us es.
A.
pi - us, pi - us es.
T.
pi - us, pi - us es.
B.
pi - us, pi - us es.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.


100
Missa dos Defuntos - José Mauricio Nunes Garcia
54
Fl. 1, 2
Cl. 1, 2
Fag. 1, 2
Tpa. 1, 2
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
Cb.
Red.
p
pp
smz
dolce

José Maurício Nunes Garcia (1767-1830)

Missa dos Defuntos
Requiem
CPM 185

Edição: Antonio Campos

coro, orquestra
(choir, orchestra)

Partes:
- Flautas 1, 2
- Clarinetas 1, 2
- Fagotes 1, 2
- Trompas 1, 2
- Tímpanos
- Sopranos
- Altos
- Tenores
- Baixos
- Violinos I
- Violinos II
- Violas I
- Violas II
- Violoncelos
- Contrabaixos
- Redução

176 p.

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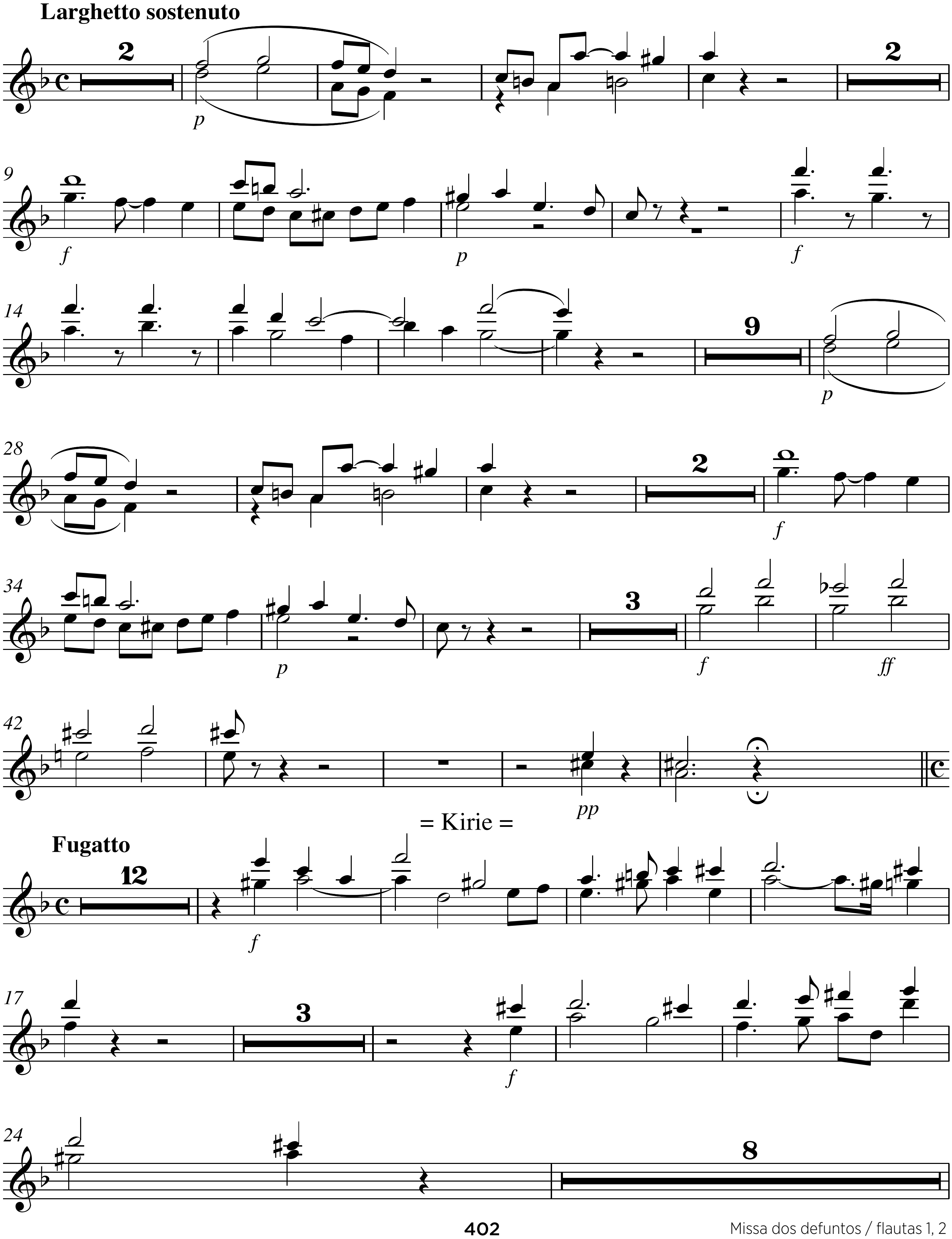
Rio de Janeiro, 2017

MUSICA BRASILIS

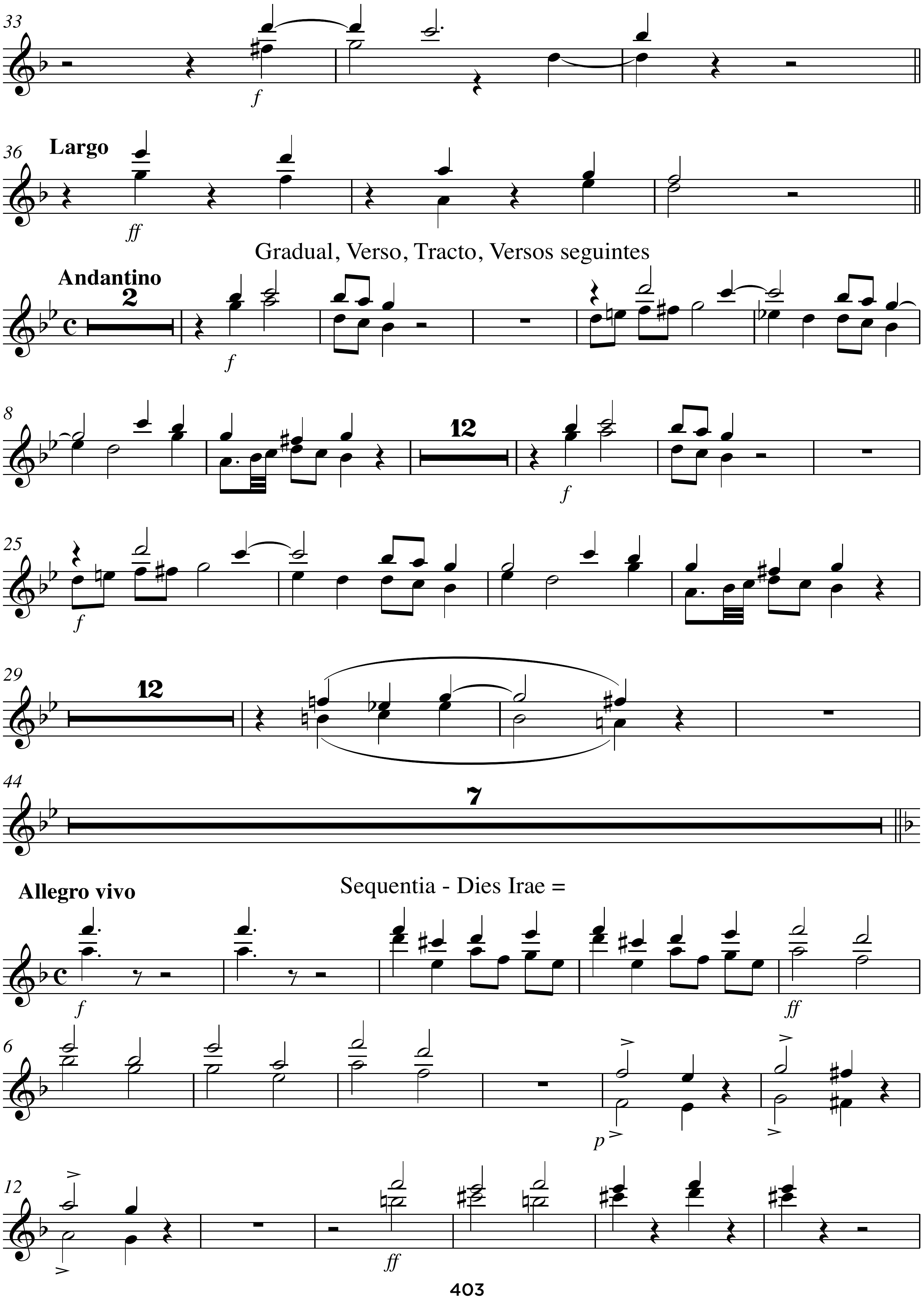
Missa dos Defuntos

Flautas 1, 2

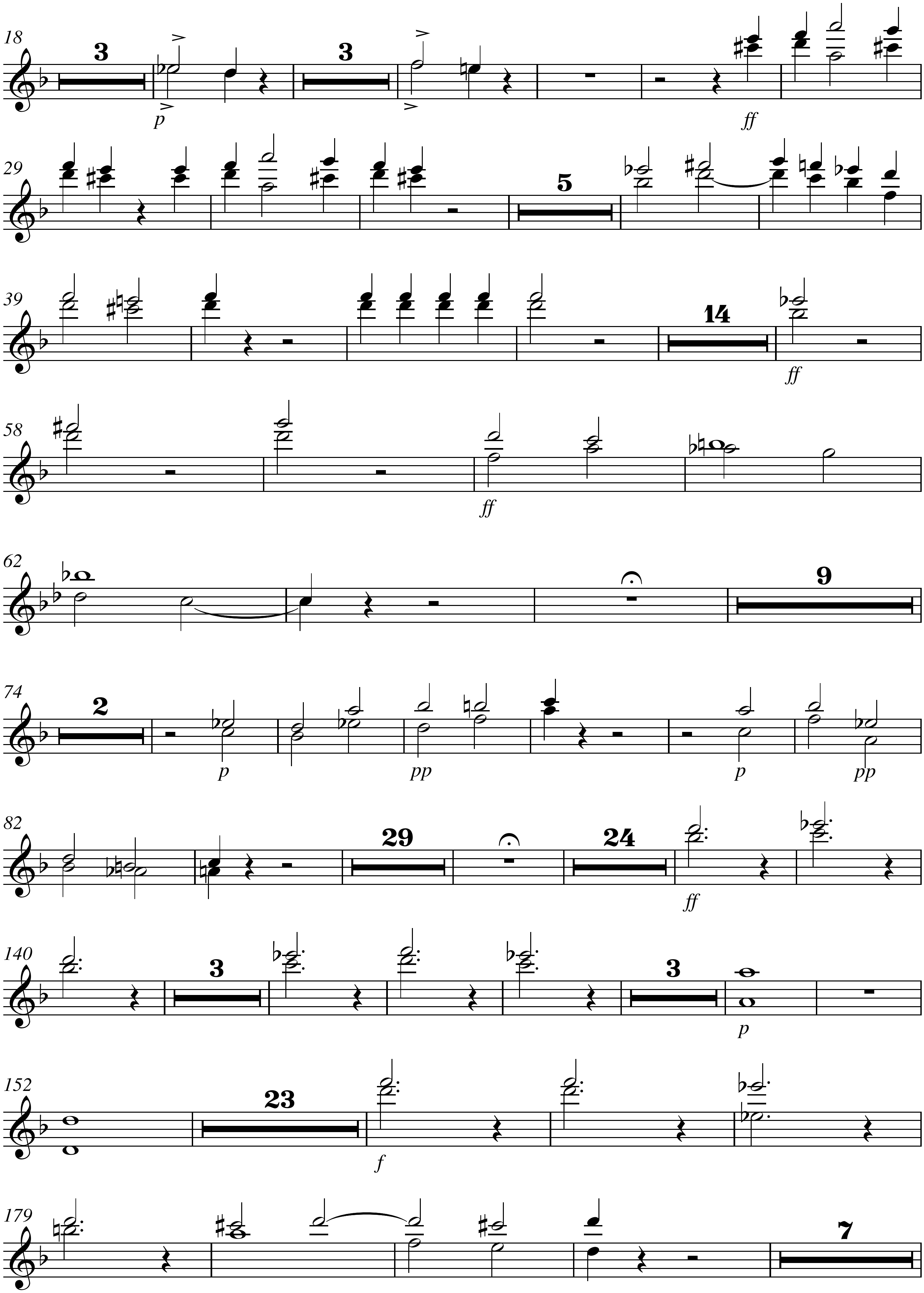
José Mauricio Nunes Garcia



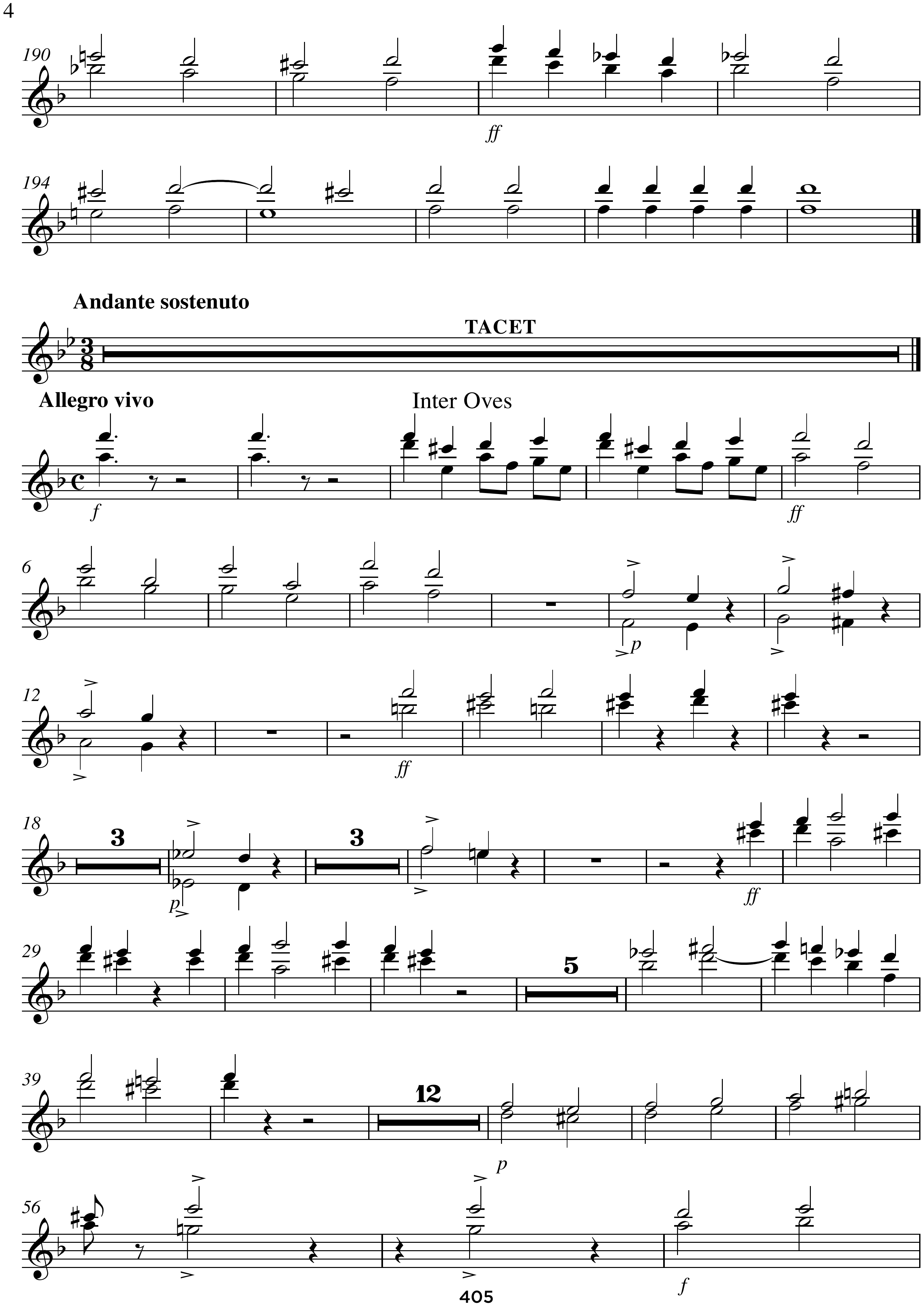
Missa dos Defuntos - José Mauricio Nunes Garcia - Flautas 1, 2



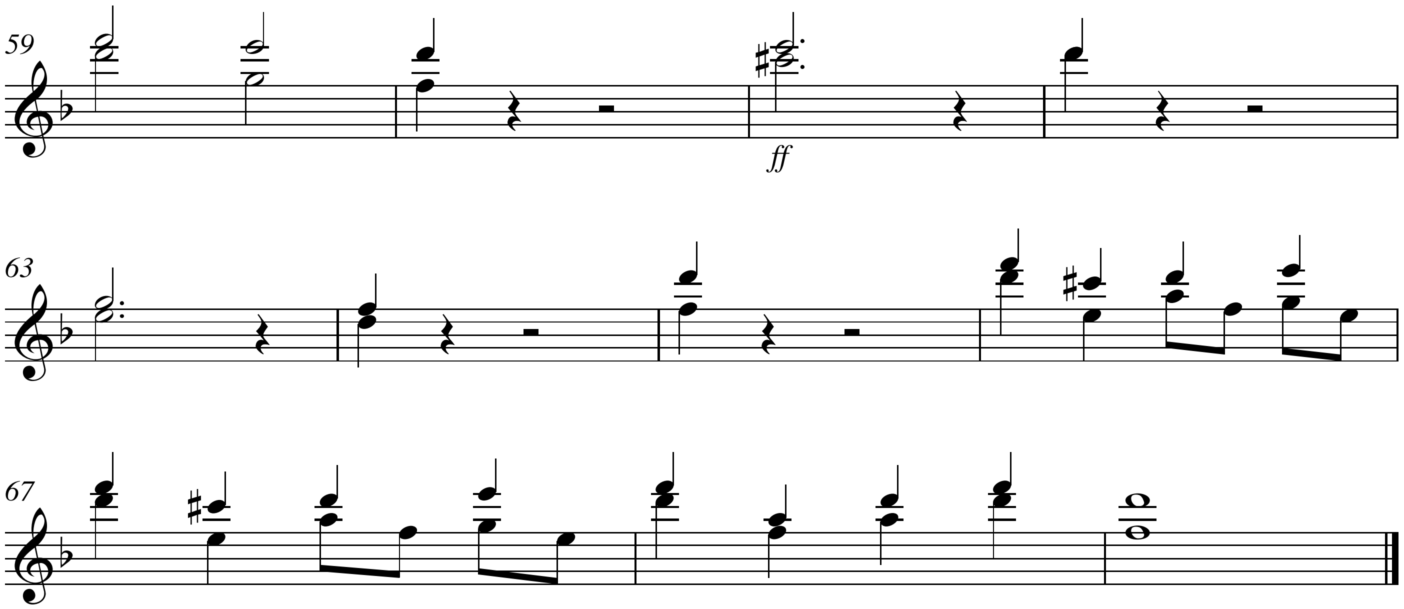
Missa dos Defuntos - José Mauricio Nunes Garcia - Flautas 1, 2



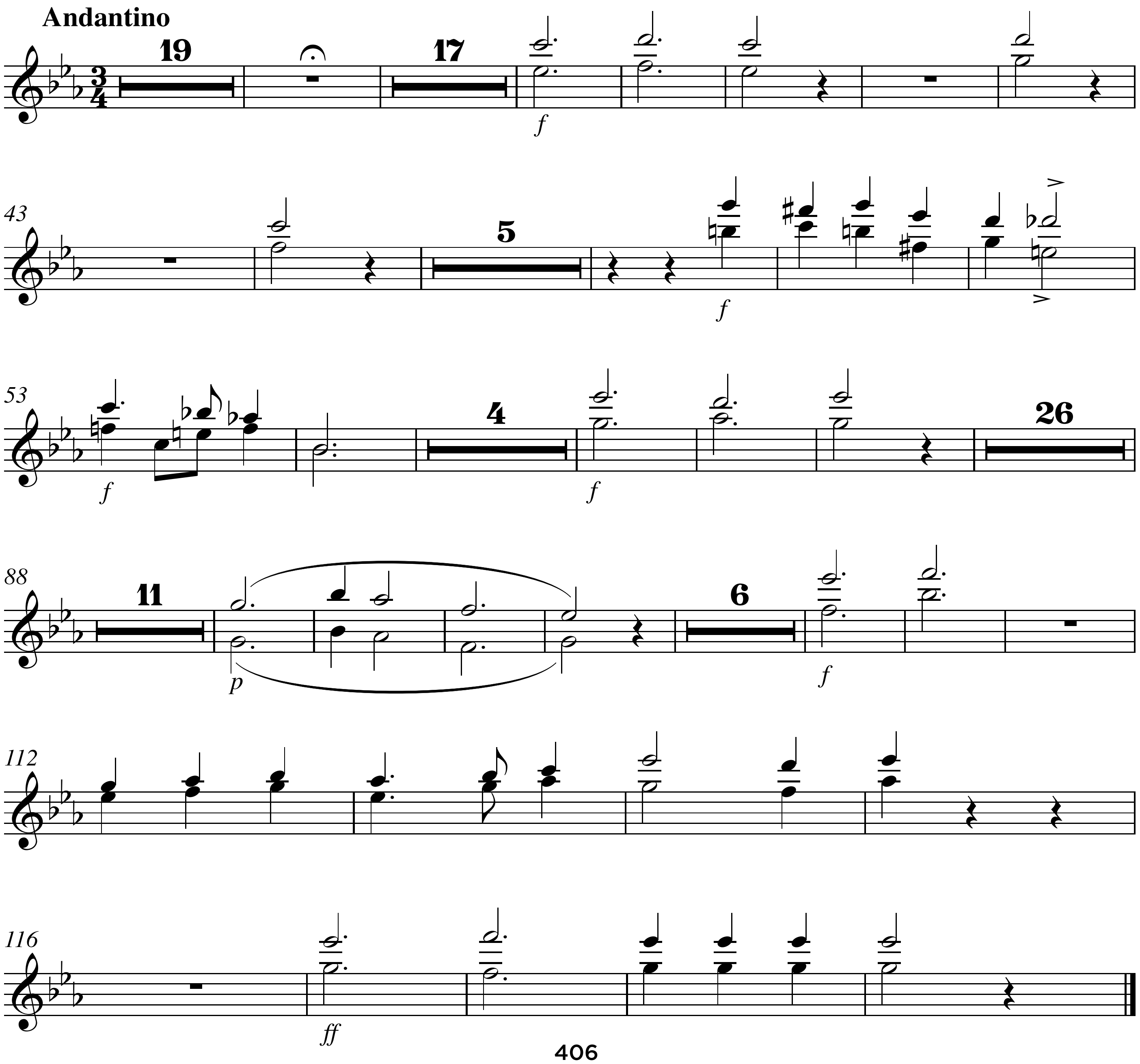
Missa dos Defuntos - José Mauricio Nunes Garcia - Flautas 1, 2



Missa dos Defuntos - José Mauricio Nunes Garcia - Flautas 1, 2

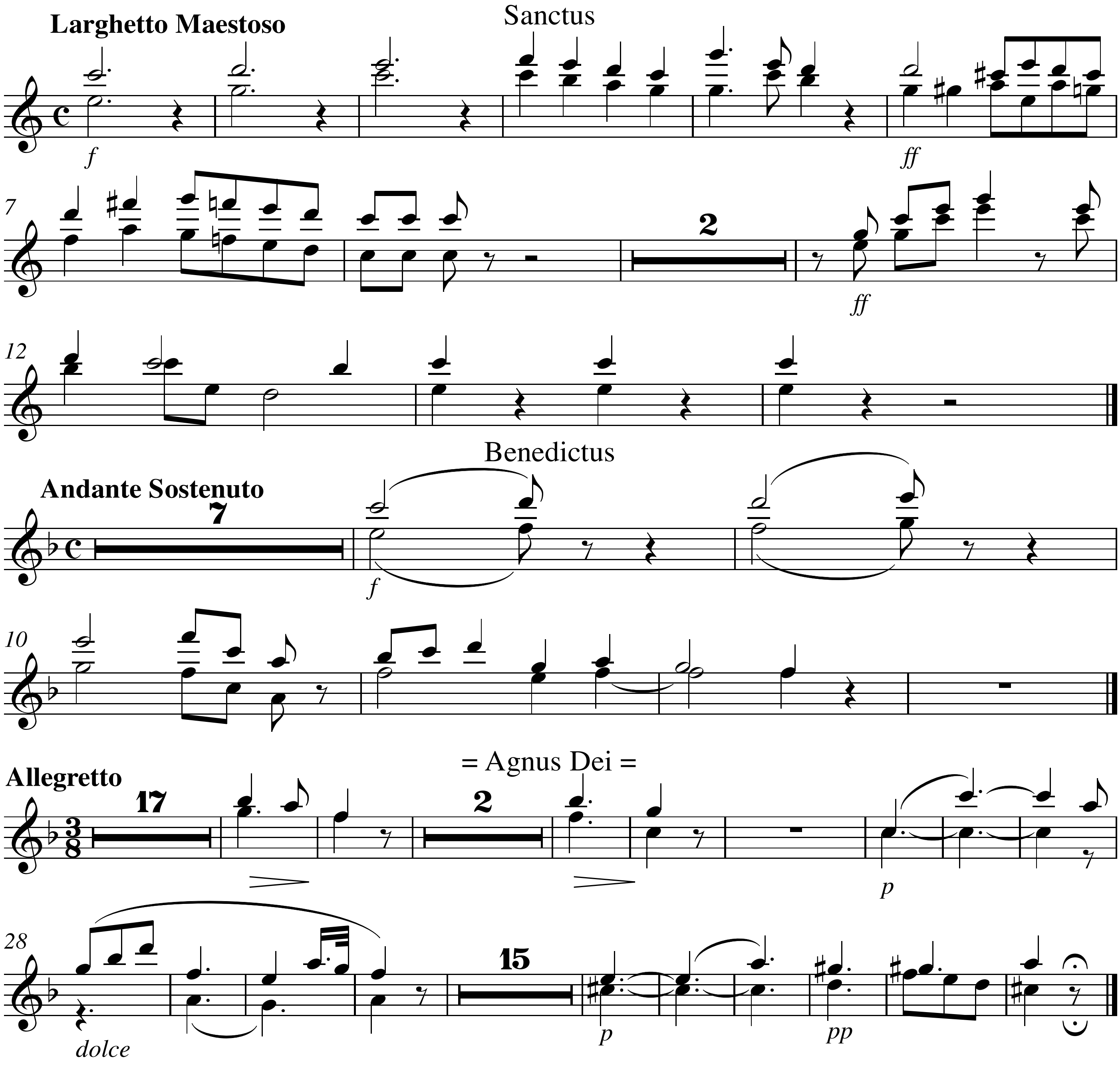


Offertorio



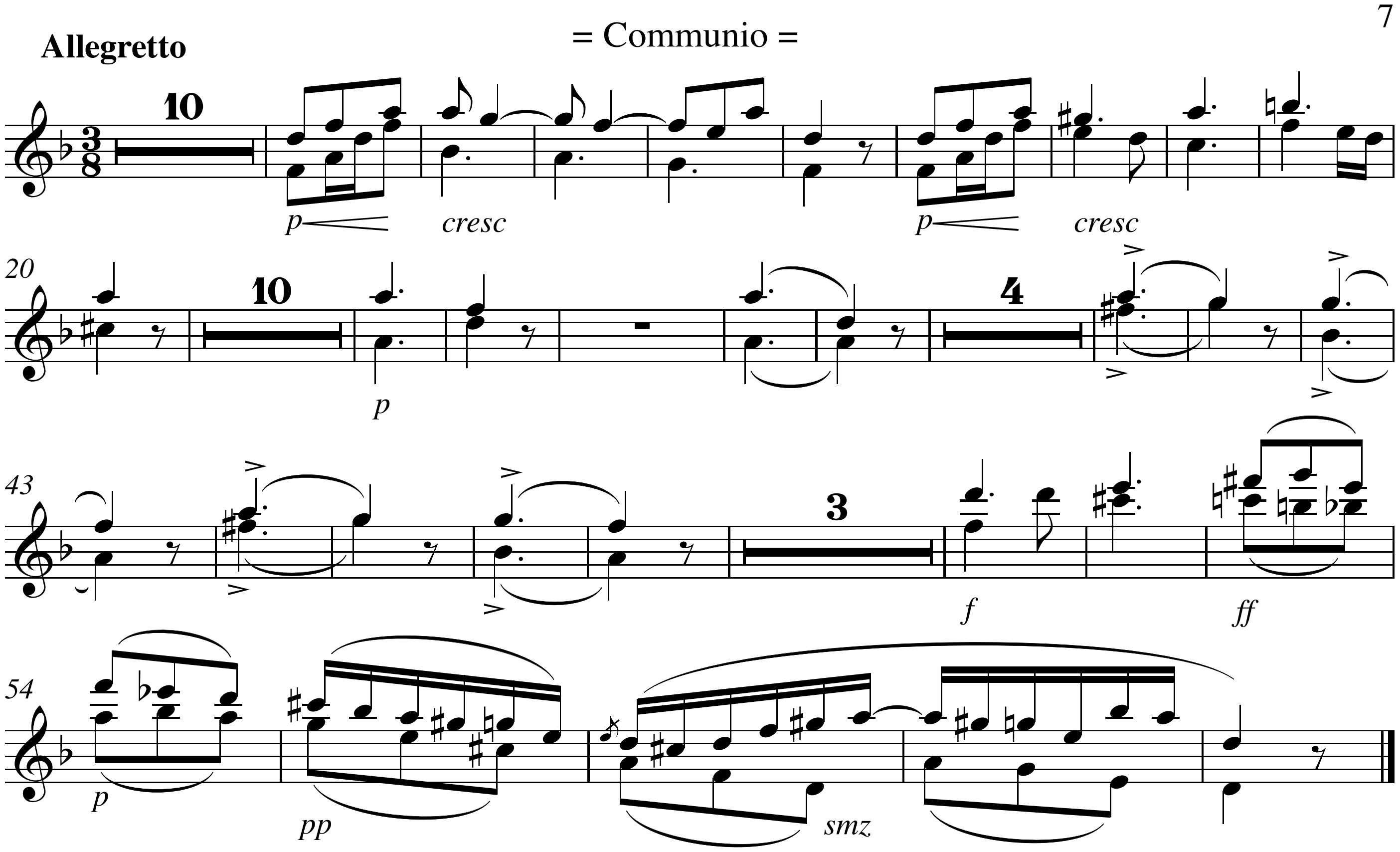
Missa dos Defuntos - José Mauricio Nunes Garcia - Flautas 1, 2

6



Missa dos Defuntos - José Mauricio Nunes Garcia - Flautas 1, 2

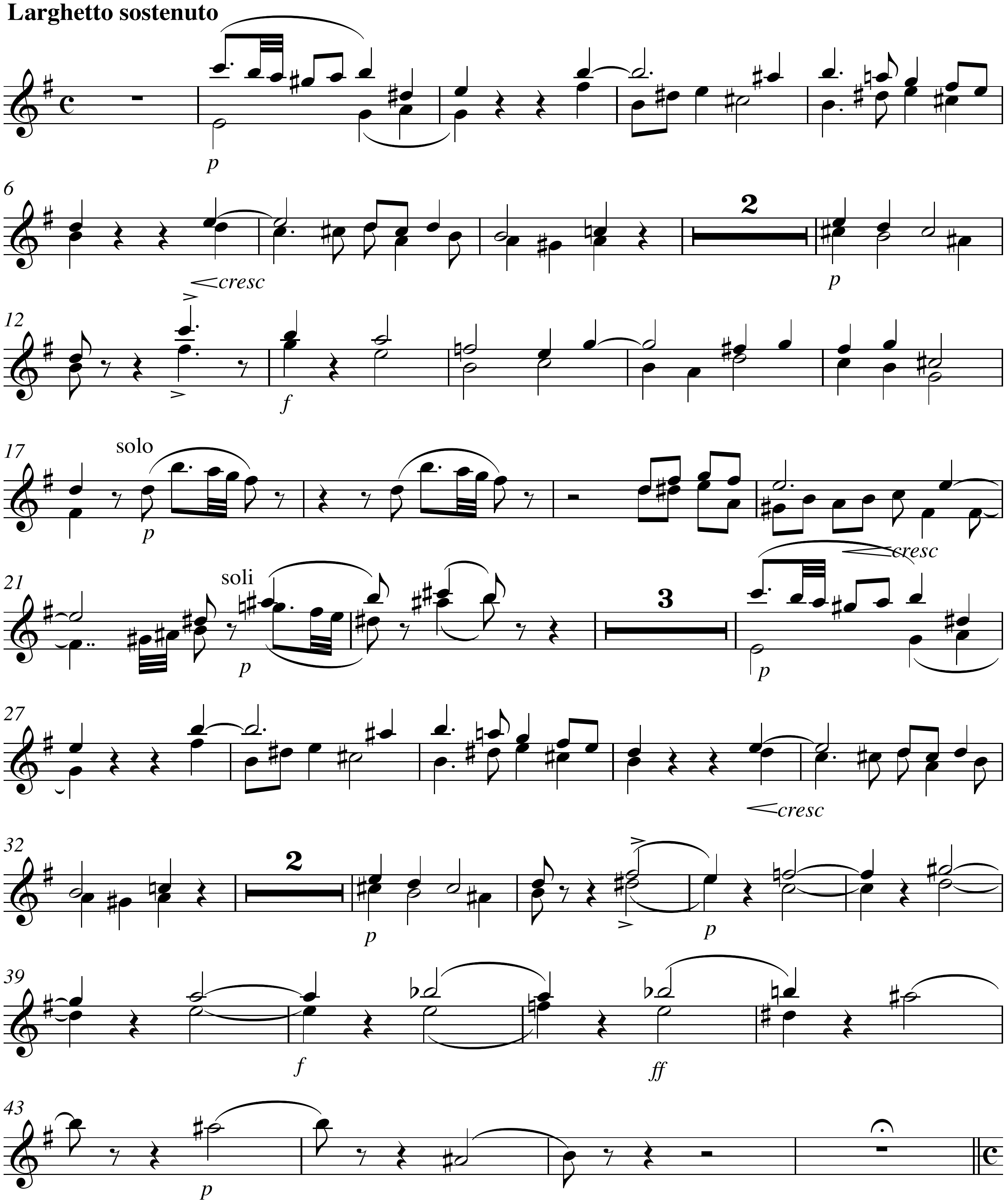
= Communio =



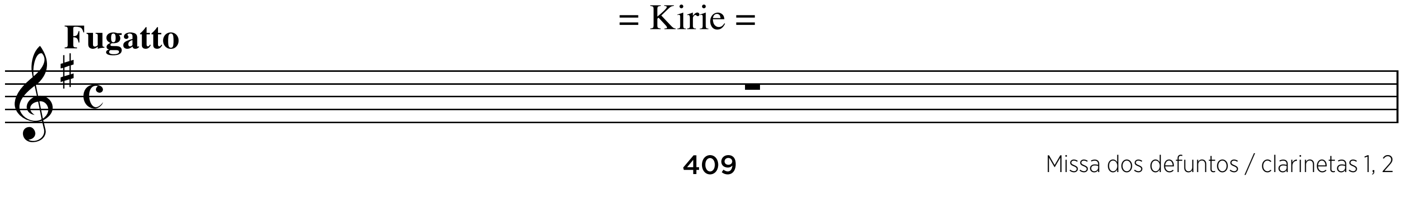
Missa dos Defuntos

Clarinetas em Si♭ 1, 2

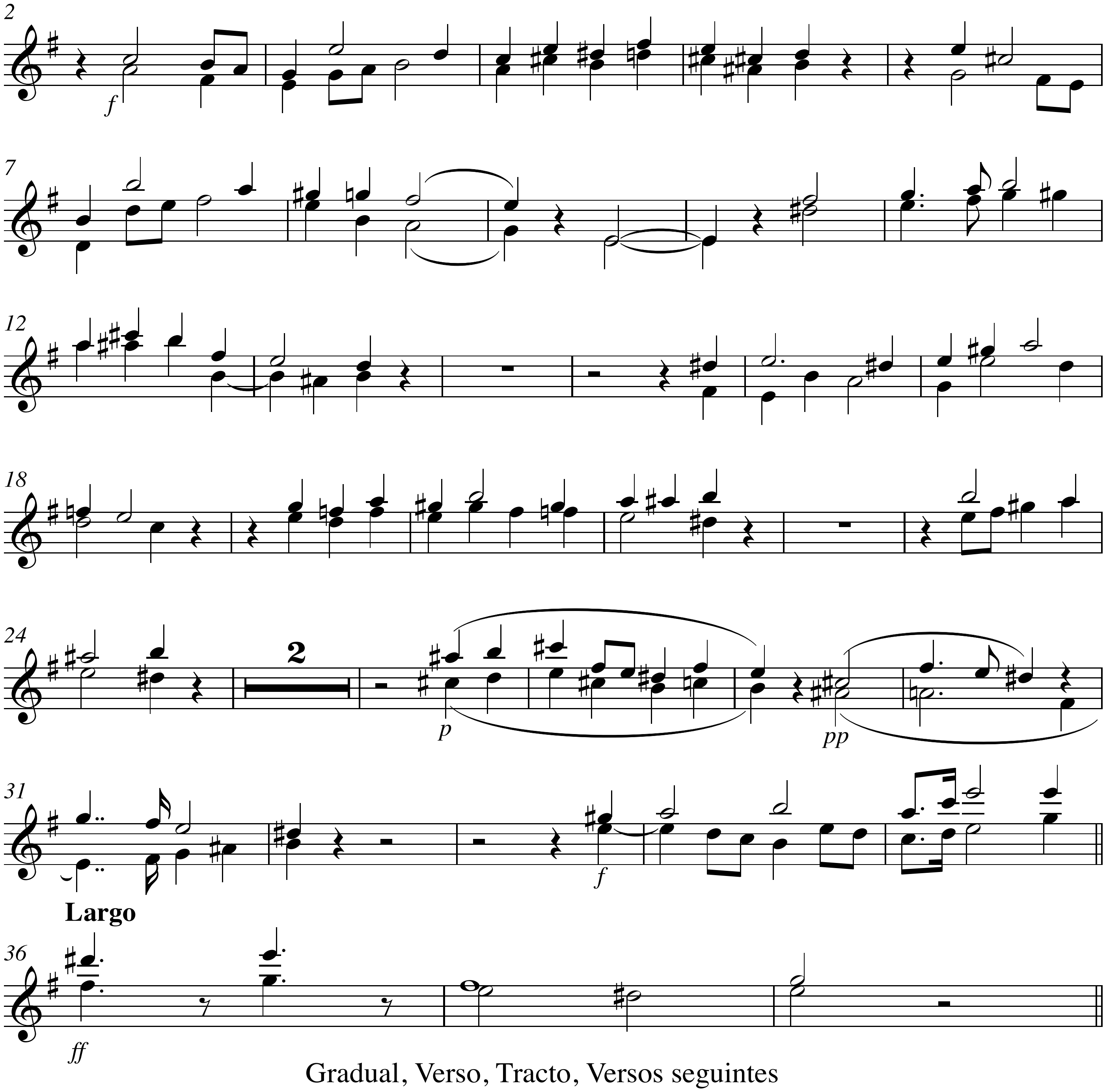
José Mauricio Nunes Garcia



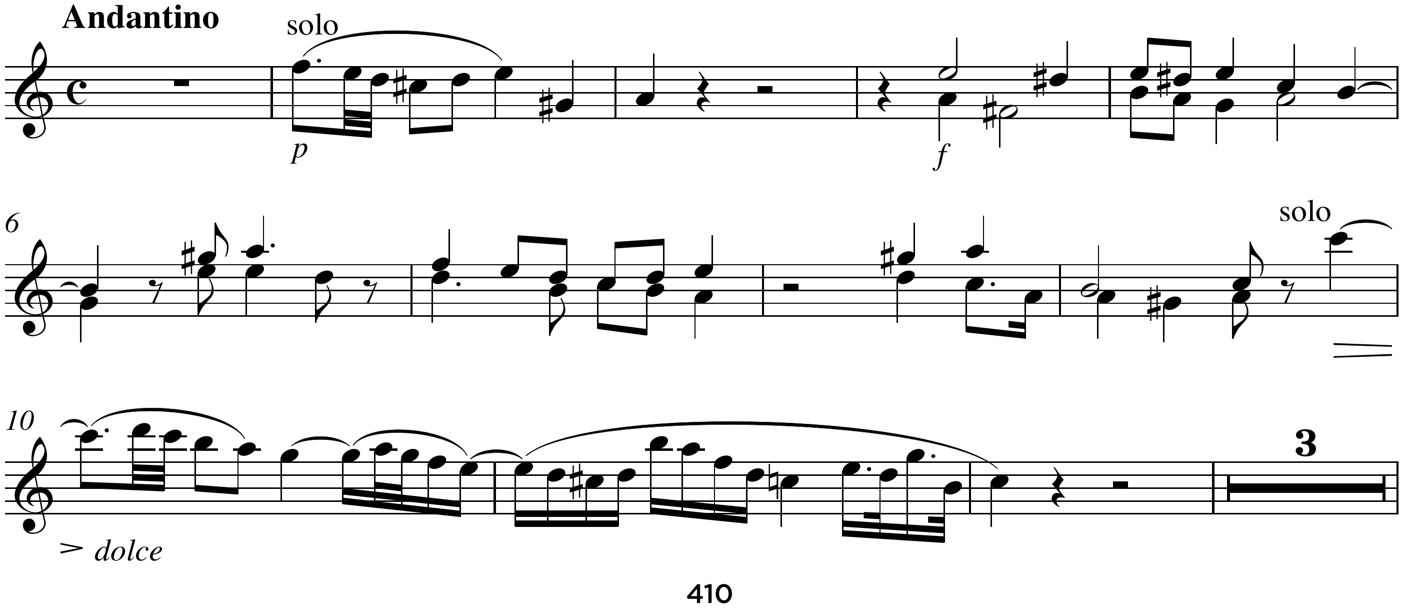
= Kirie =

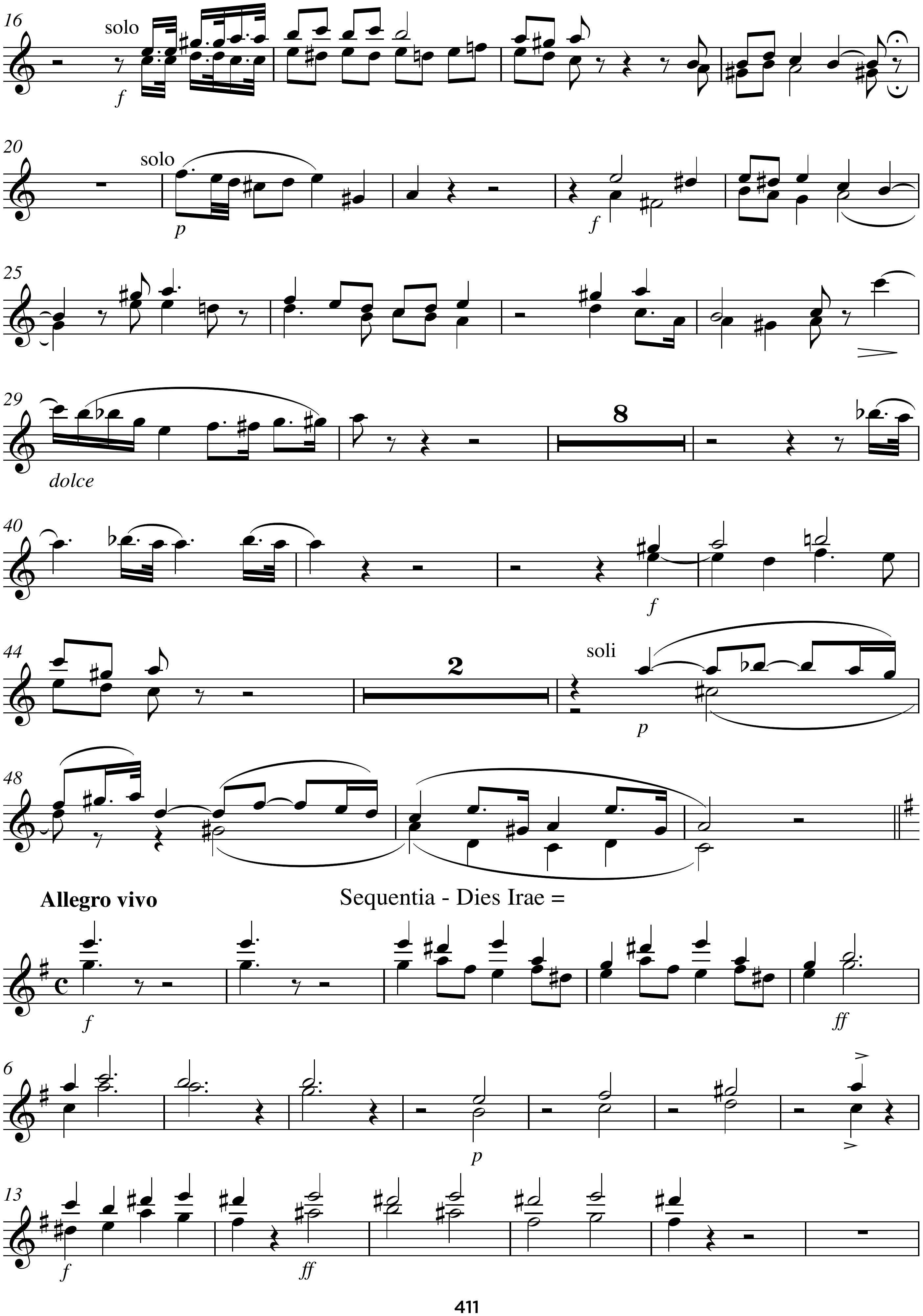


Missa dos Defuntos - José Mauricio Nunes Garcia - Clarinetas em Si♭ 1, 2



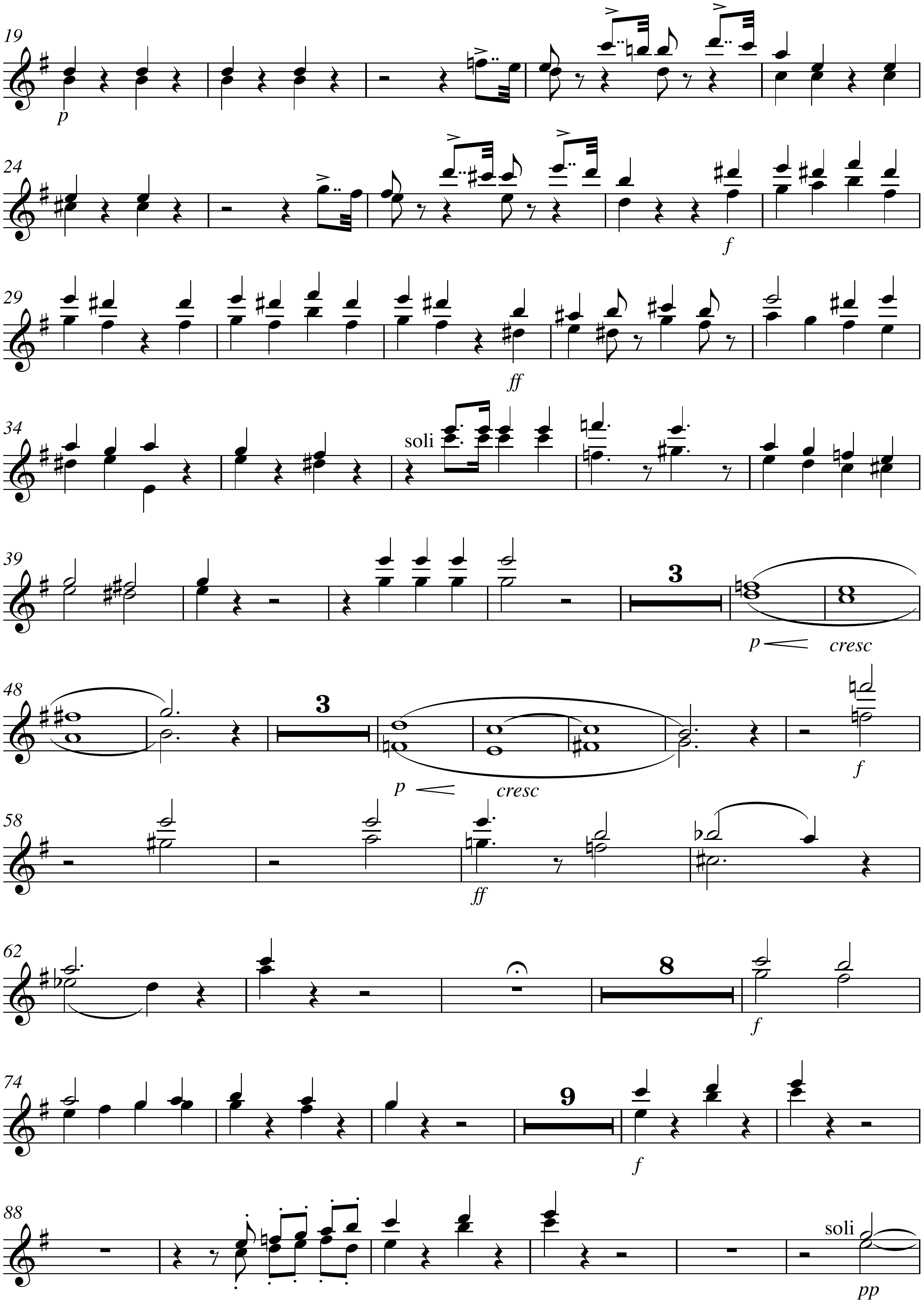
Gradual, Verso, Tracto, Versos seguintes



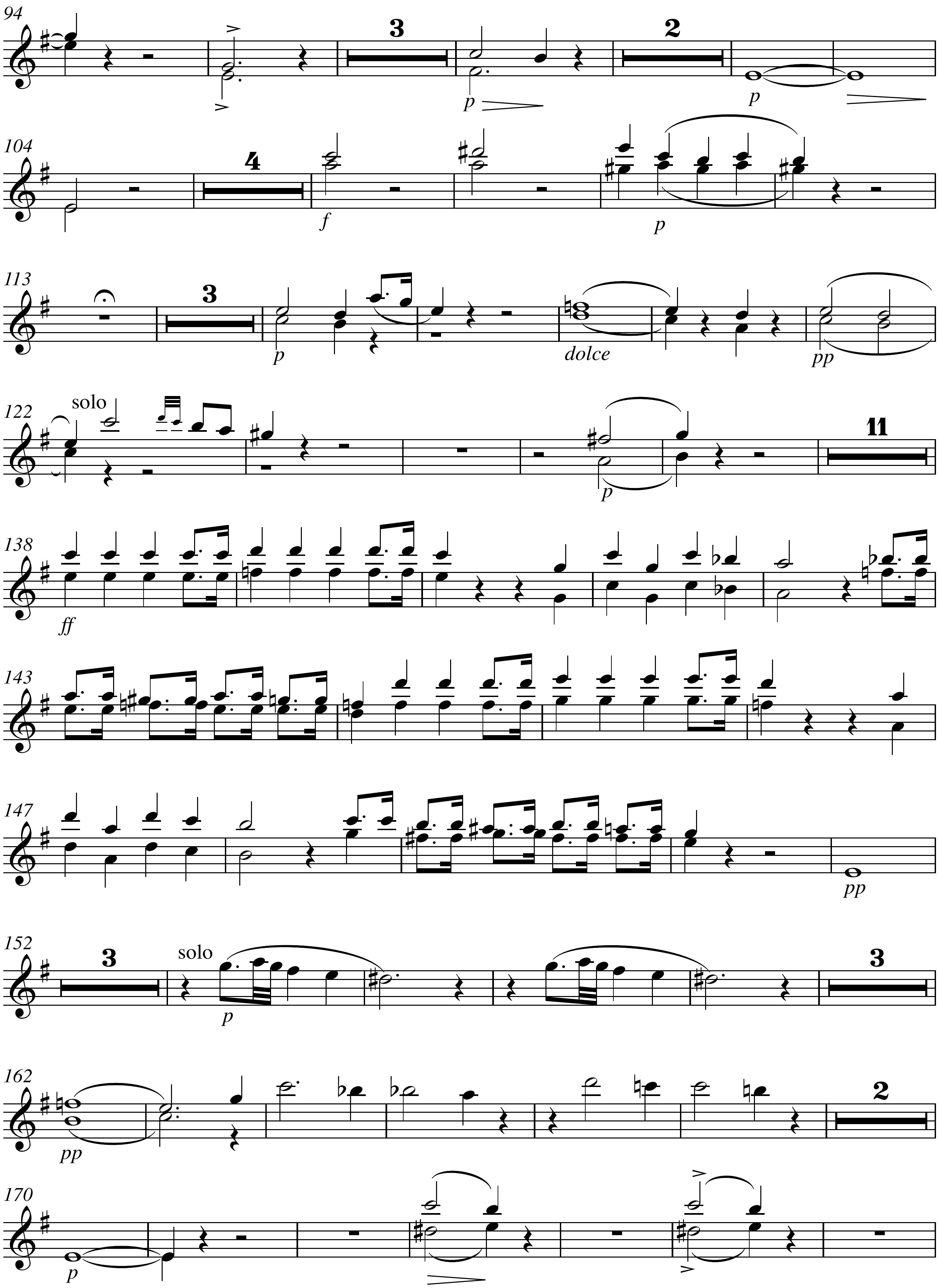


solo
f
solo
p
f
dolce
8
f
2
soli
p
Allegro vivo
Sequentia - Dies Irae =
f
ff
p
f
ff

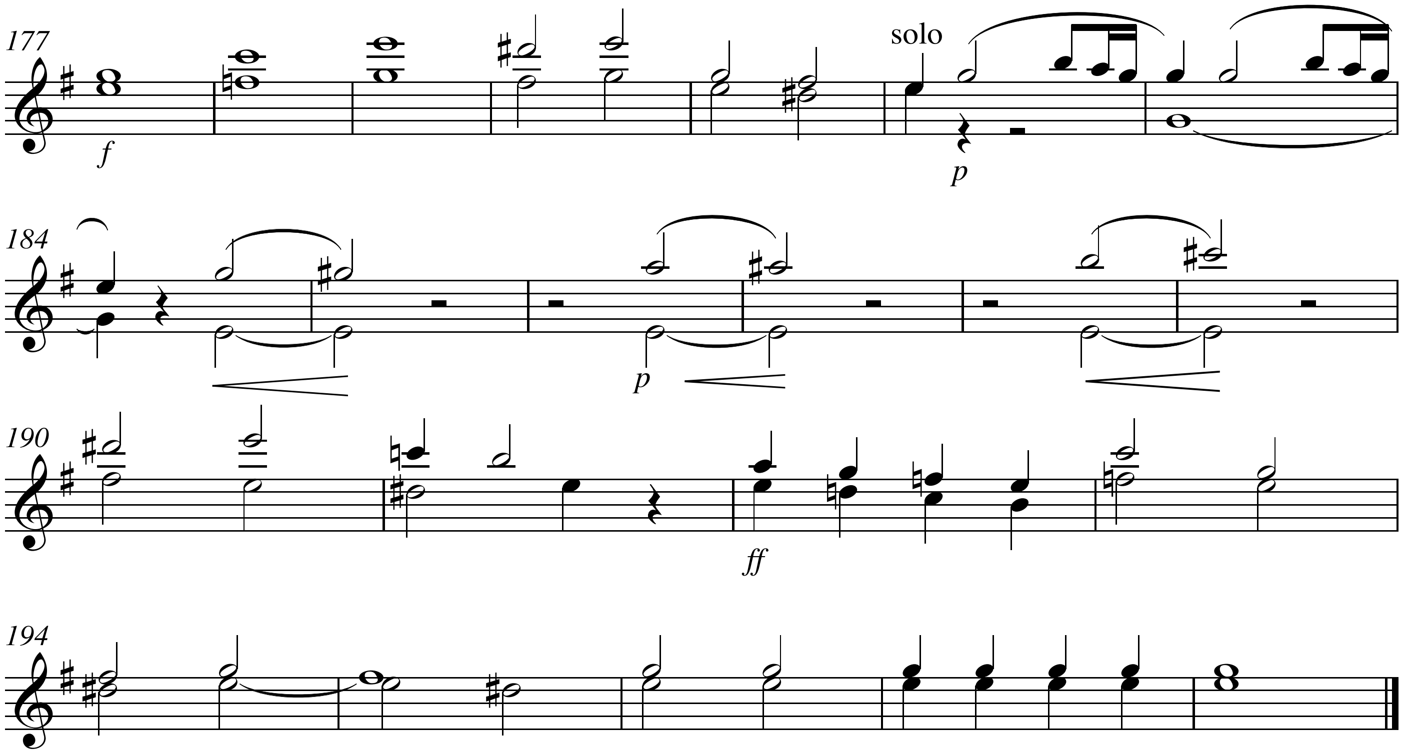
Missa dos Defuntos - José Mauricio Nunes Garcia - Clarinetas em Si♭ 1, 2



Missa dos Defuntos - José Mauricio Nunes Garcia - Clarinetas em Si♭ 1, 2



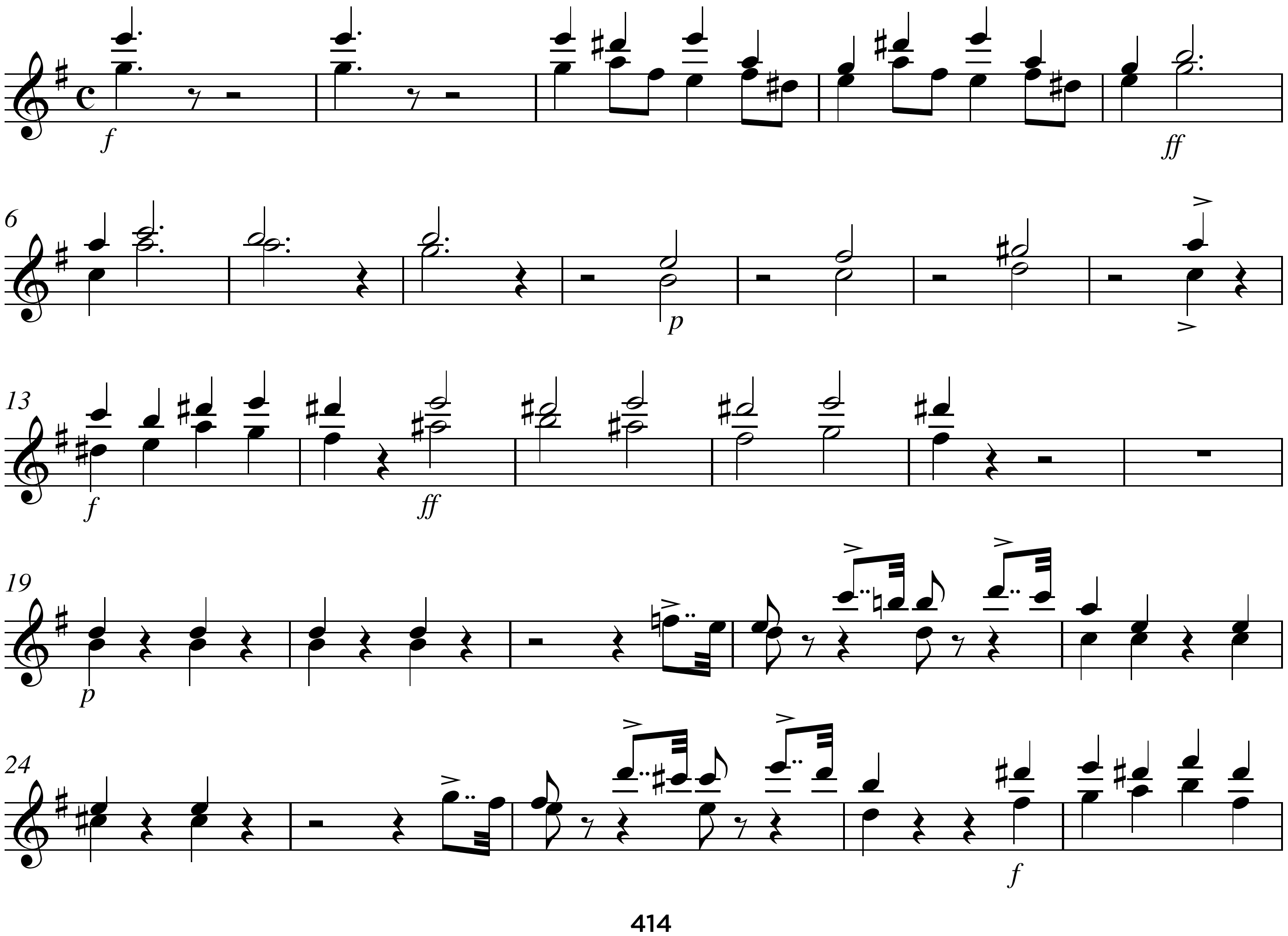
Missa dos Defuntos - José Mauricio Nunes Garcia - Clarinetas em Si♭ 1, 2

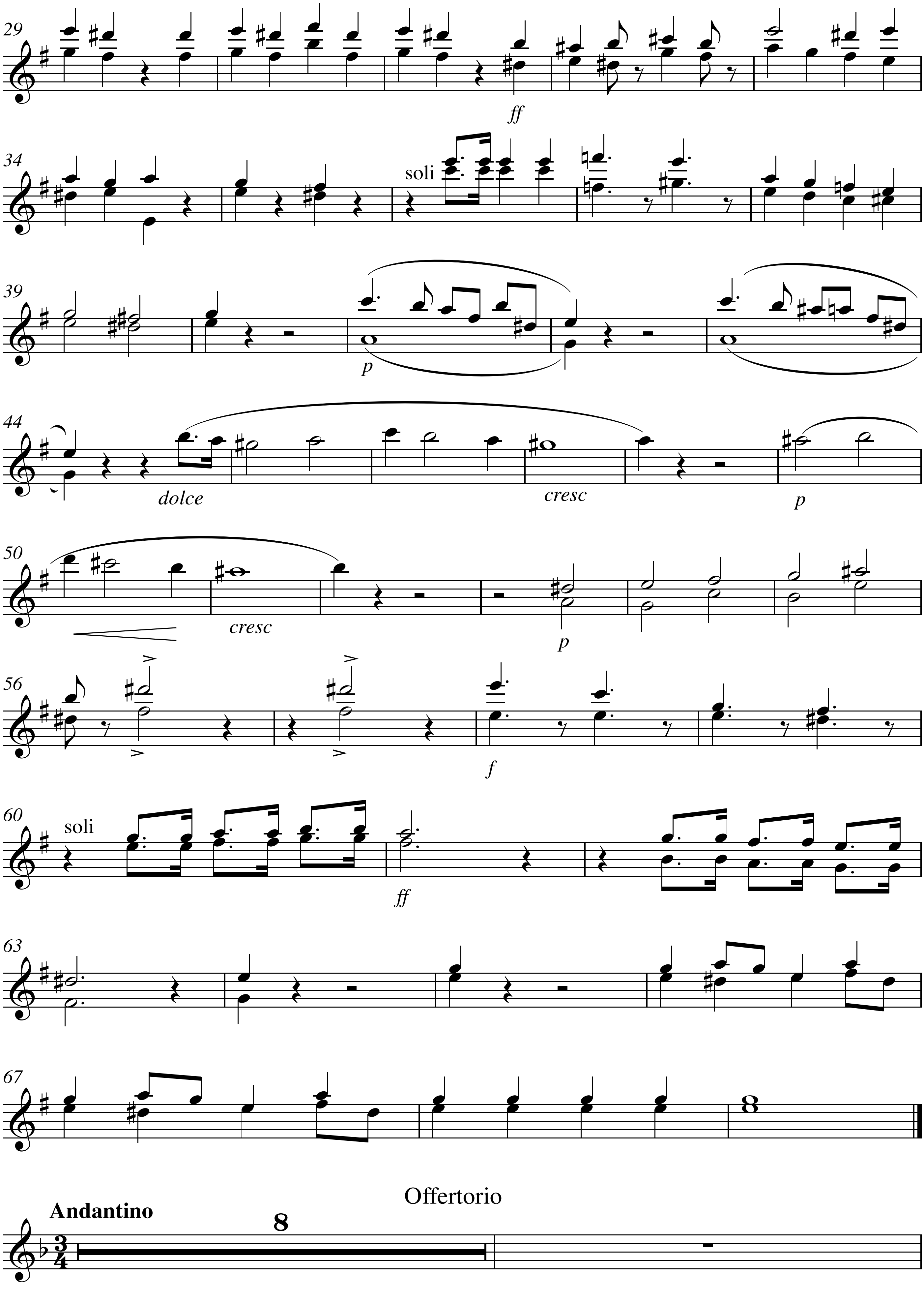


Andante sostenuto

Allegro vivo

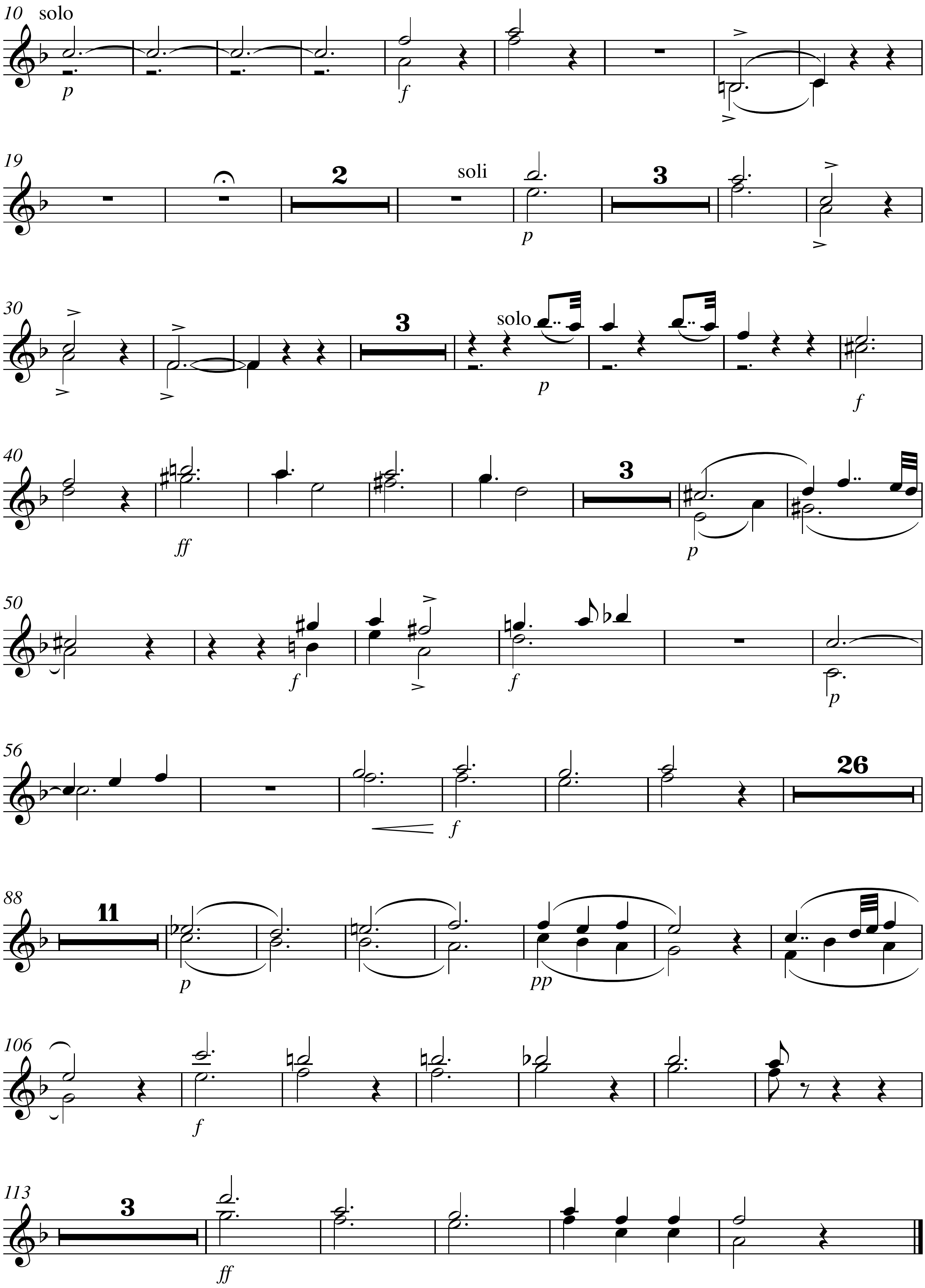
Inter Oves




29
ff
34
soli
39
p
44
dolce
cresc
p
50
cresc
p
56
f
60
soli
ff
63
67
Offertorio
Andantino
8

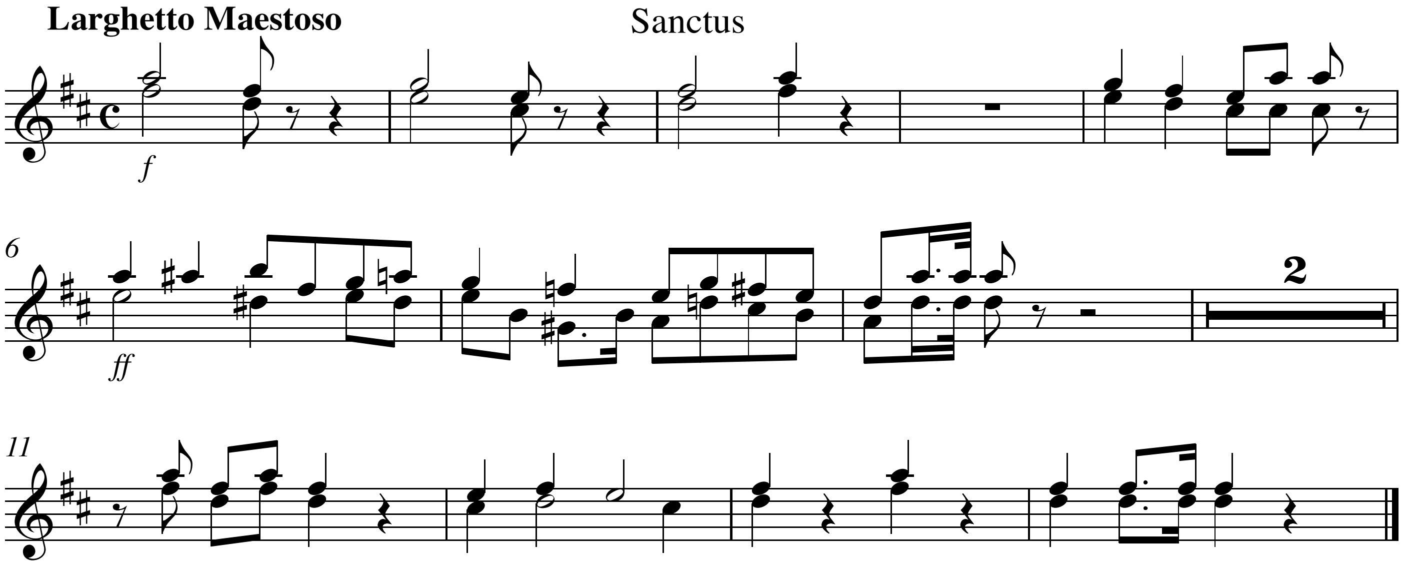
8

Missa dos Defuntos - José Mauricio Nunes Garcia - Clarinetas em Si♭ 1, 2

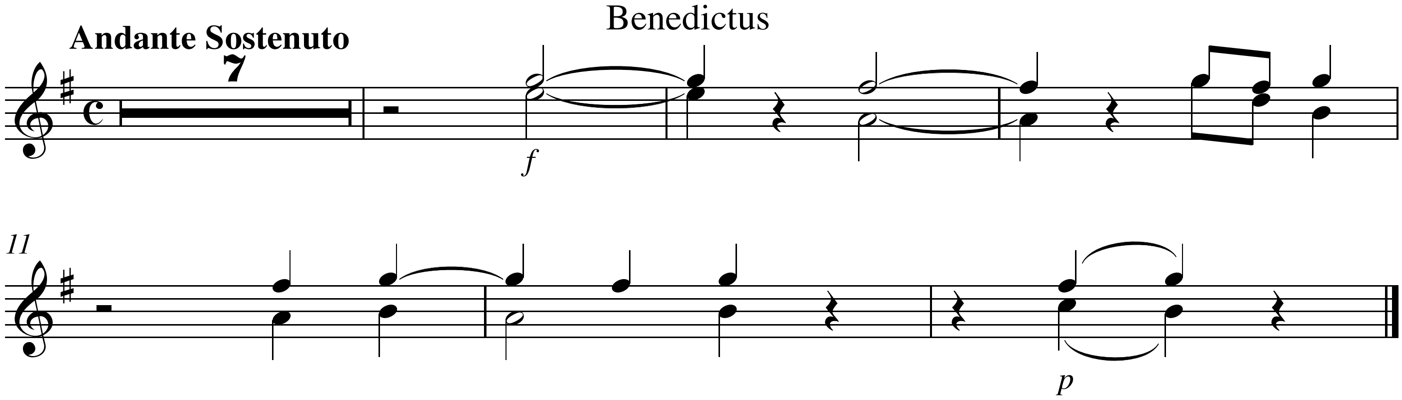


Missa dos Defuntos - José Mauricio Nunes Garcia - Clarinetas em Si♭ 1, 2 9

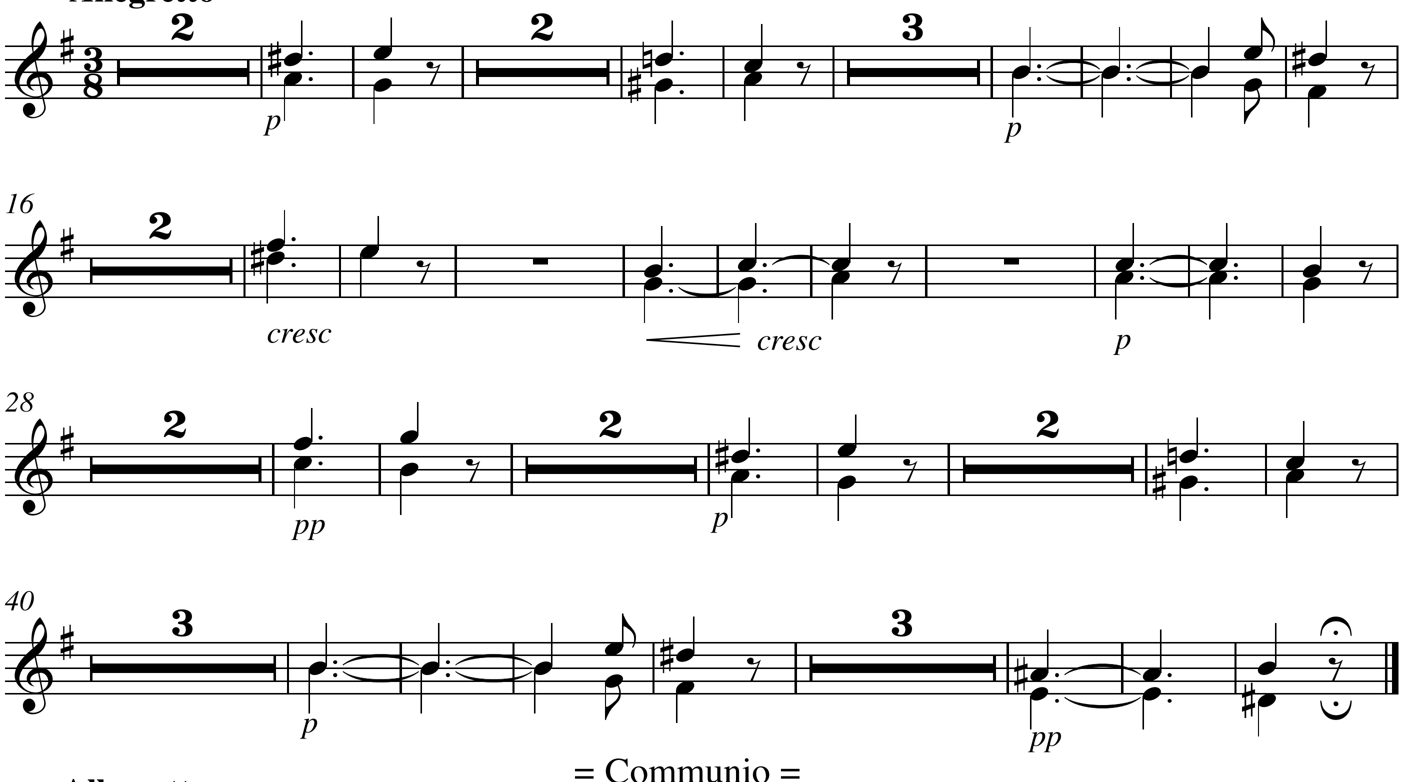
Sanctus



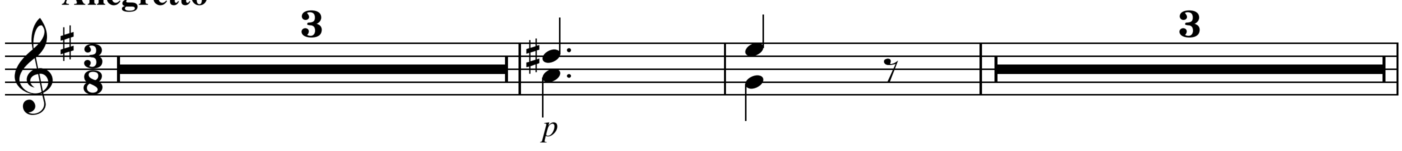
Benedictus



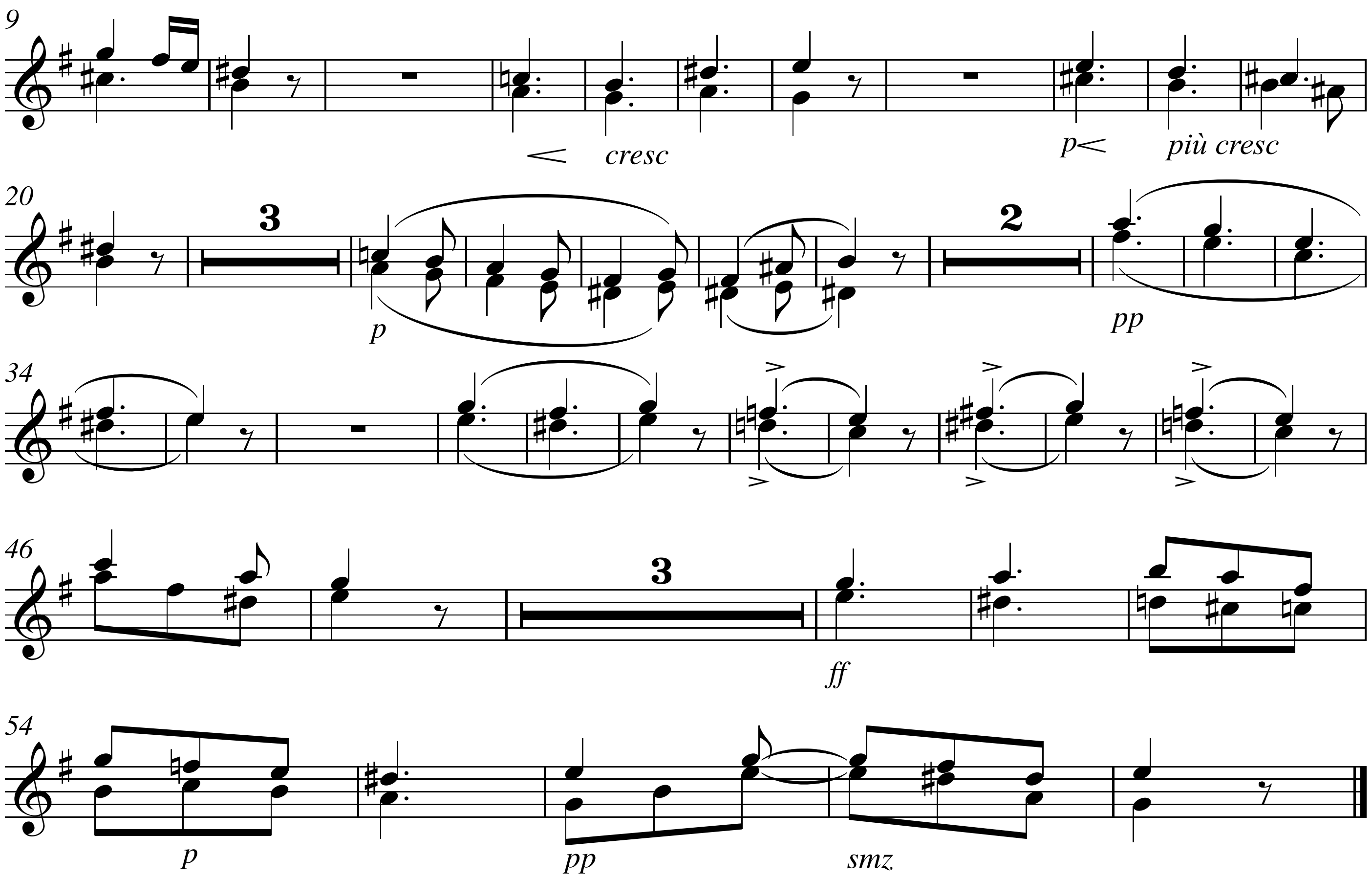
= Agnus Dei =



= Communio =



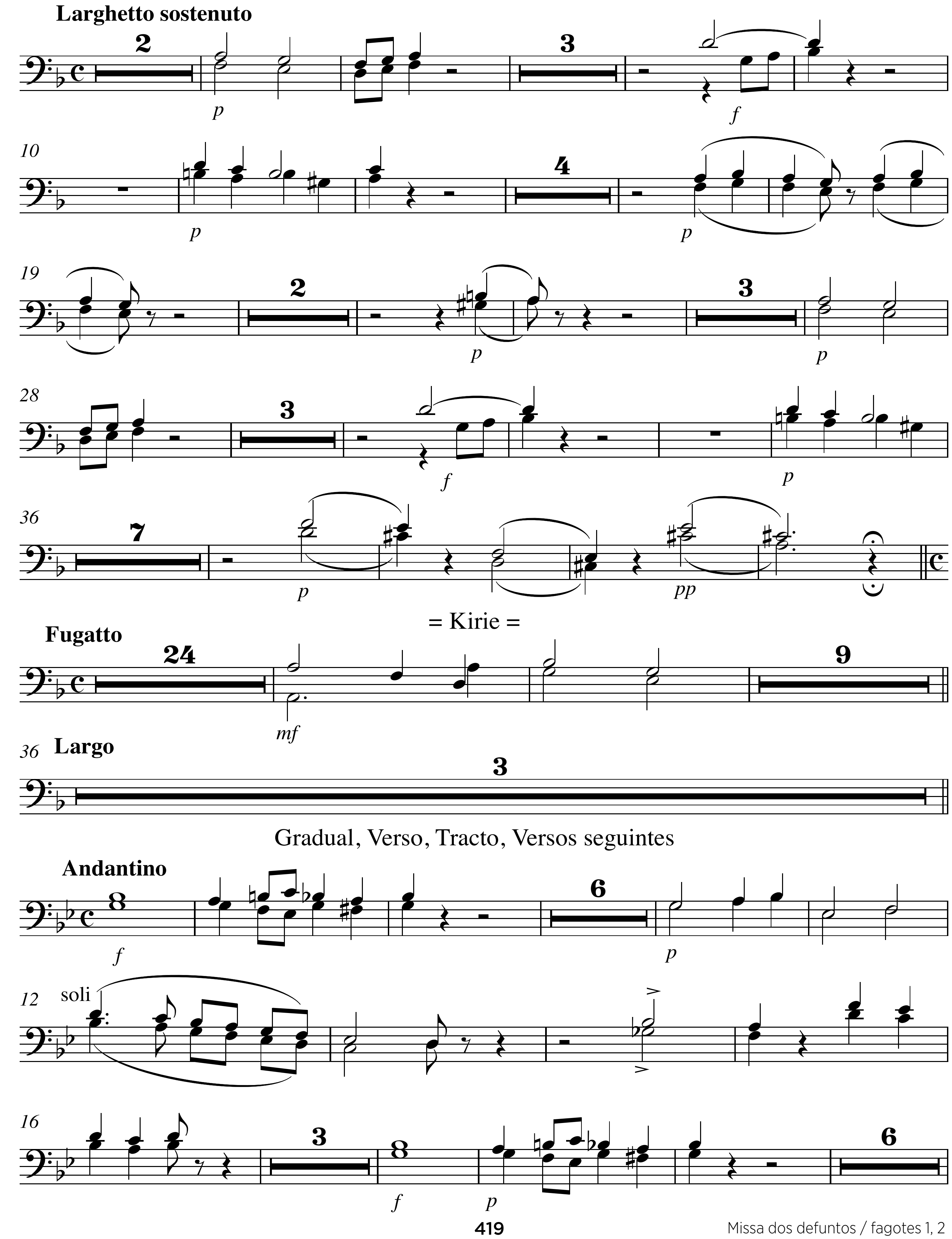
10 Missa dos Defuntos - José Mauricio Nunes Garcia - Clarinetas em Si♭ 1, 2



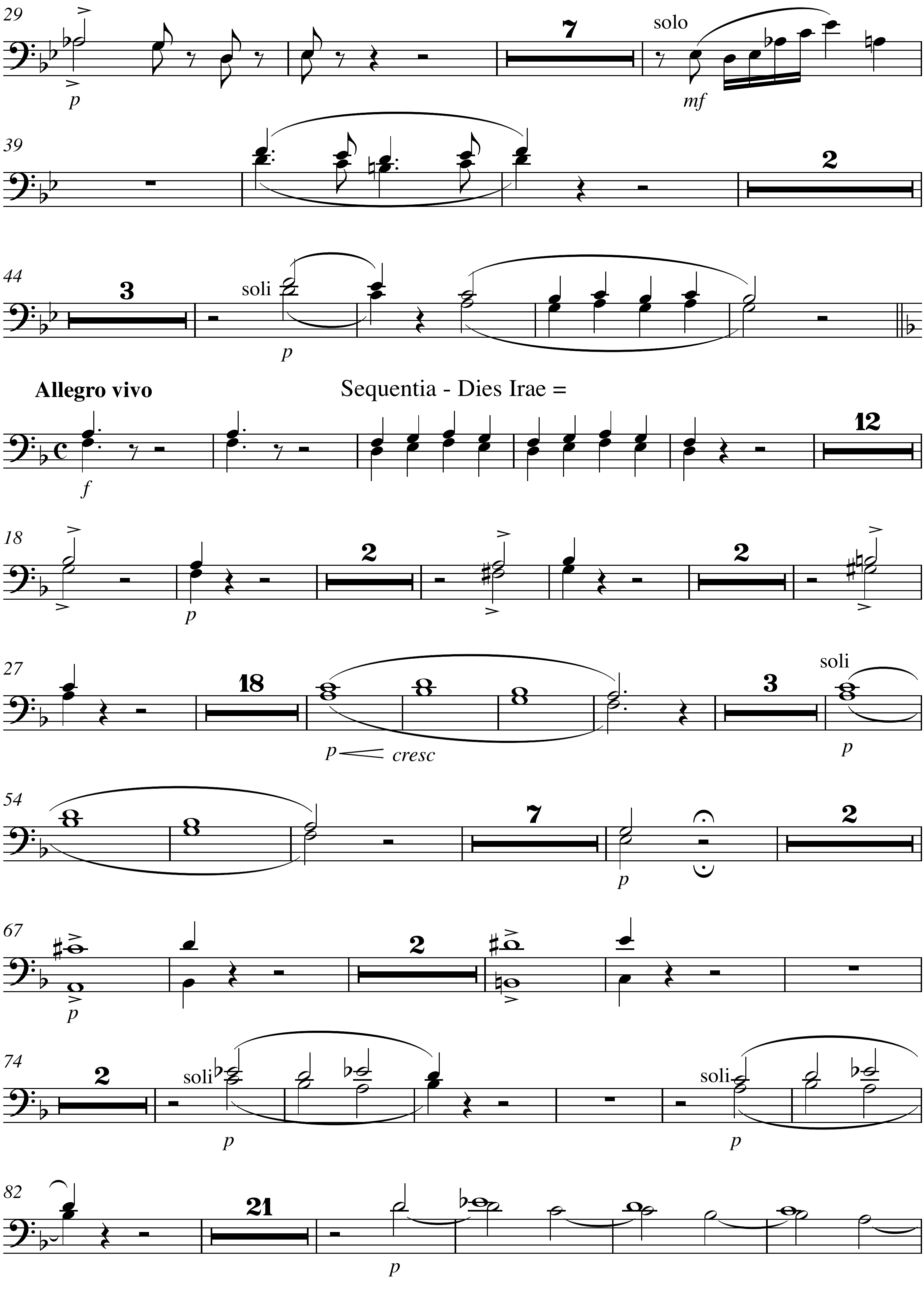
Missa dos Defuntos

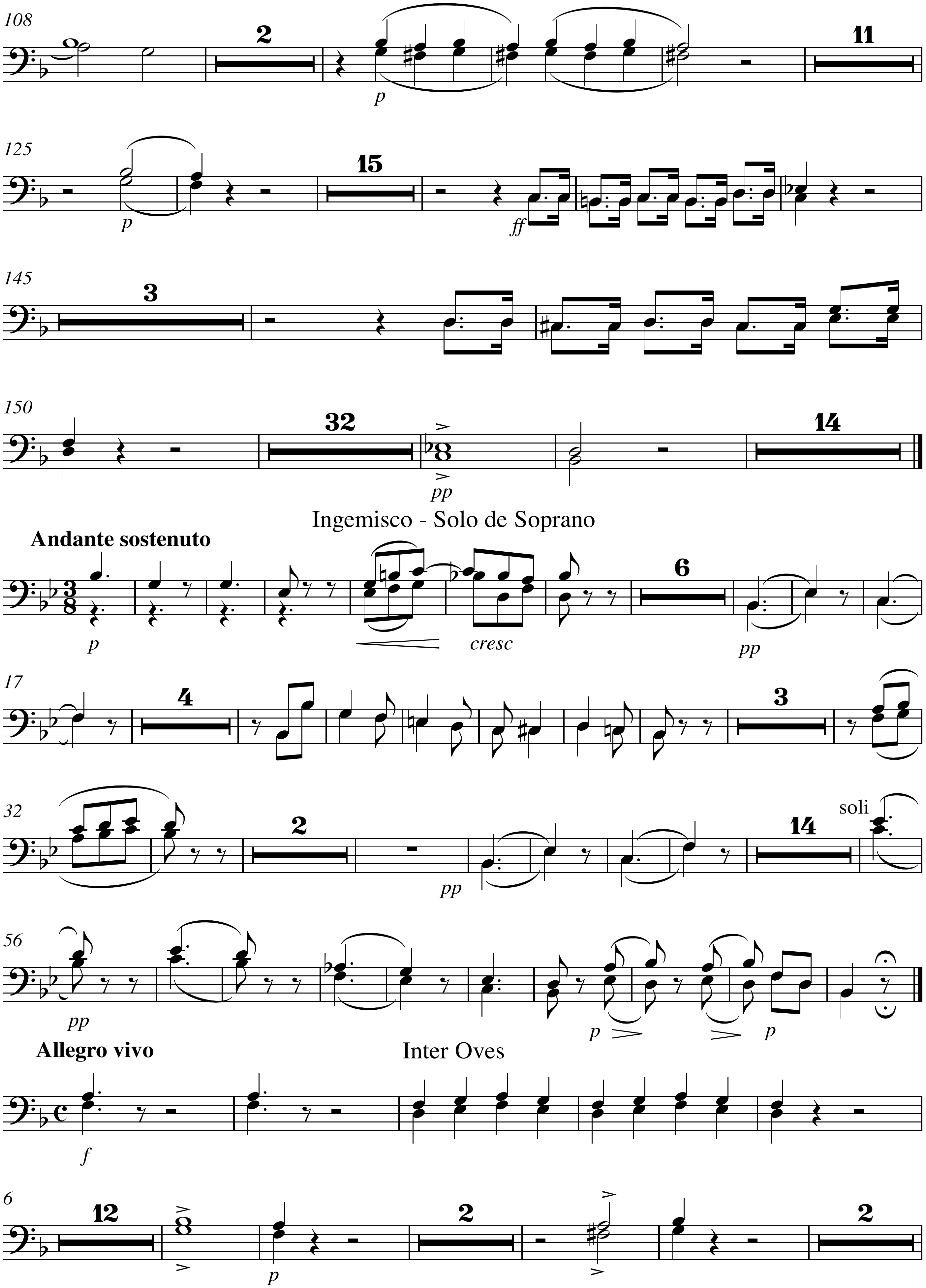
Fagotes 1, 2

José Mauricio Nunes Garcia

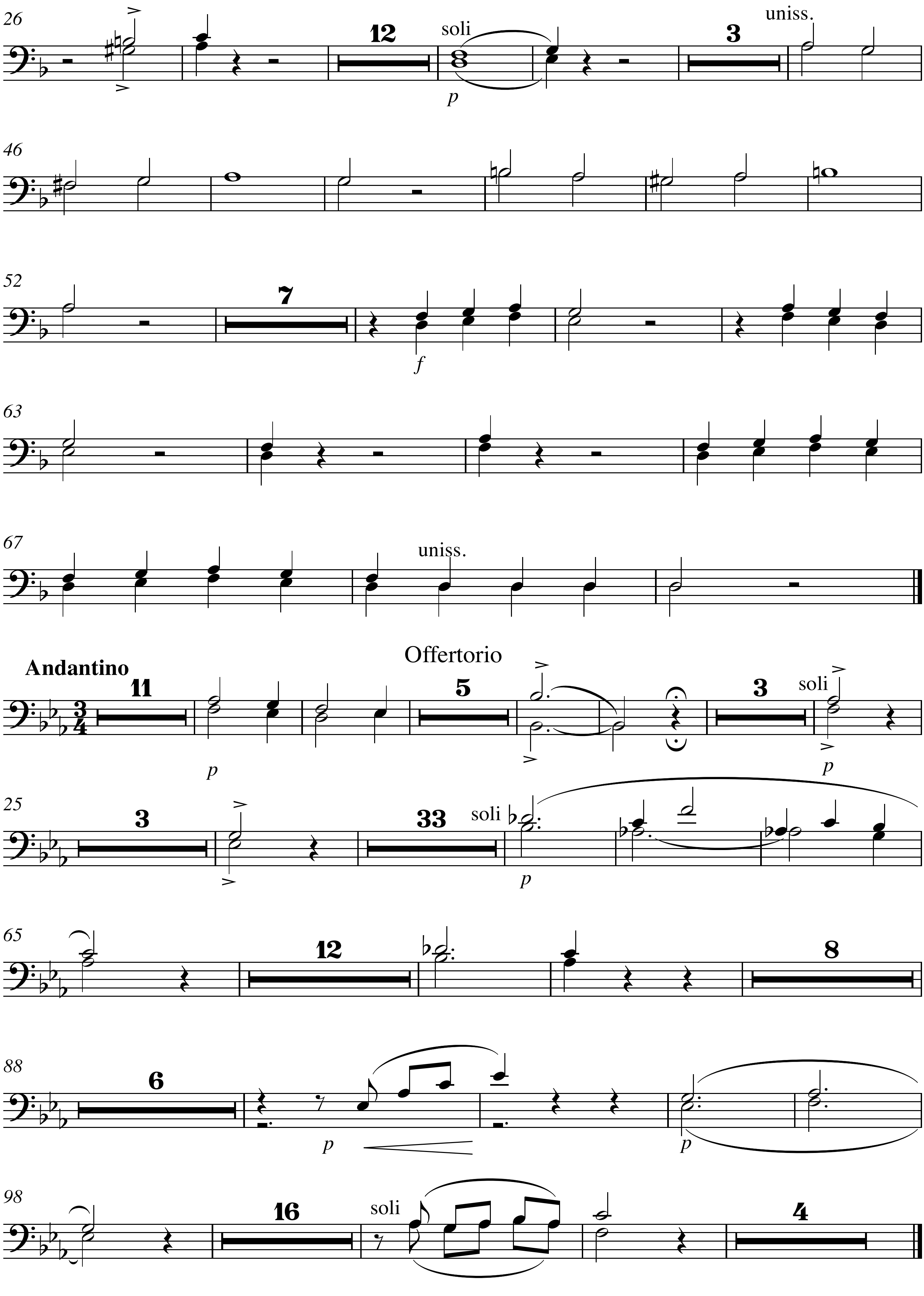


Missa dos Defuntos - José Mauricio Nunes Garcia - Fagote 1, 2

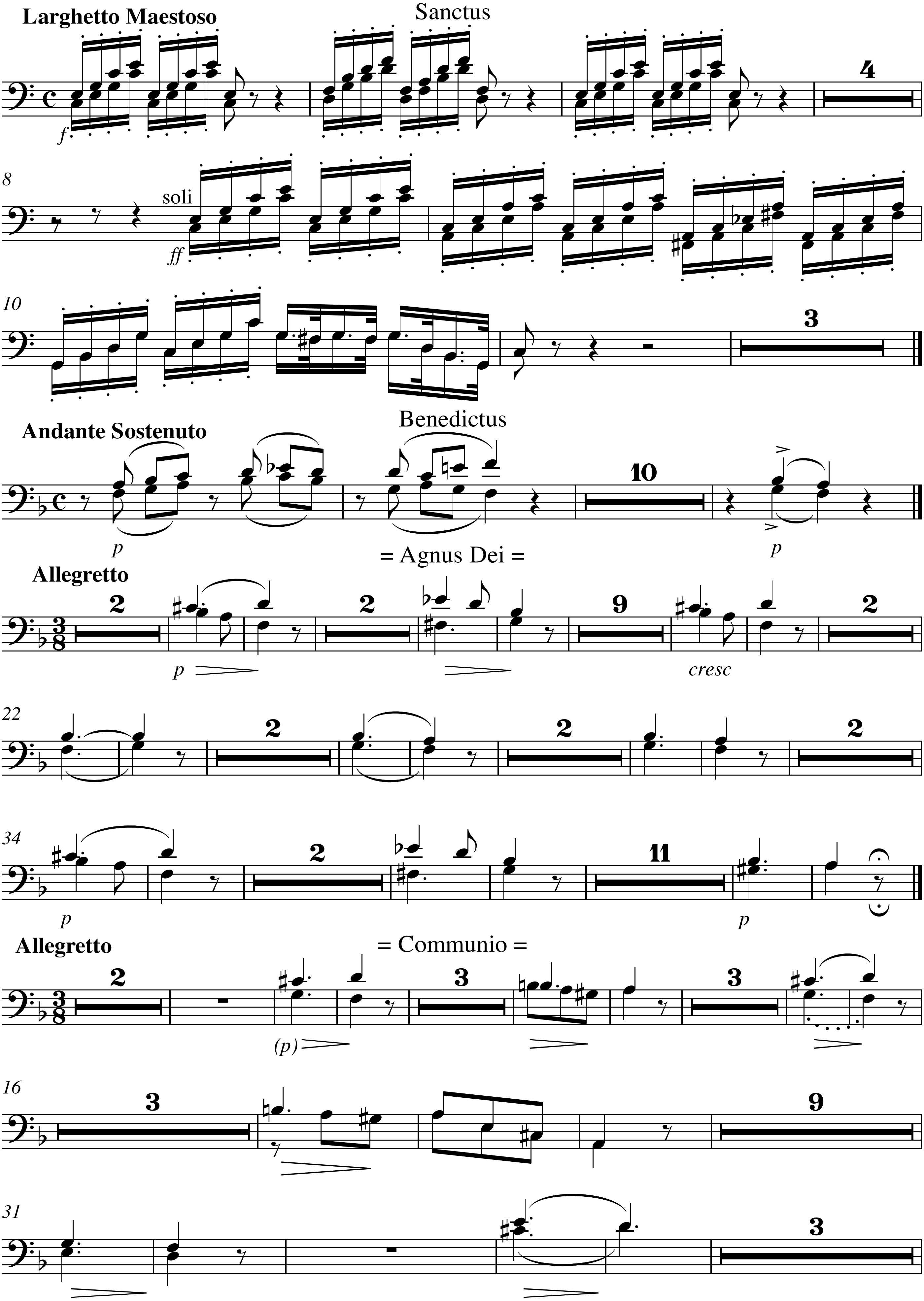



Ingemisco - Solo de Soprano
Andante sostenuto
cresc
soli
Allegro vivo
Inter Oves

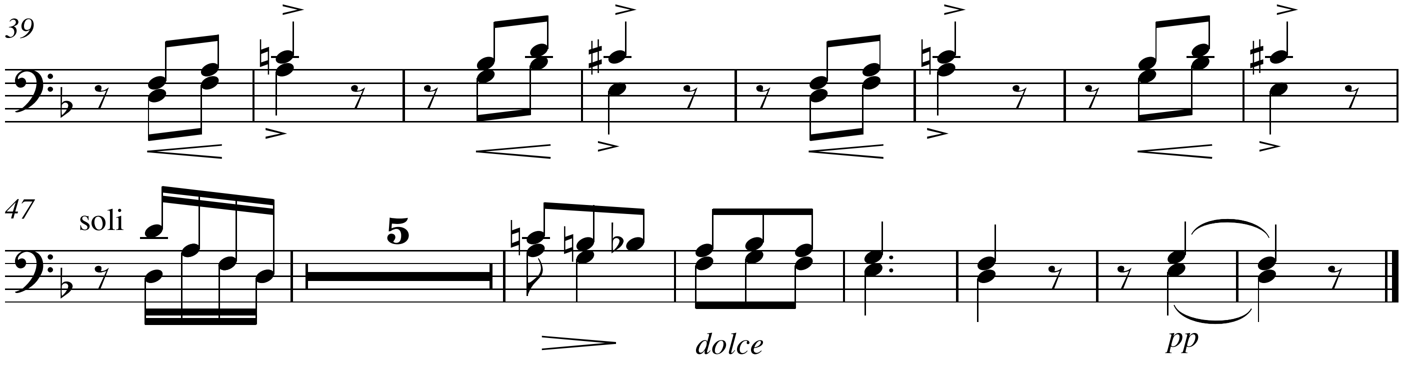
 Missa dos Defuntos - José Mauricio Nunes Garcia - Fagote 1, 2



Missa dos Defuntos - José Mauricio Nunes Garcia - Fagote 1, 2



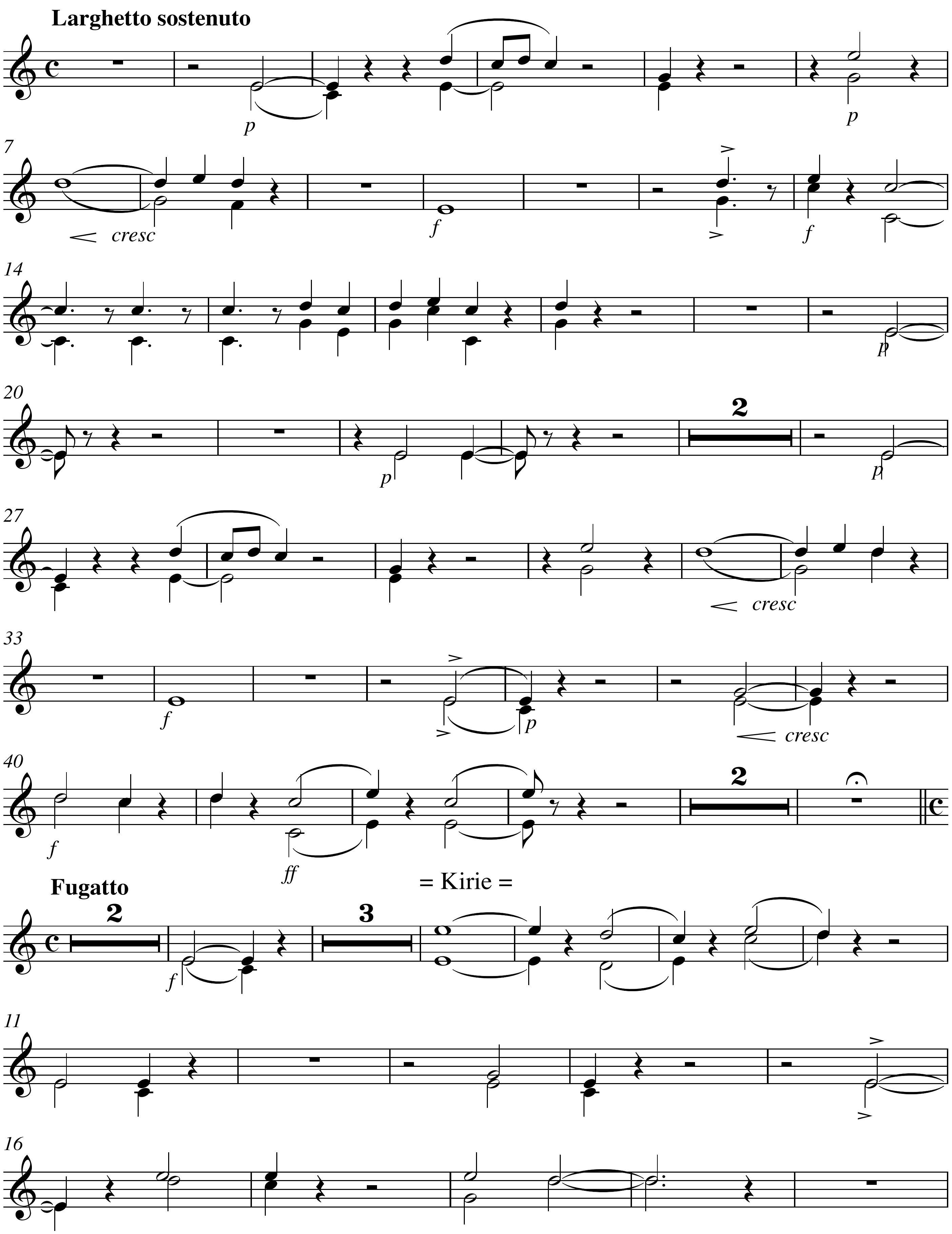
6 Missa dos Defuntos - José Mauricio Nunes Garcia - Fagote 1, 2



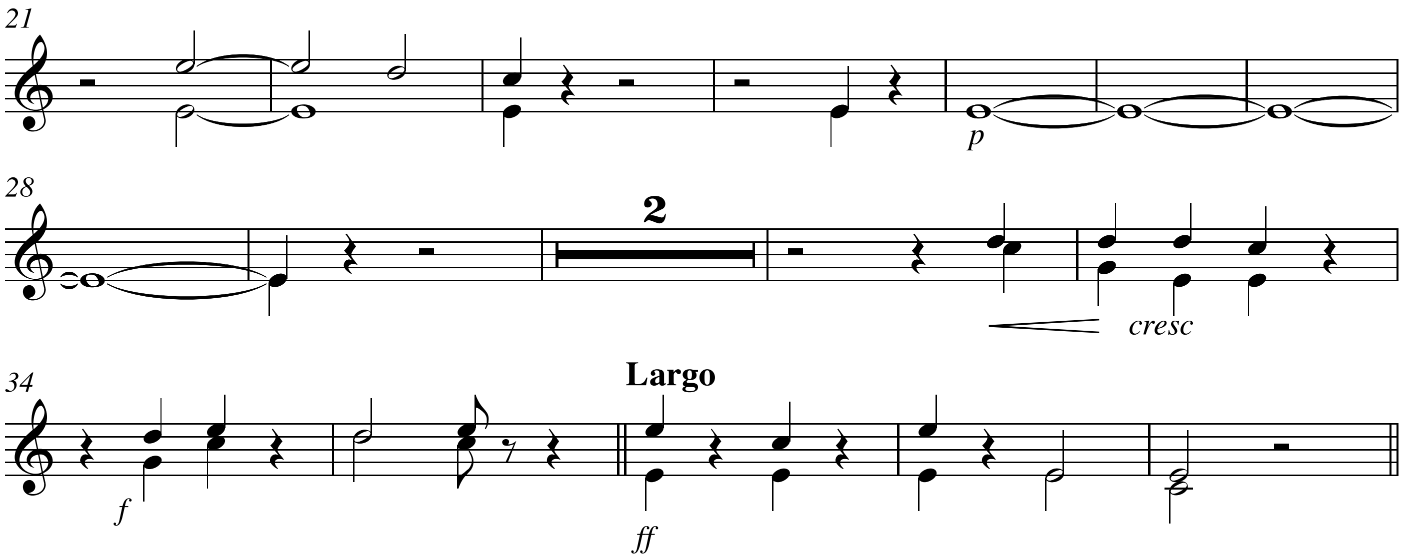
Missa dos Defuntos

Trompas em Fá 1, 2

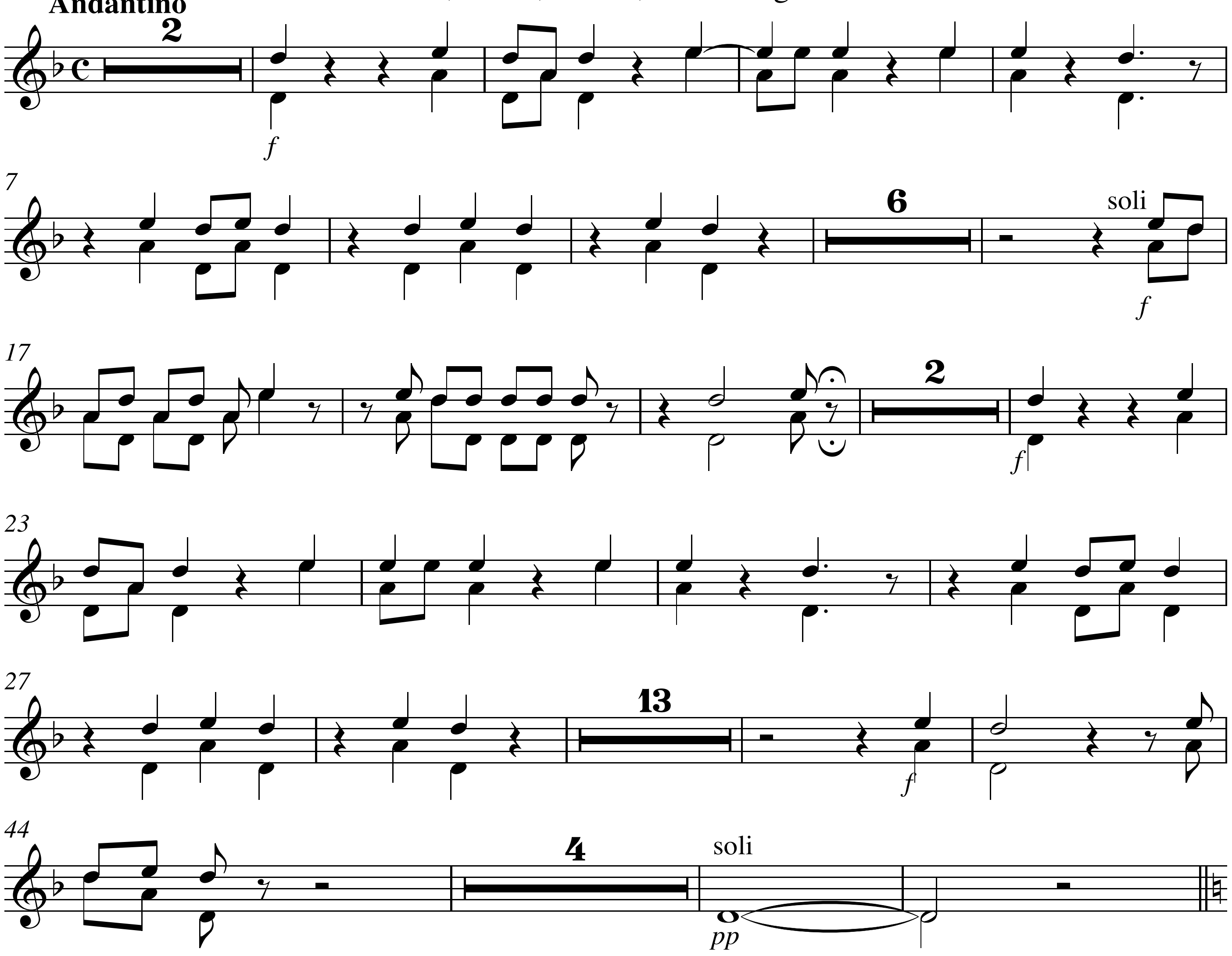
José Mauricio Nunes Garcia



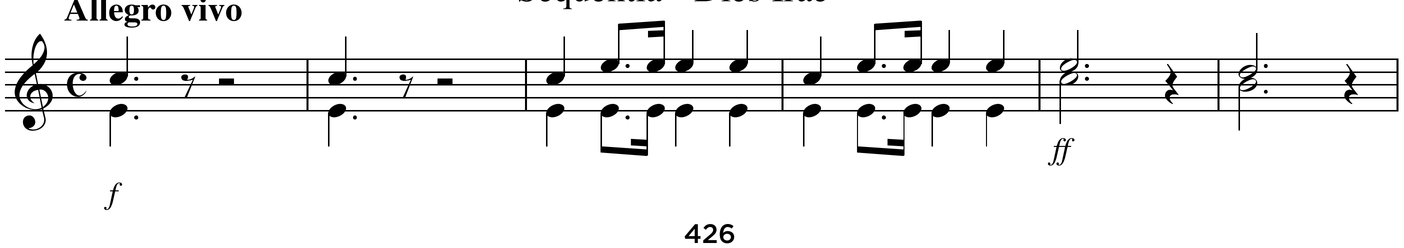
 Missa dos Defuntos - José Mauricio Nunes Garcia - Trompas em Fá 1, 2



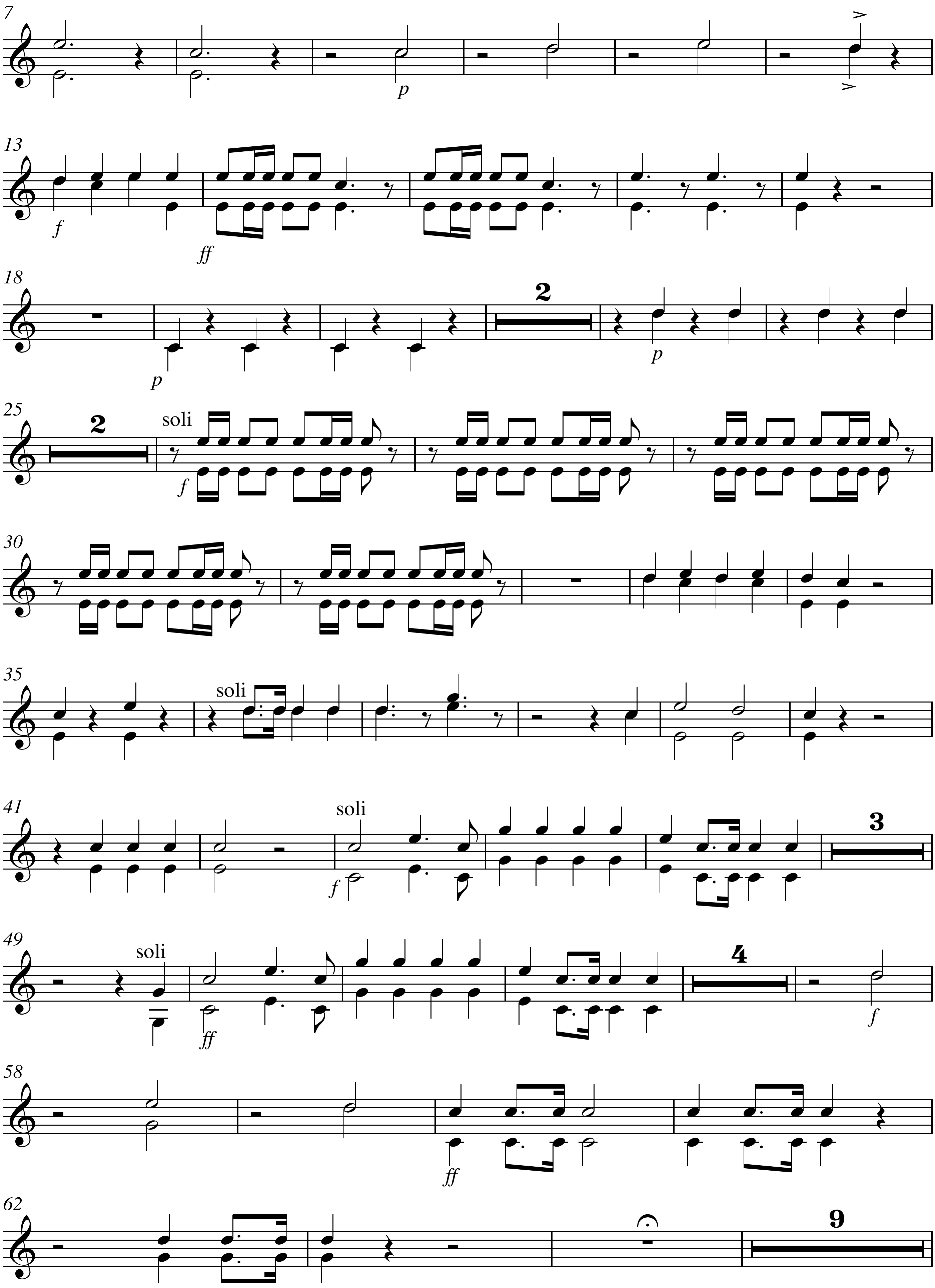
Gradual, Verso, Tracto, Versos seguintes



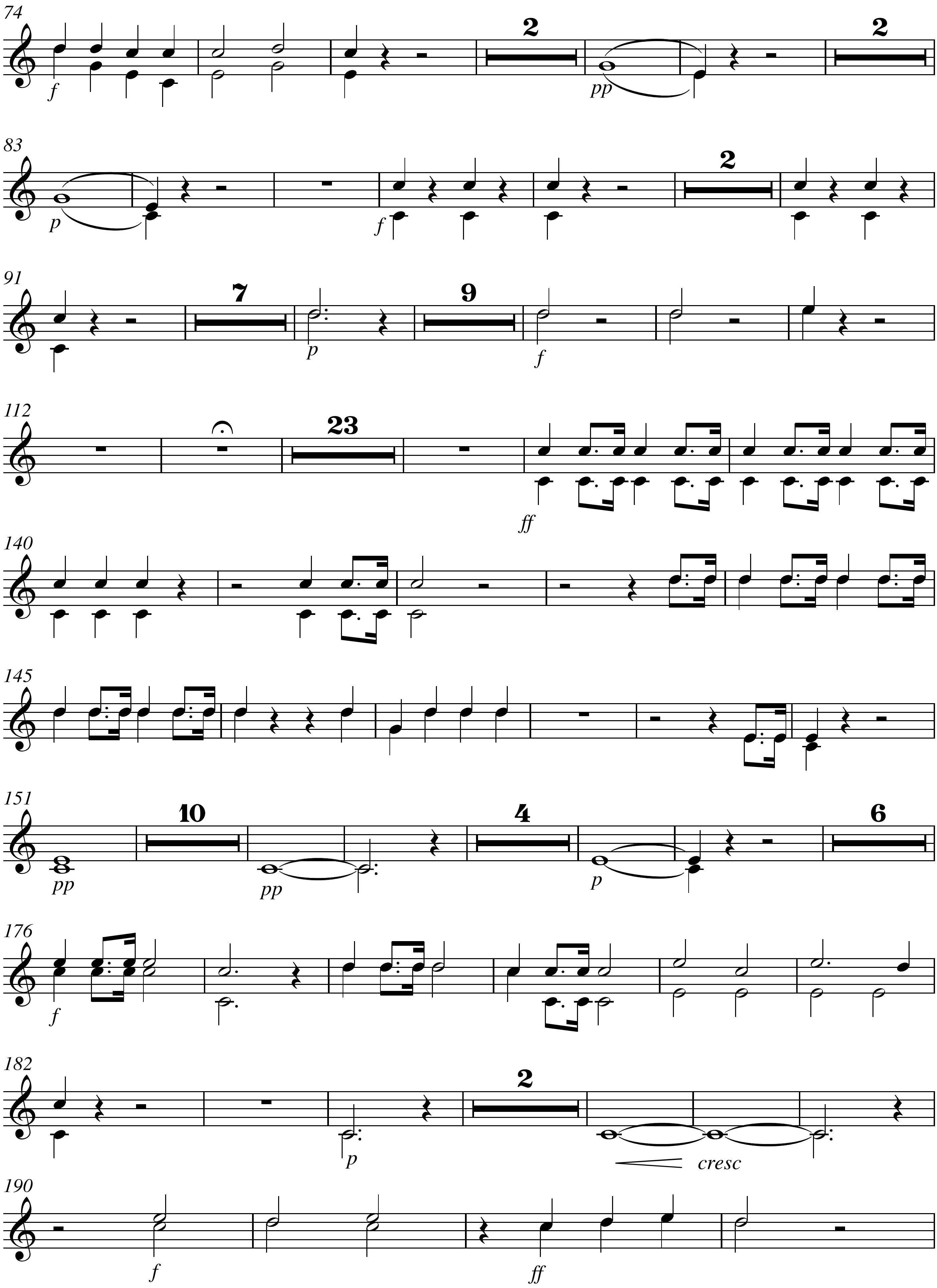
Sequentia - Dies Irae =

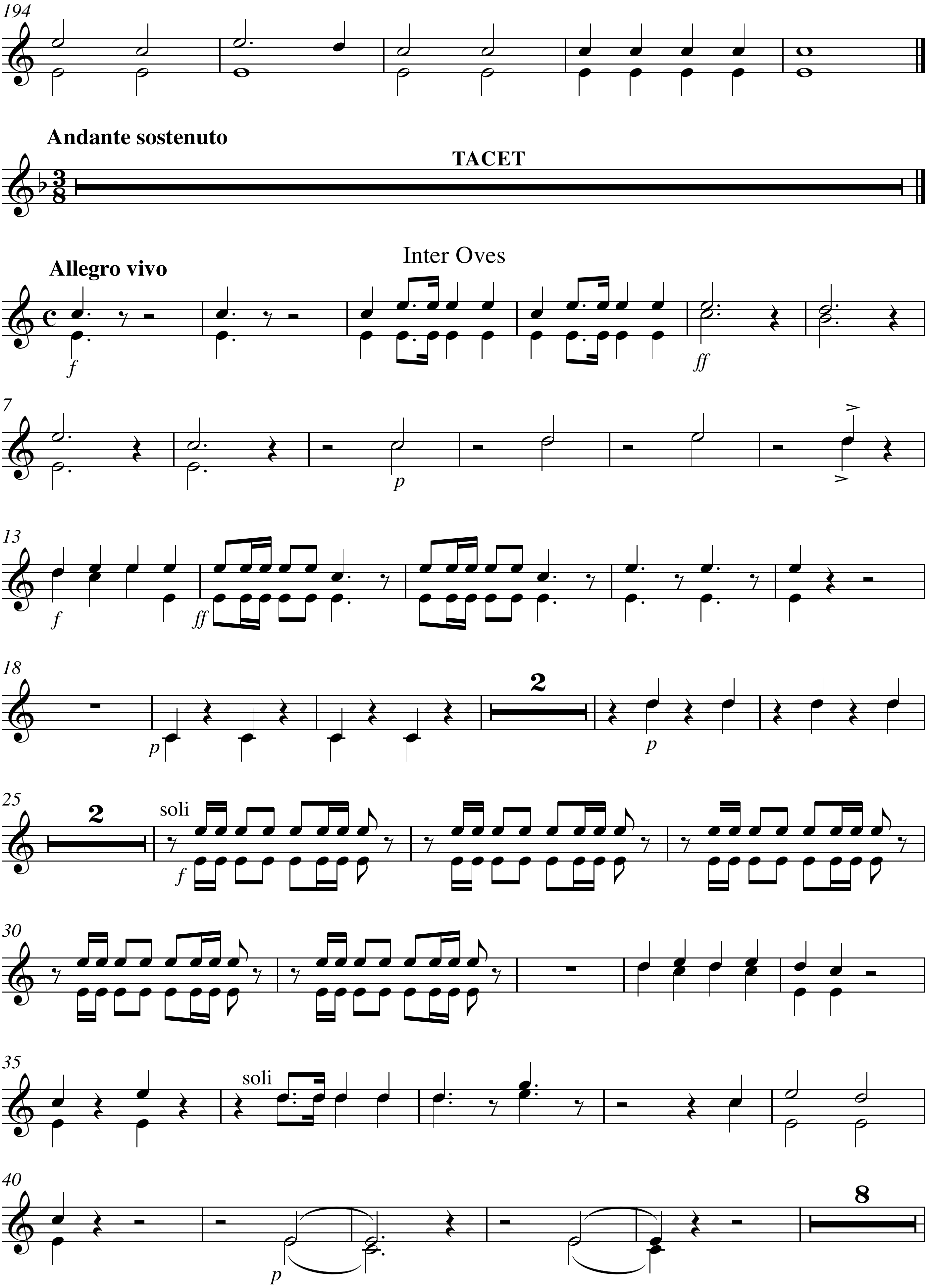


Missa dos Defuntos - José Mauricio Nunes Garcia - Trompas em Fá 1, 2

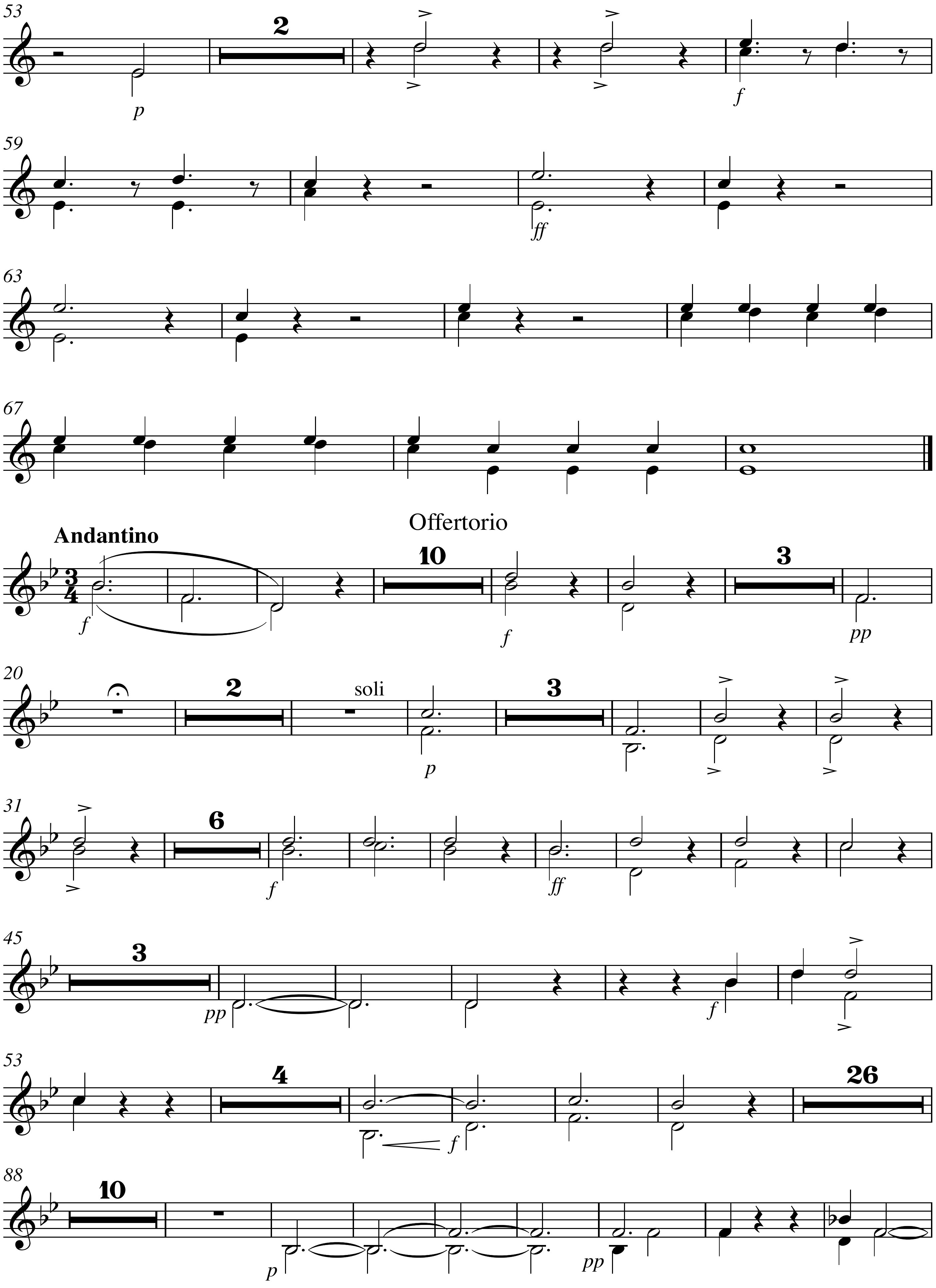


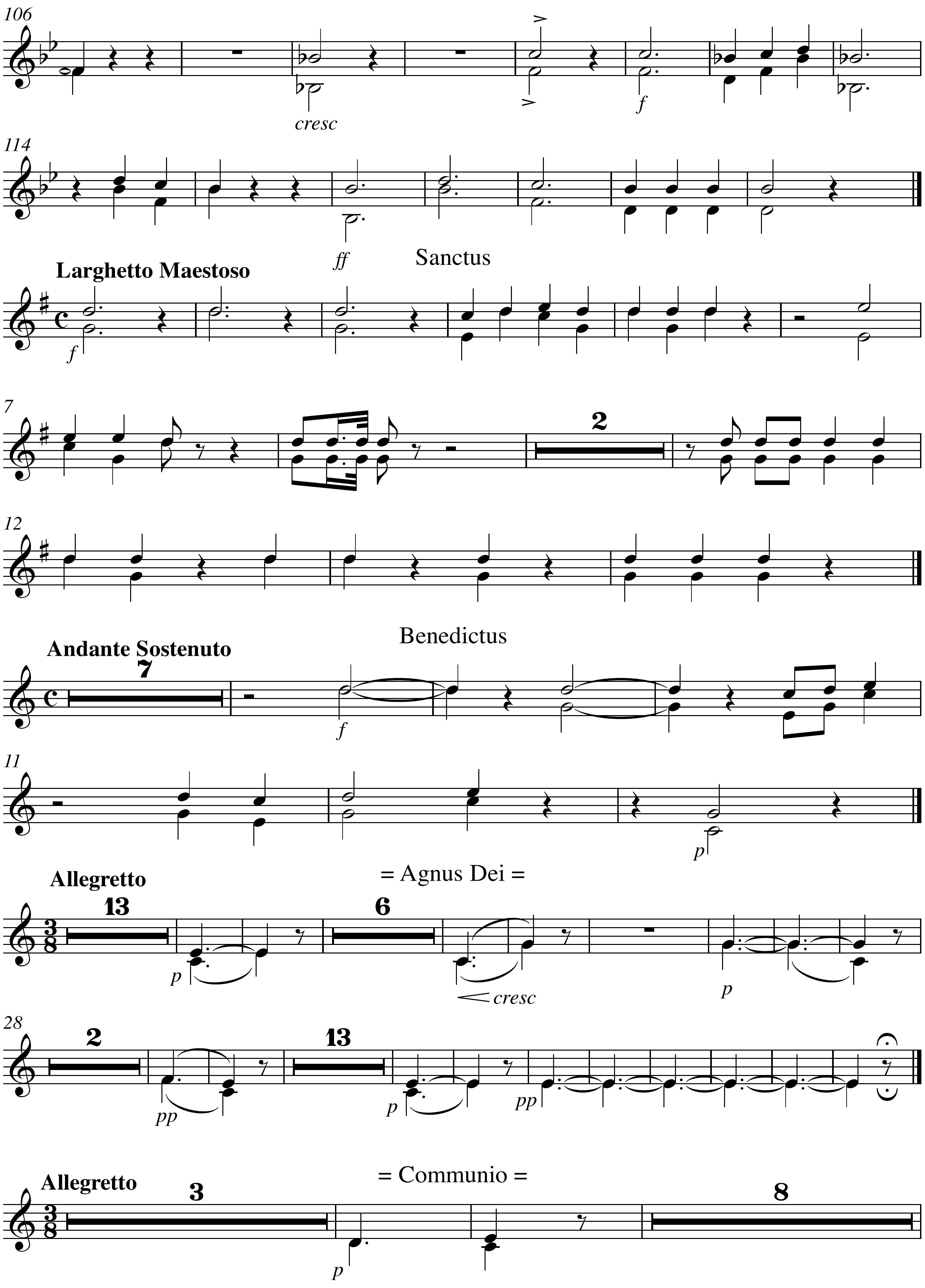
4 Missa dos Defuntos - José Mauricio Nunes Garcia - Trompas em Fá 1, 2



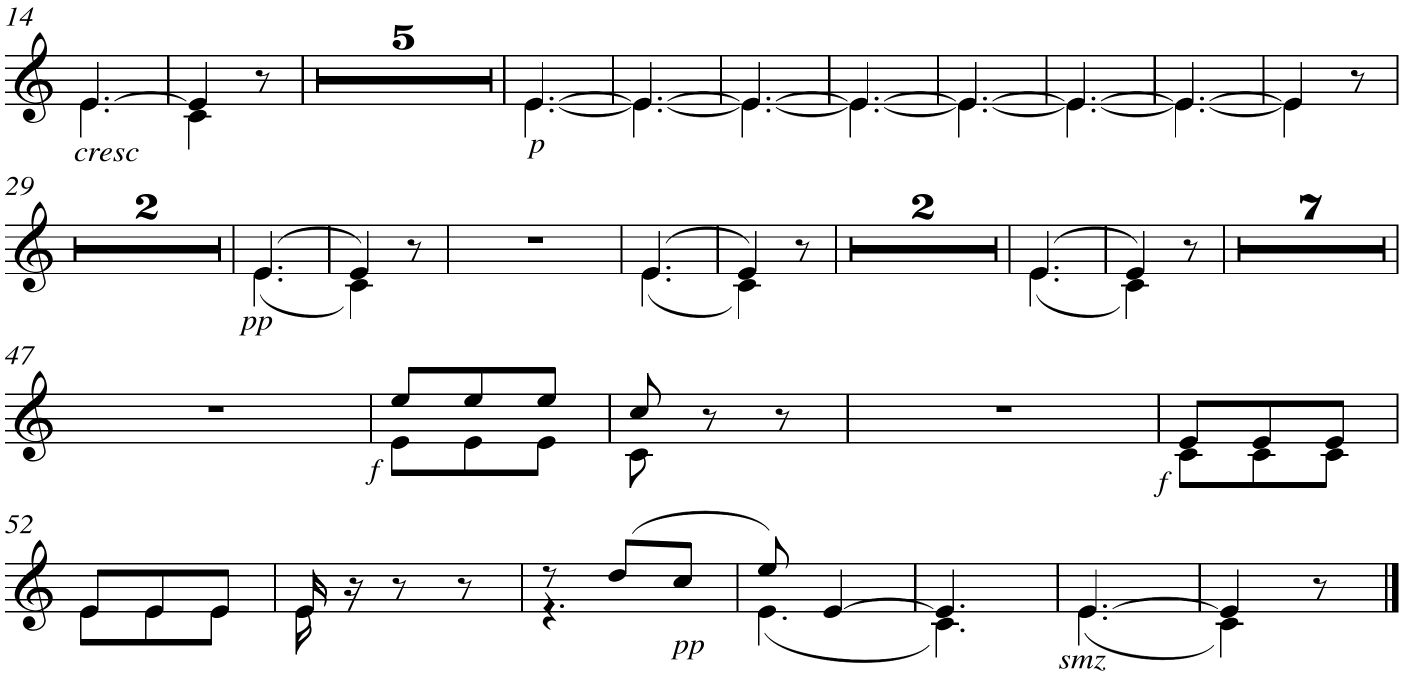

194
Andante sostenuto
TACET
Allegro vivo
Inter Oves
f
ff
7
p
13
f
ff
18
p
2
p
25
2
soli
f
30
35
soli
40
p
8

Missa dos Defuntos - José Mauricio Nunes Garcia - Trompas em Fá 1, 2




106
cresc
f
114
ff
Larghetto Maestoso
Sanctus
f
7
2
12
Andante Sostenuto
Benedictus
7
f
11
p
Allegretto
= Agnus Dei =
13
6
p
cresc
p
28
2
13
pp
p
pp
Allegretto
= Communio =
3
8
p

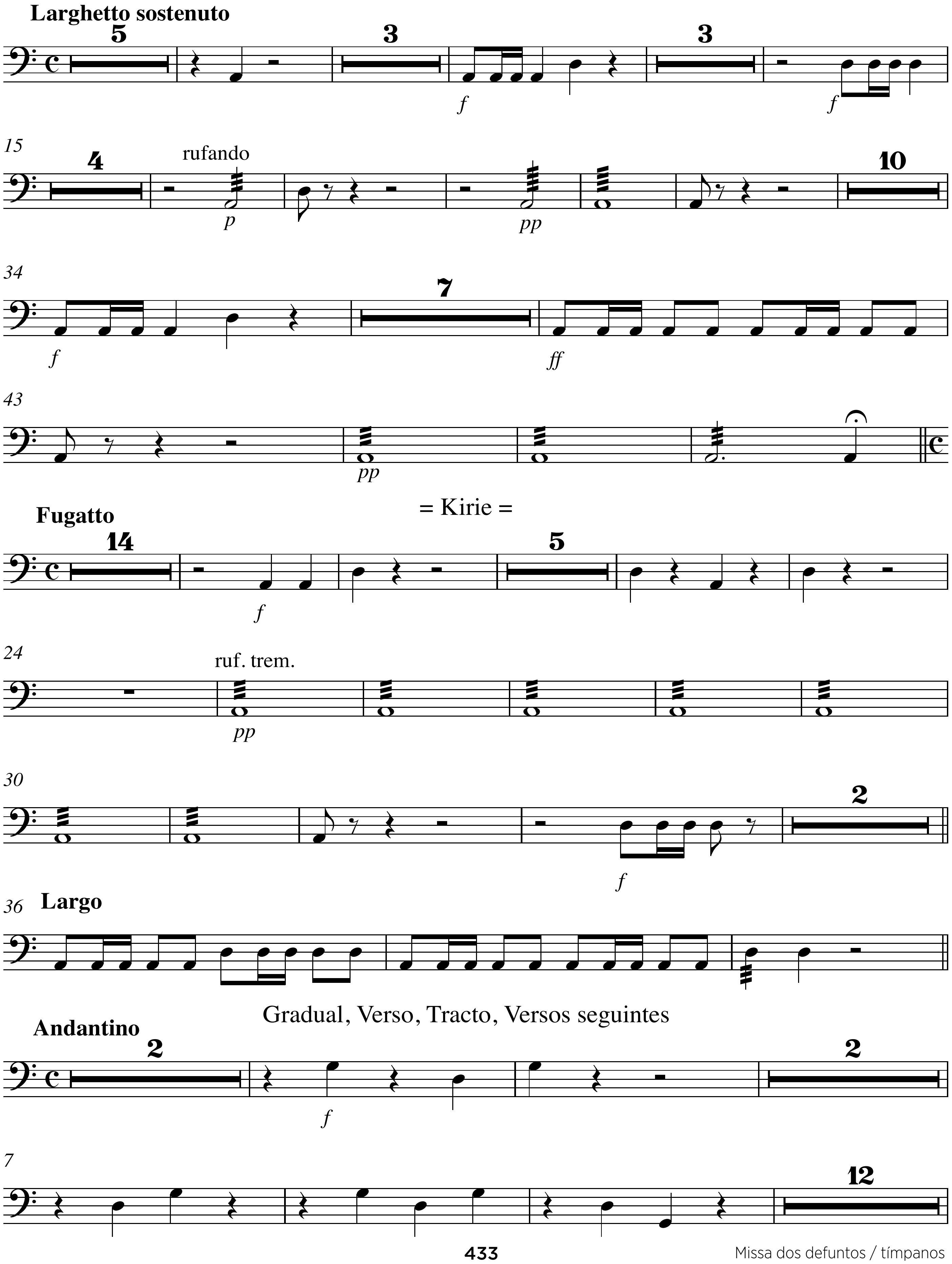
Missa dos Defuntos - José Mauricio Nunes Garcia - Trompas em Fá 1, 2



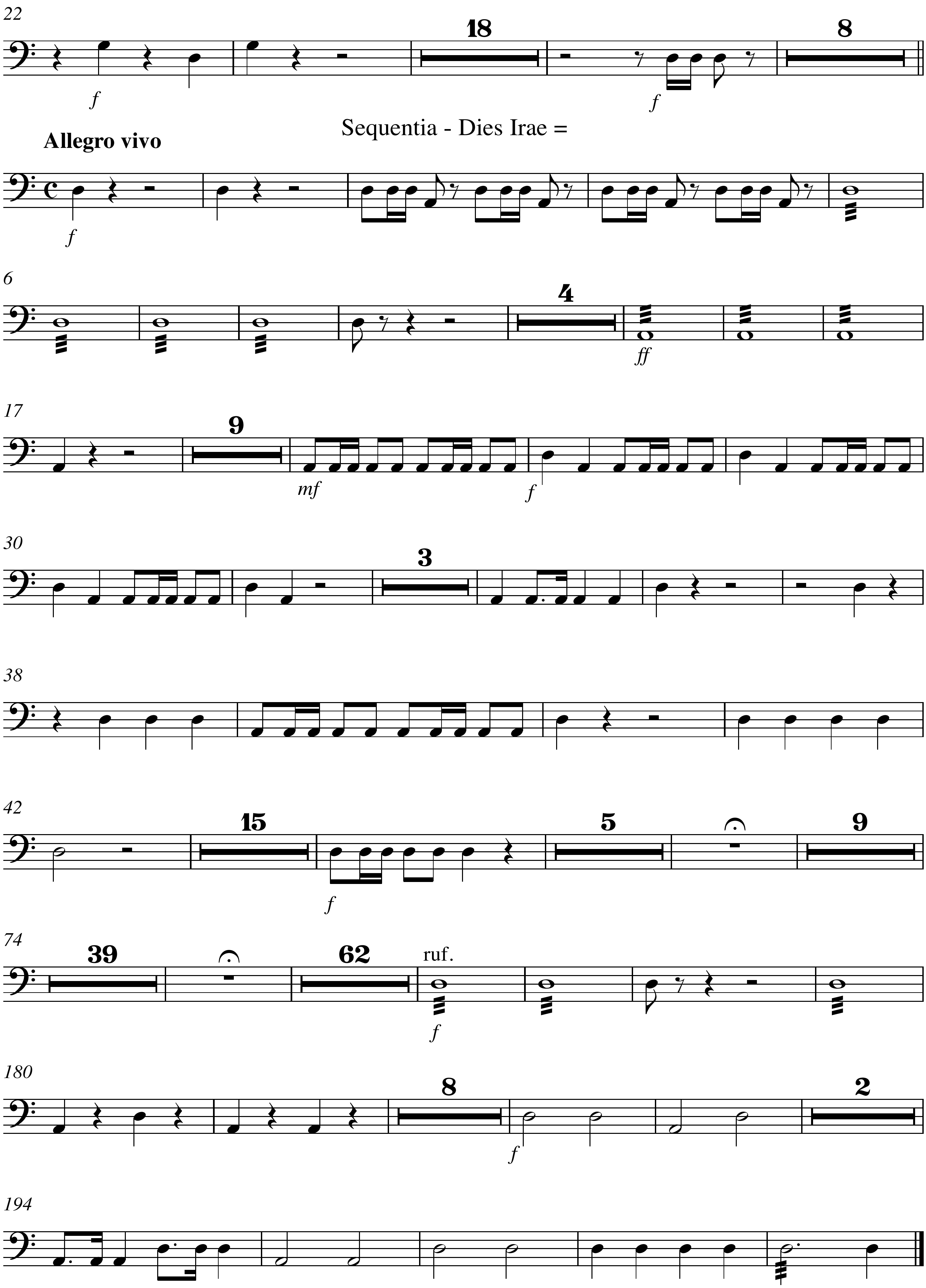
Missa dos Defuntos

Tímpanos

José Mauricio Nunes Garcia



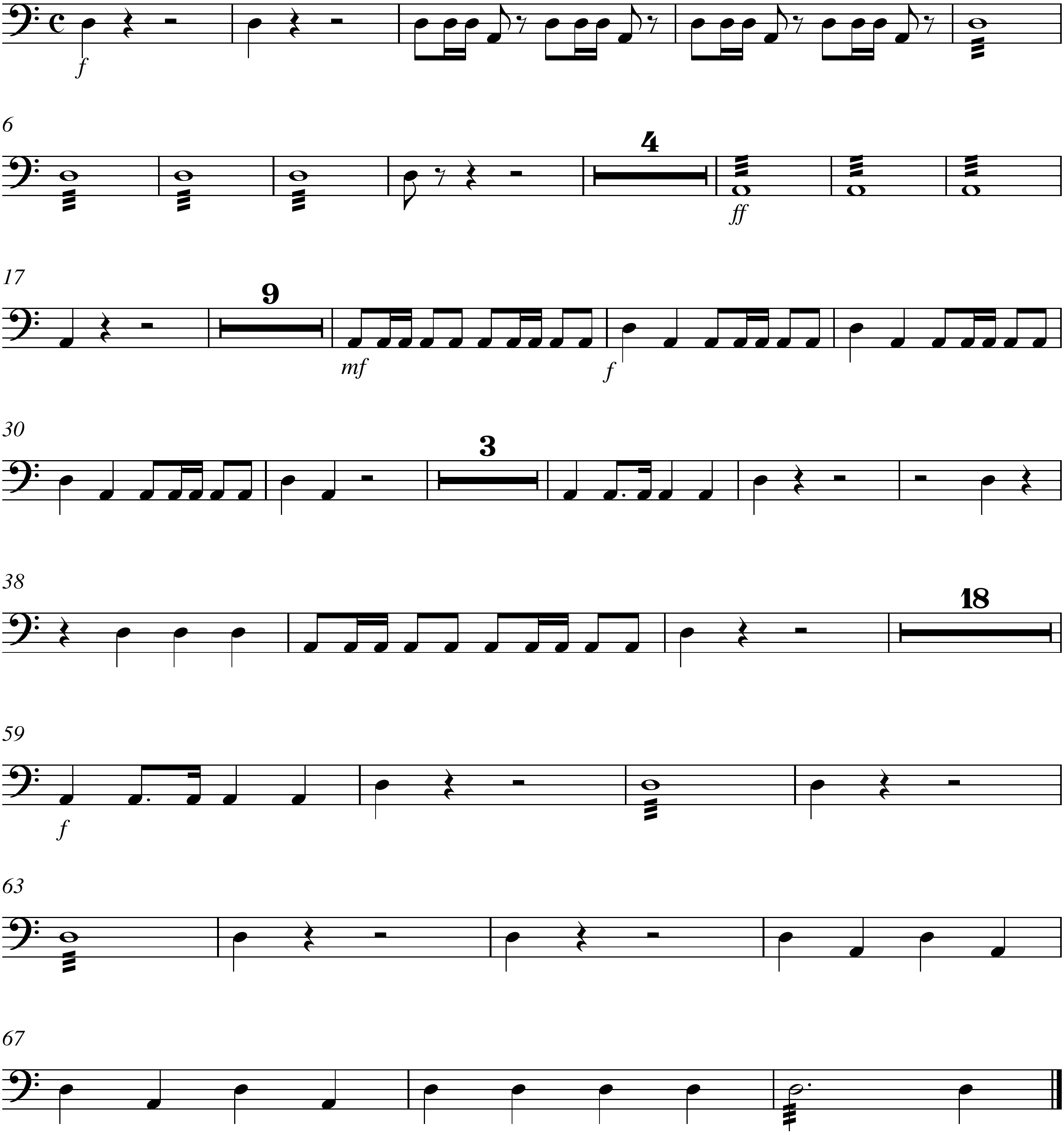
2 Missa dos Defuntos - José Mauricio Nunes Garcia - Tímpanos



Andante sostenuto

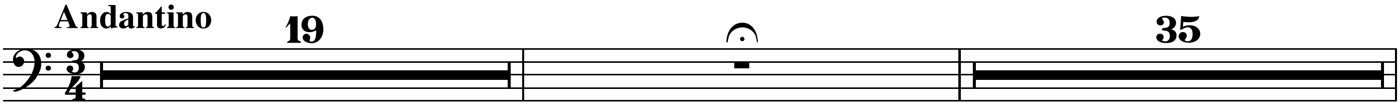
Inter Oves

Allegro vivo

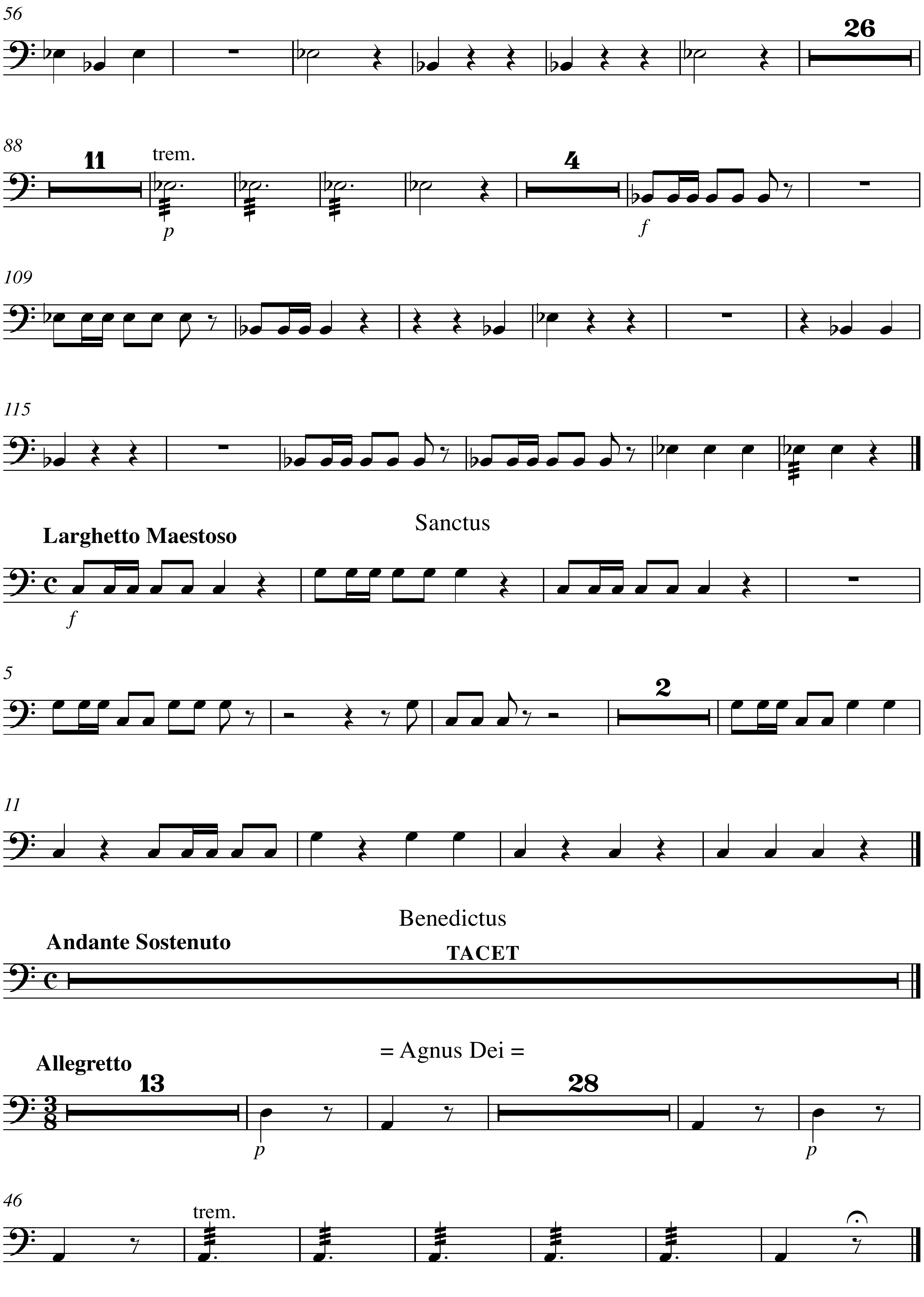


Offertorio

Andantino

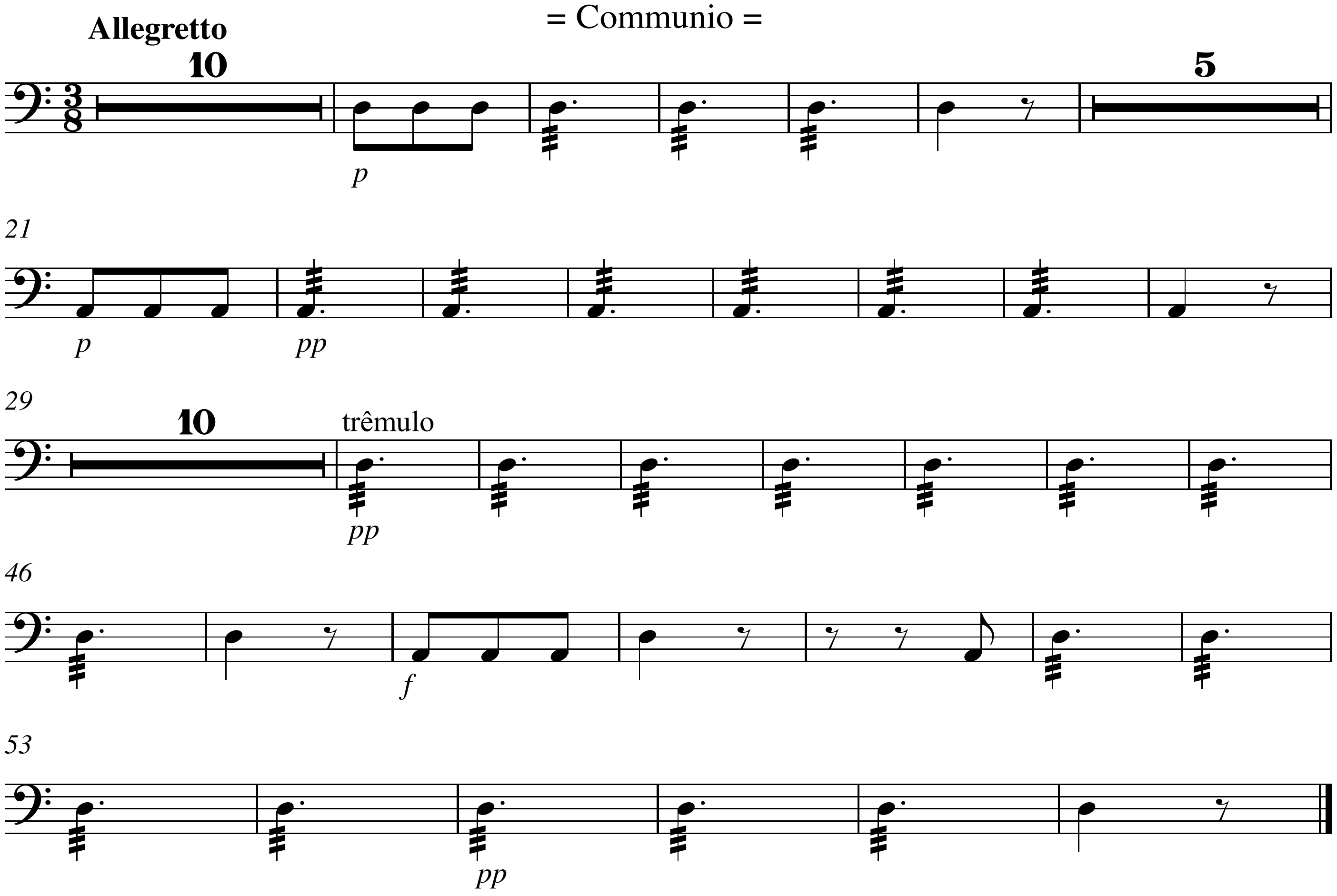


4 Missa dos Defuntos - José Mauricio Nunes Garcia - Tímpanos



Missa dos Defuntos - José Mauricio Nunes Garcia - Tímpanos 5

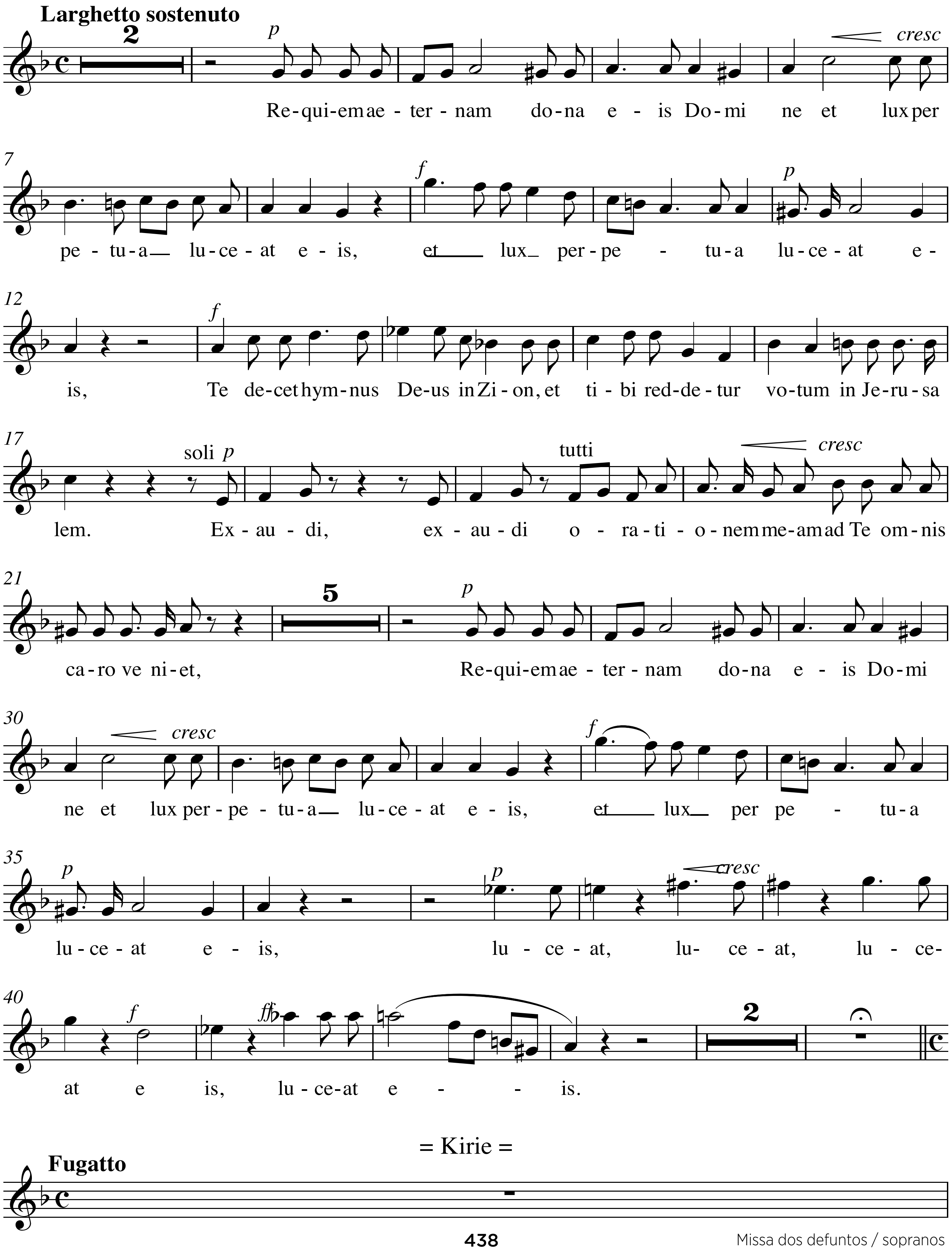
= Communio =



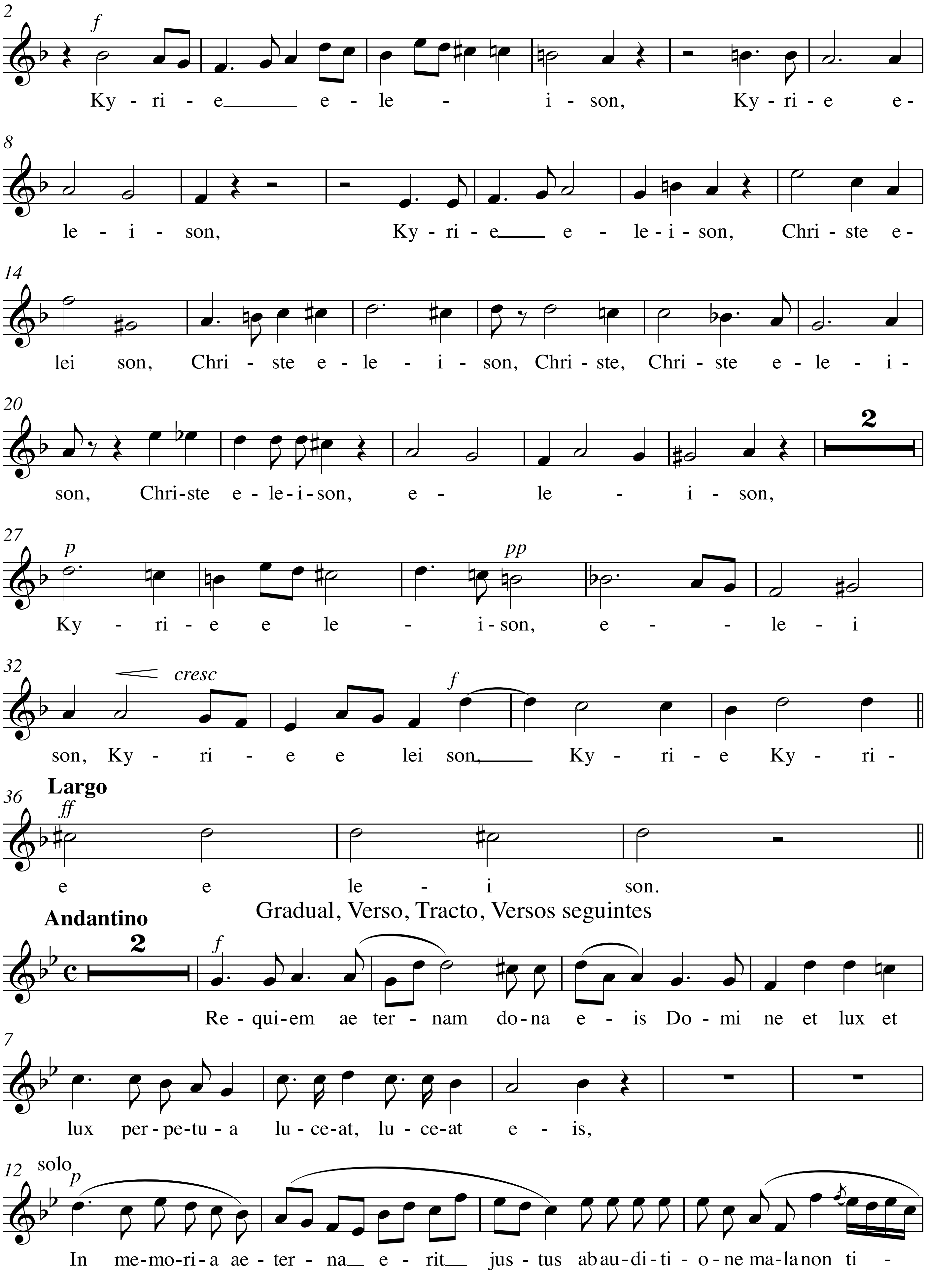
Missa dos Defuntos

Sopranos

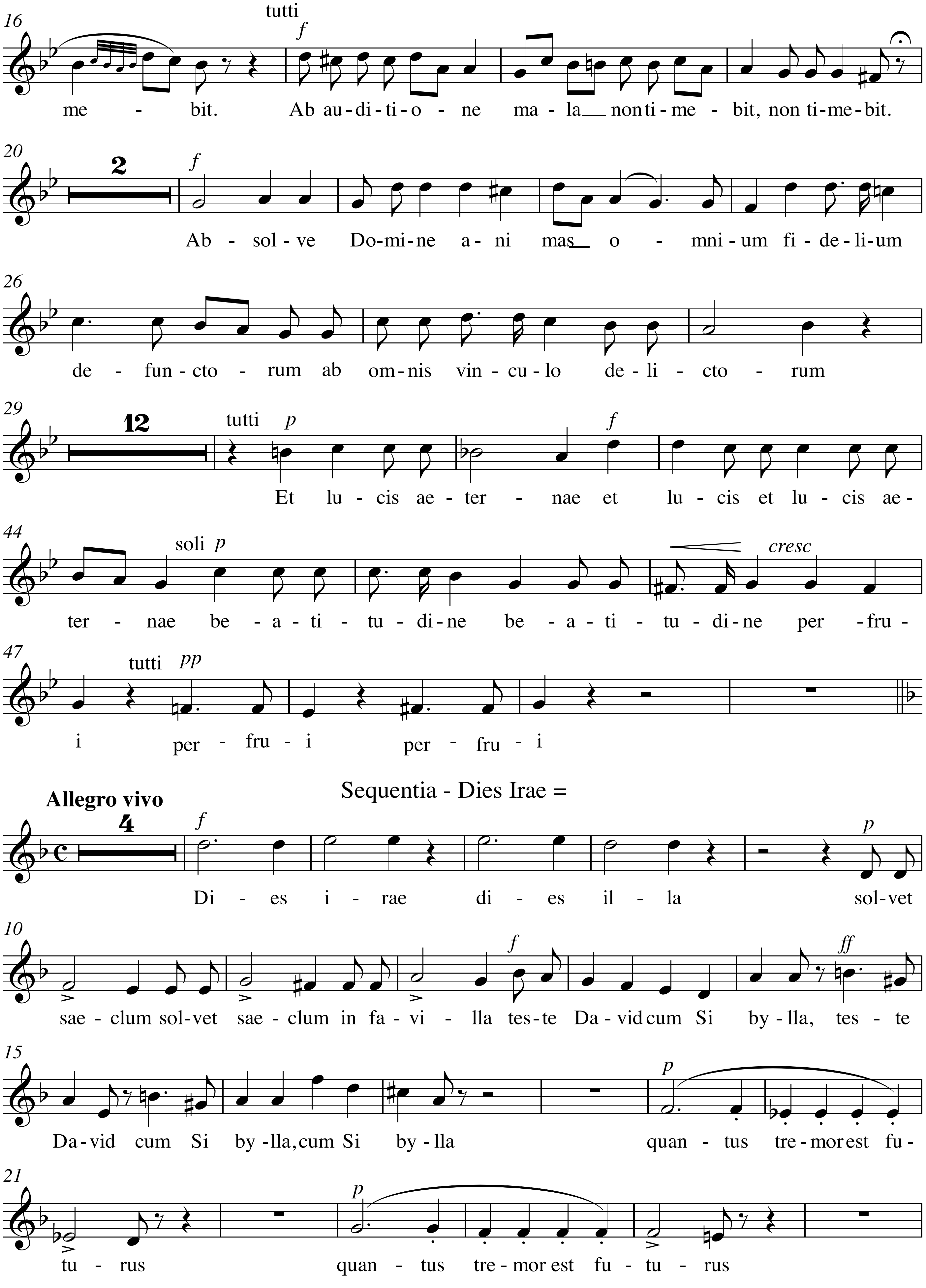
José Mauricio Nunes Garcia



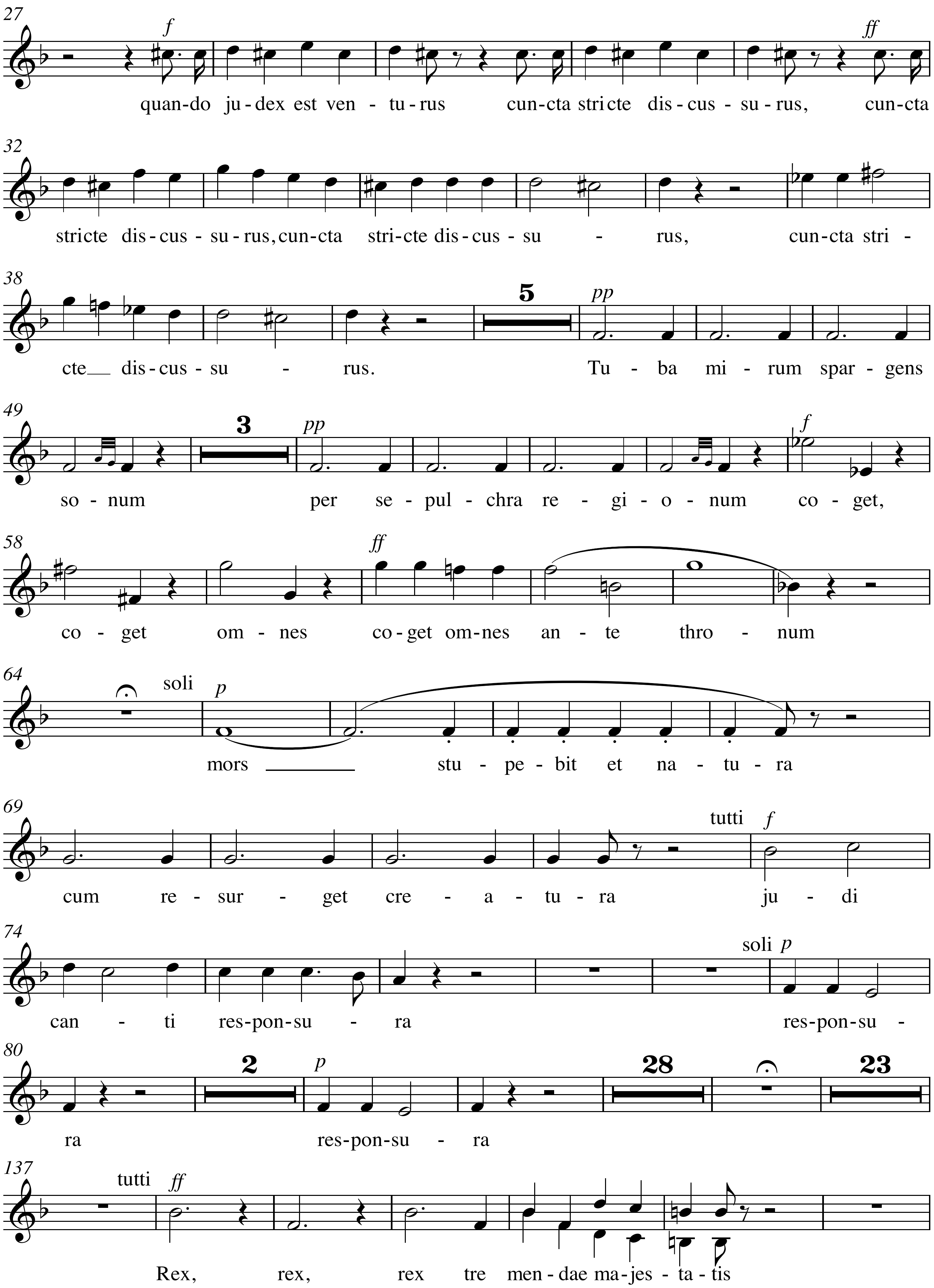
Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos



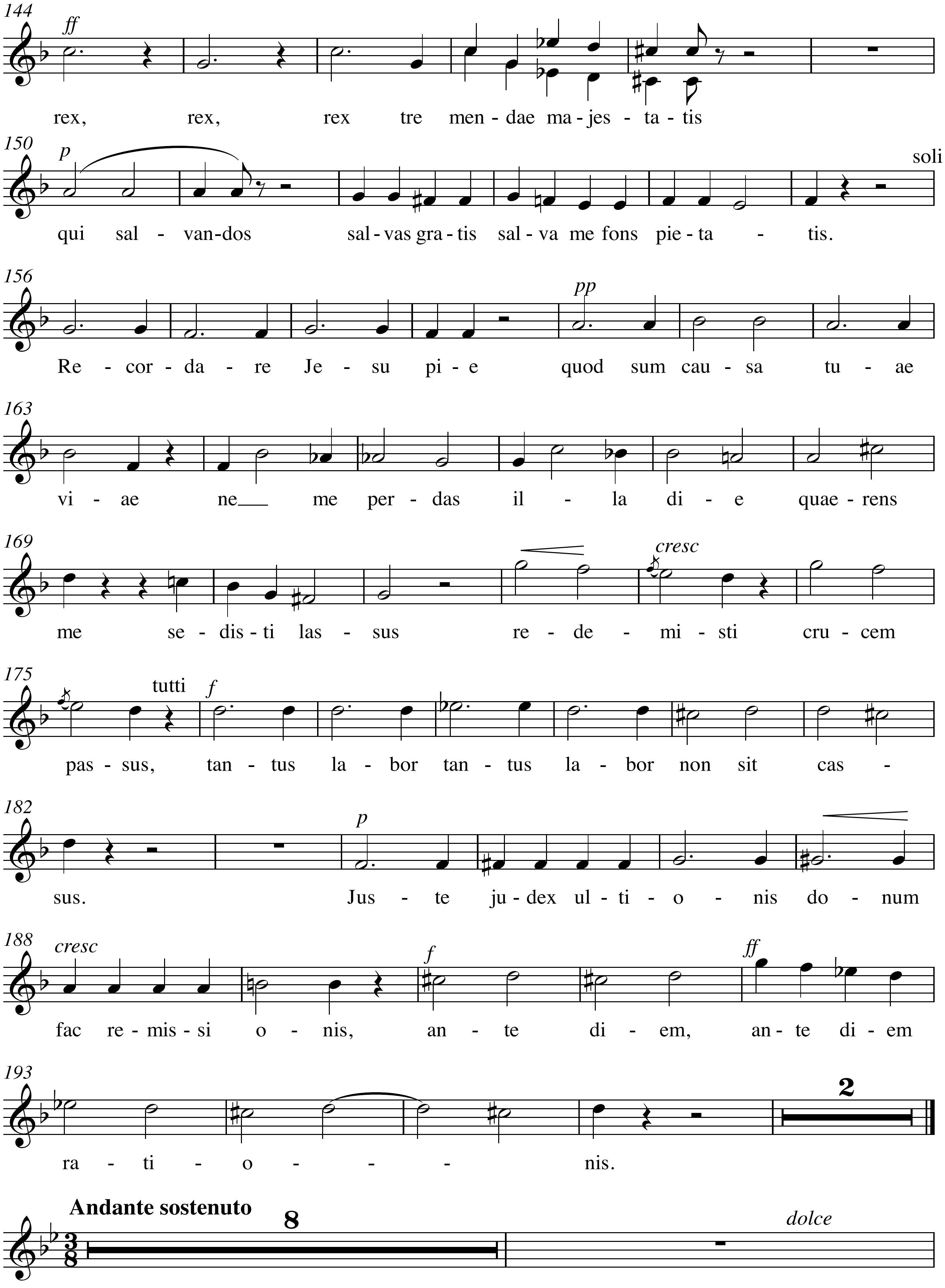
Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos 3



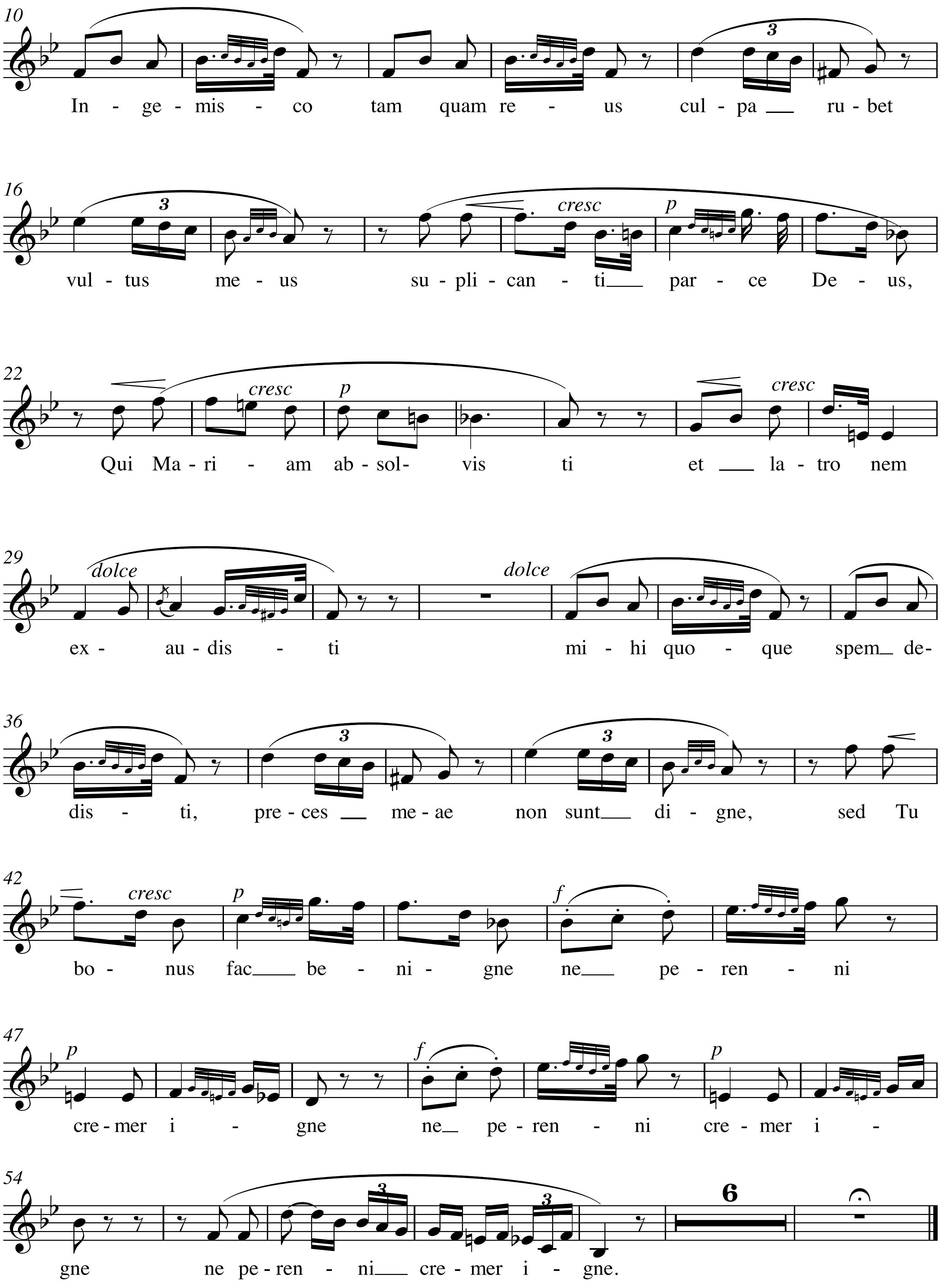
4 Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos



Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos 5



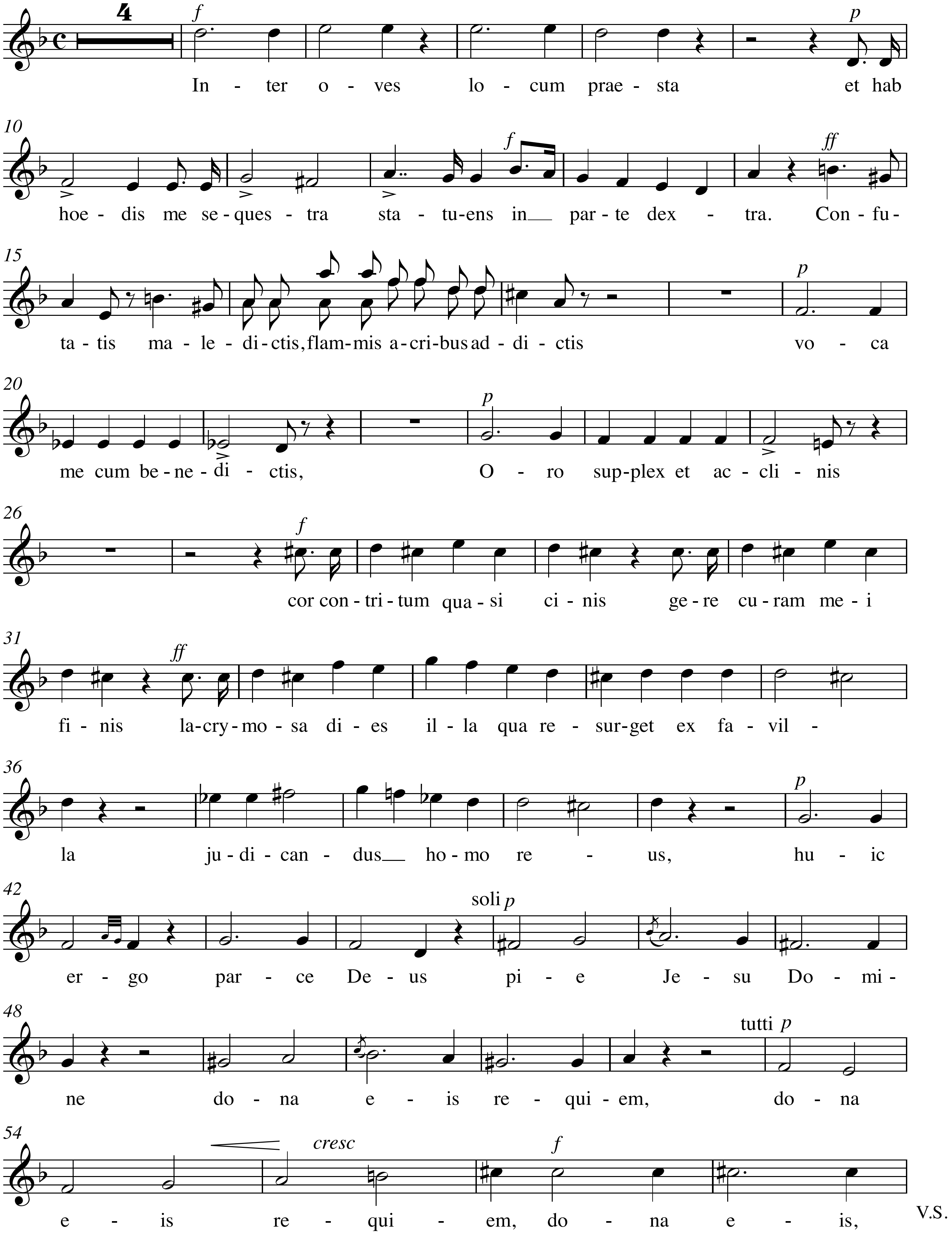
Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos



Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos 7

Allegro vivo

Inter Oves



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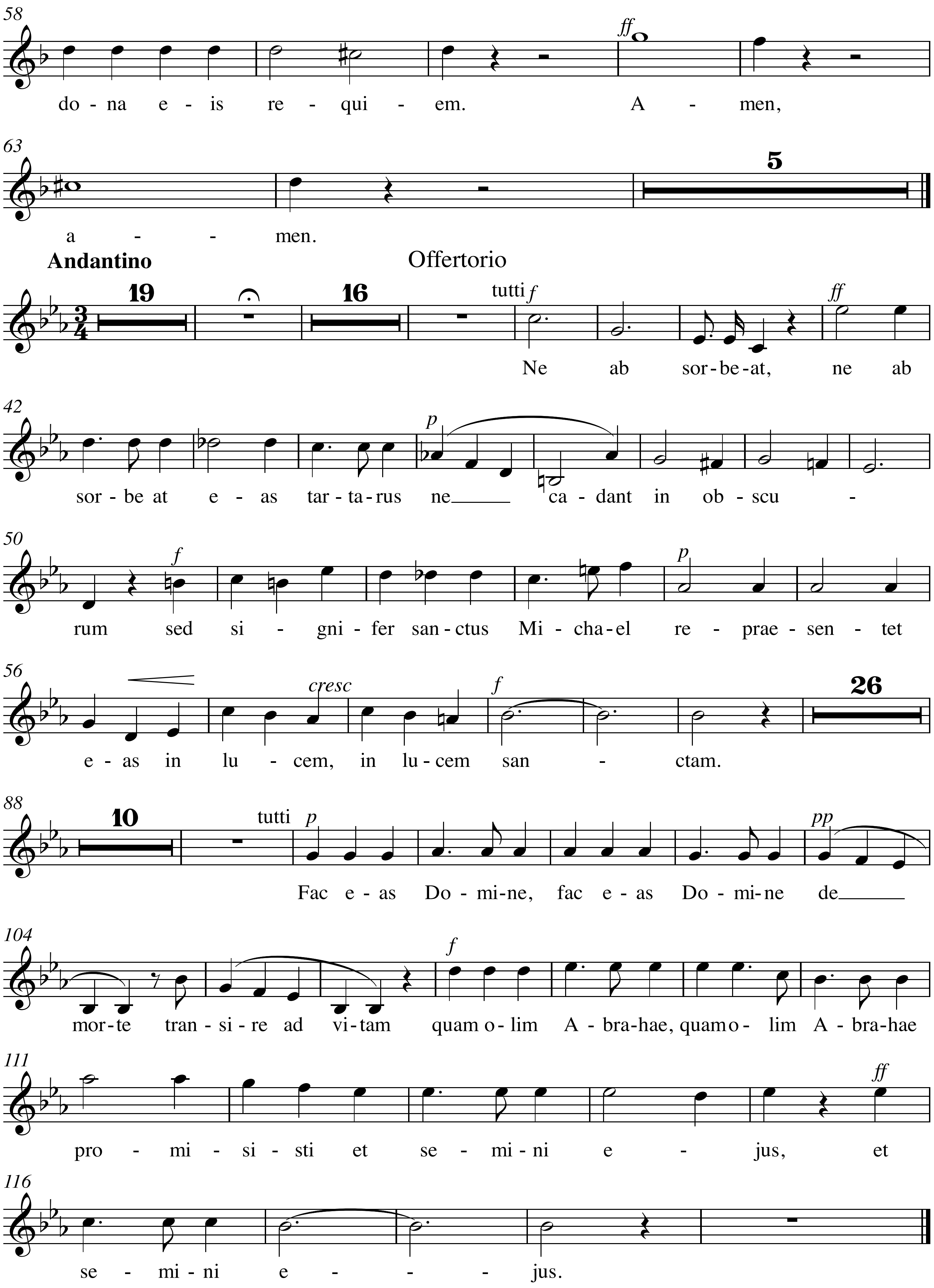
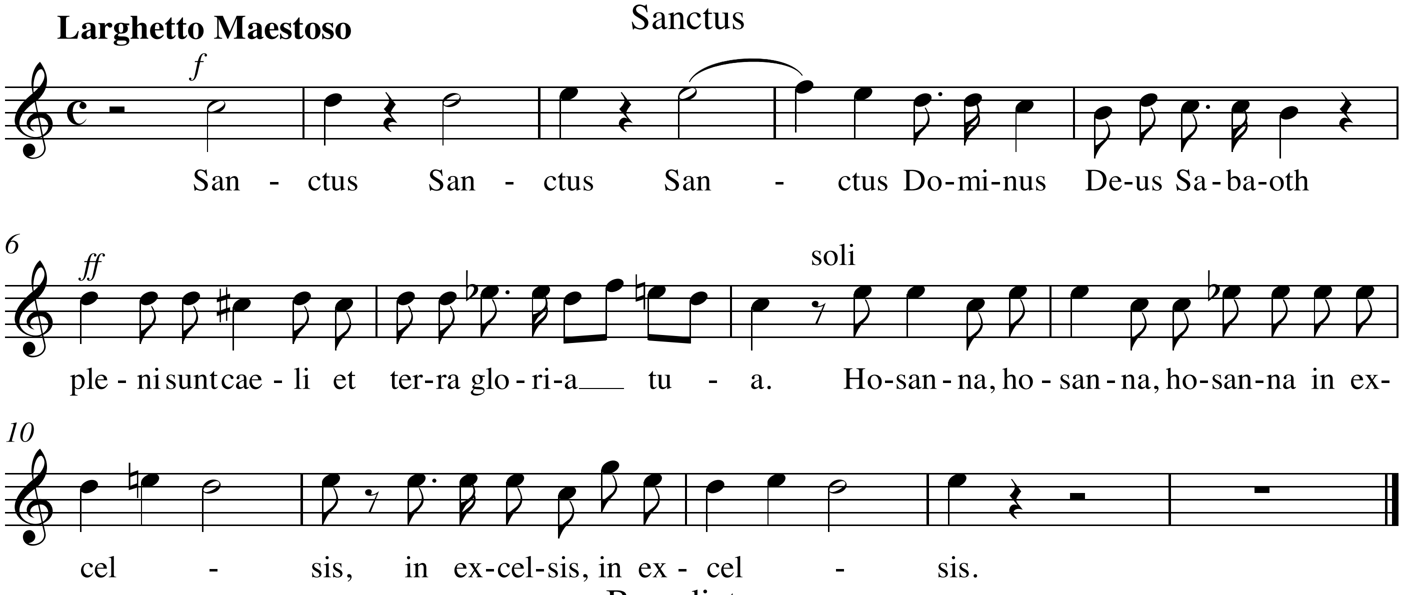
Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos

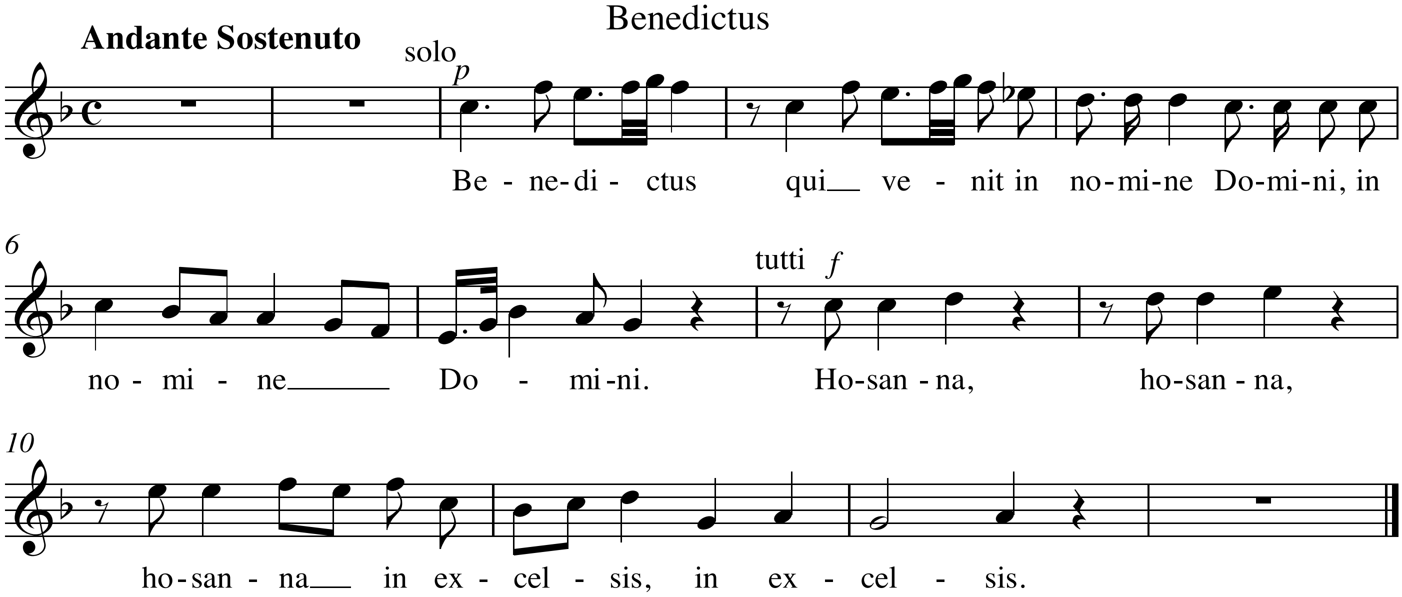


Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos 9

Sanctus



Benedictus



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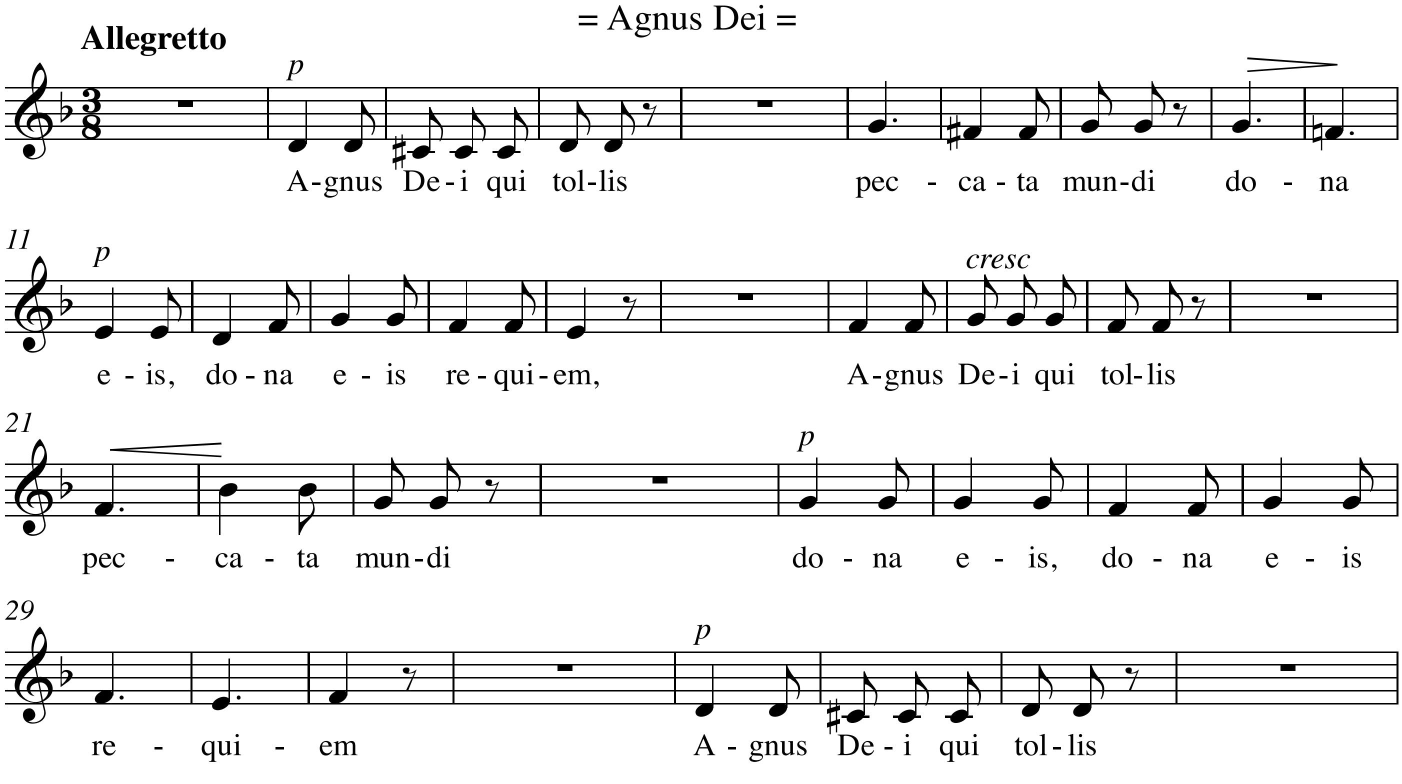
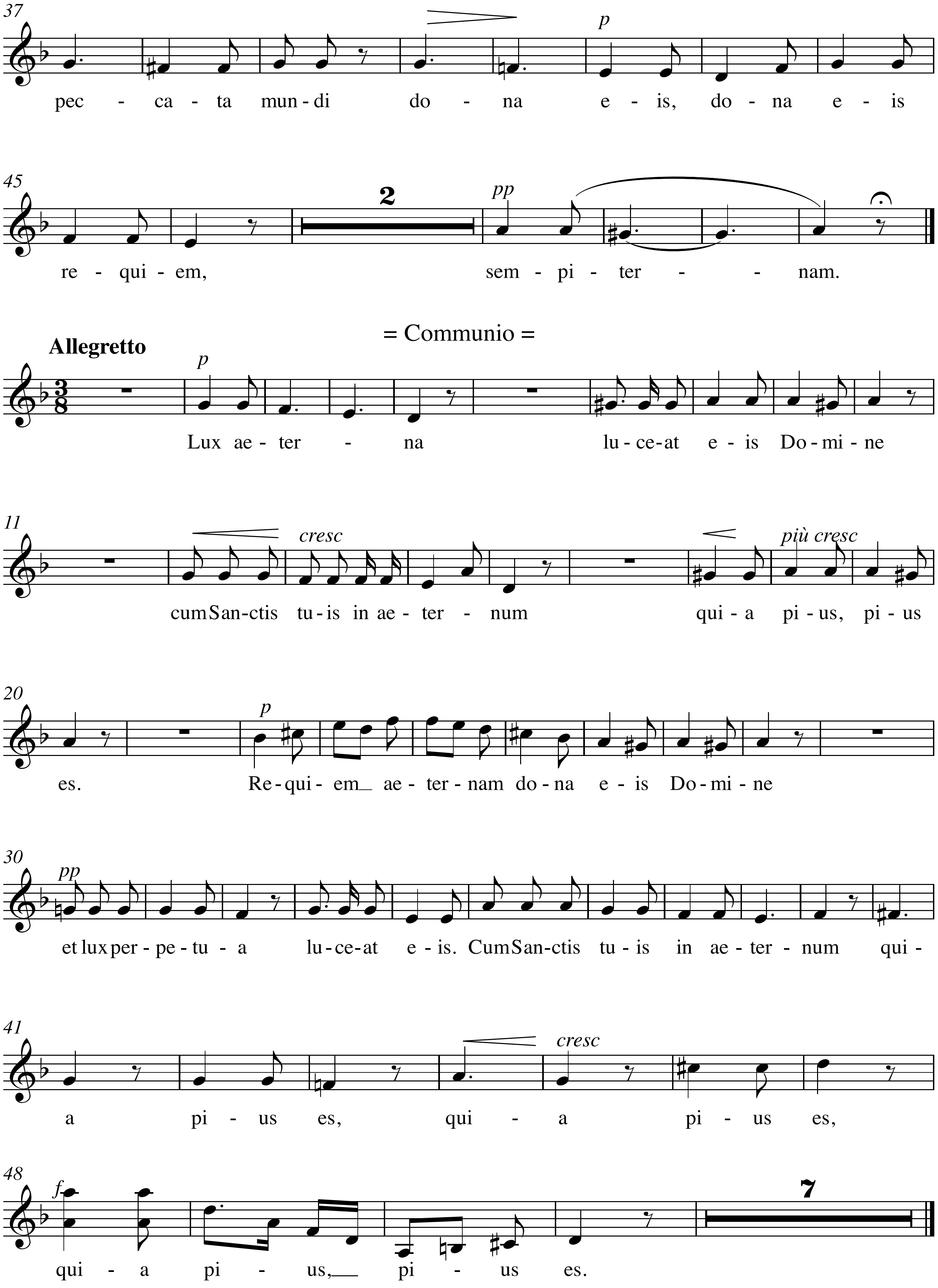


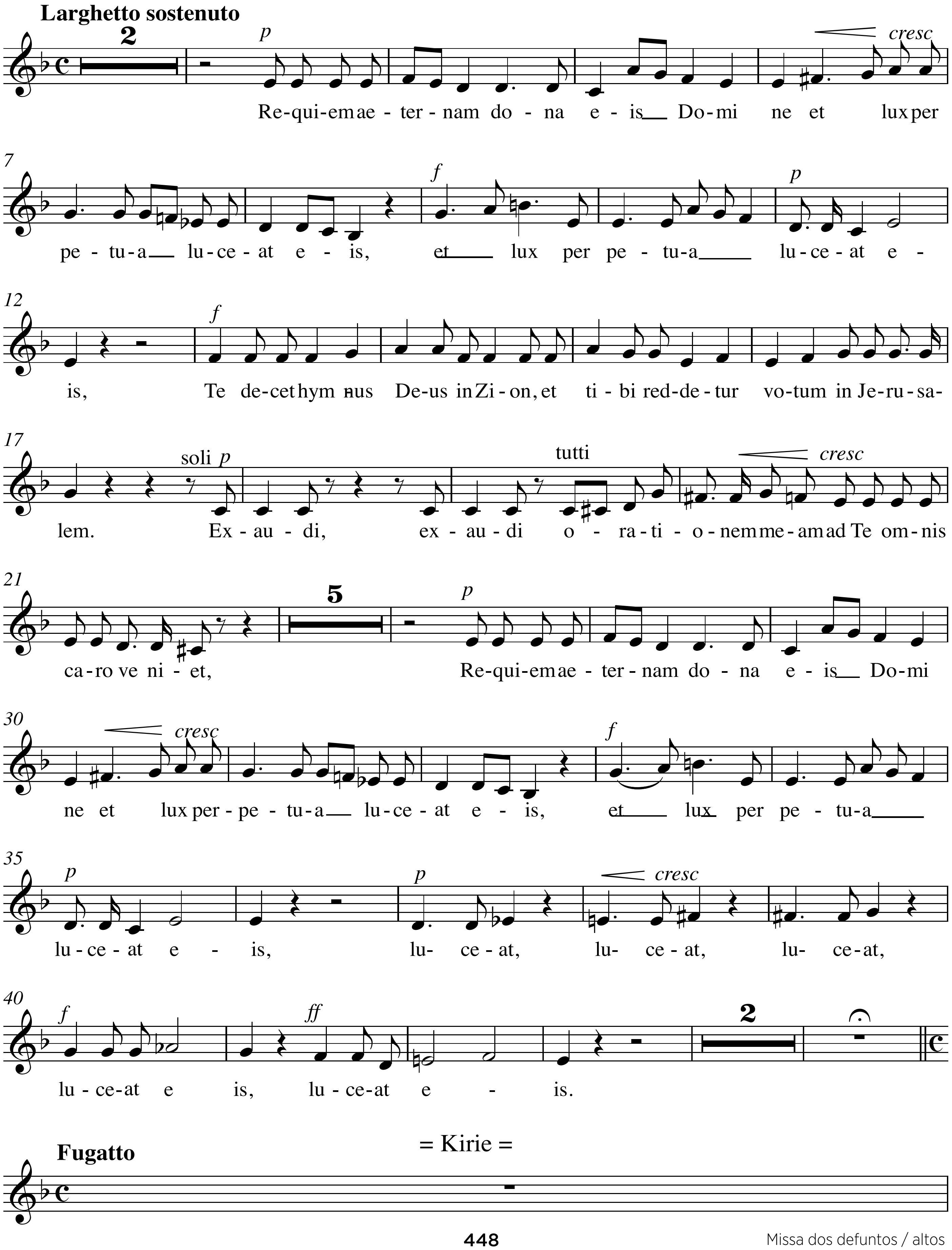
Missa dos Defuntos - José Mauricio Nunes Garcia - Sopranos



Missa dos Defuntos

Altos

José Mauricio Nunes Garcia



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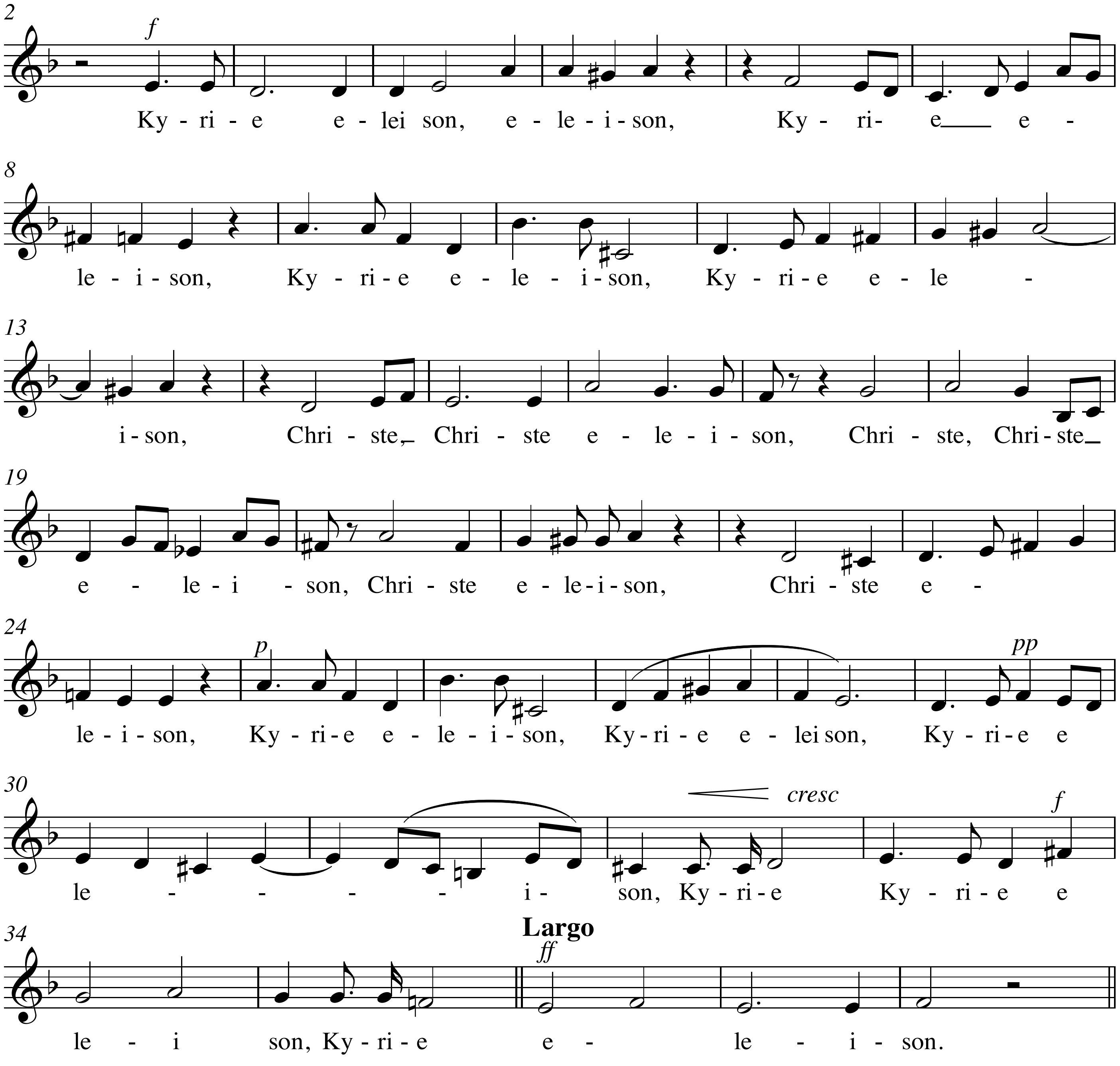
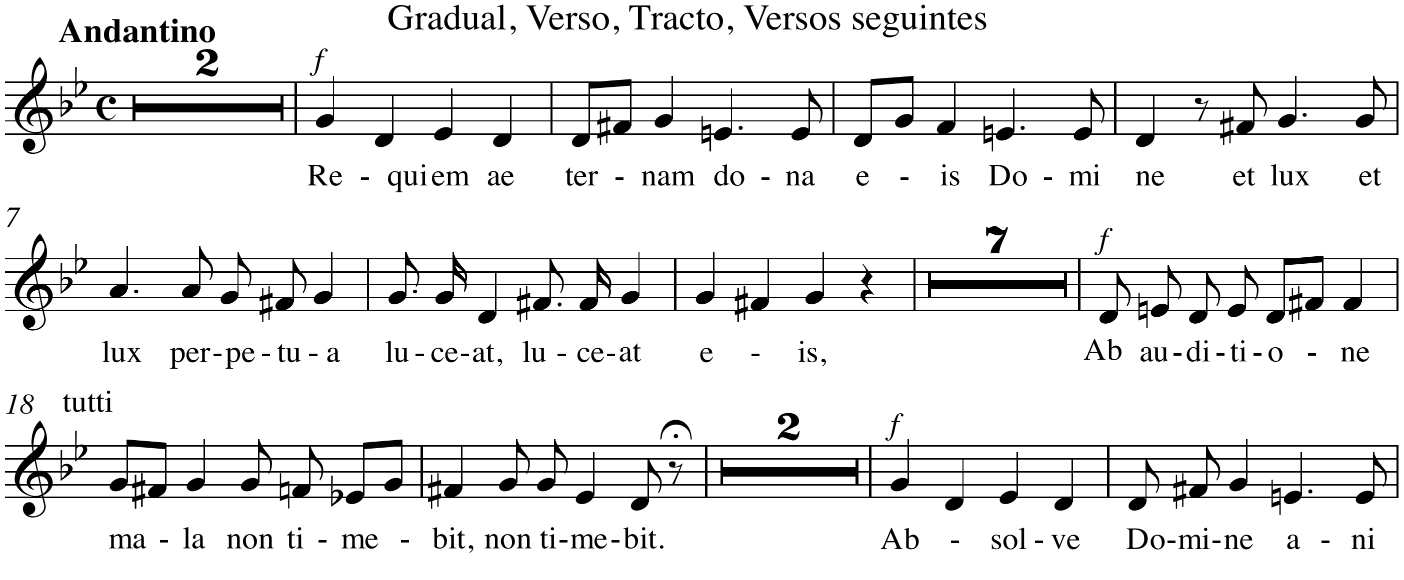
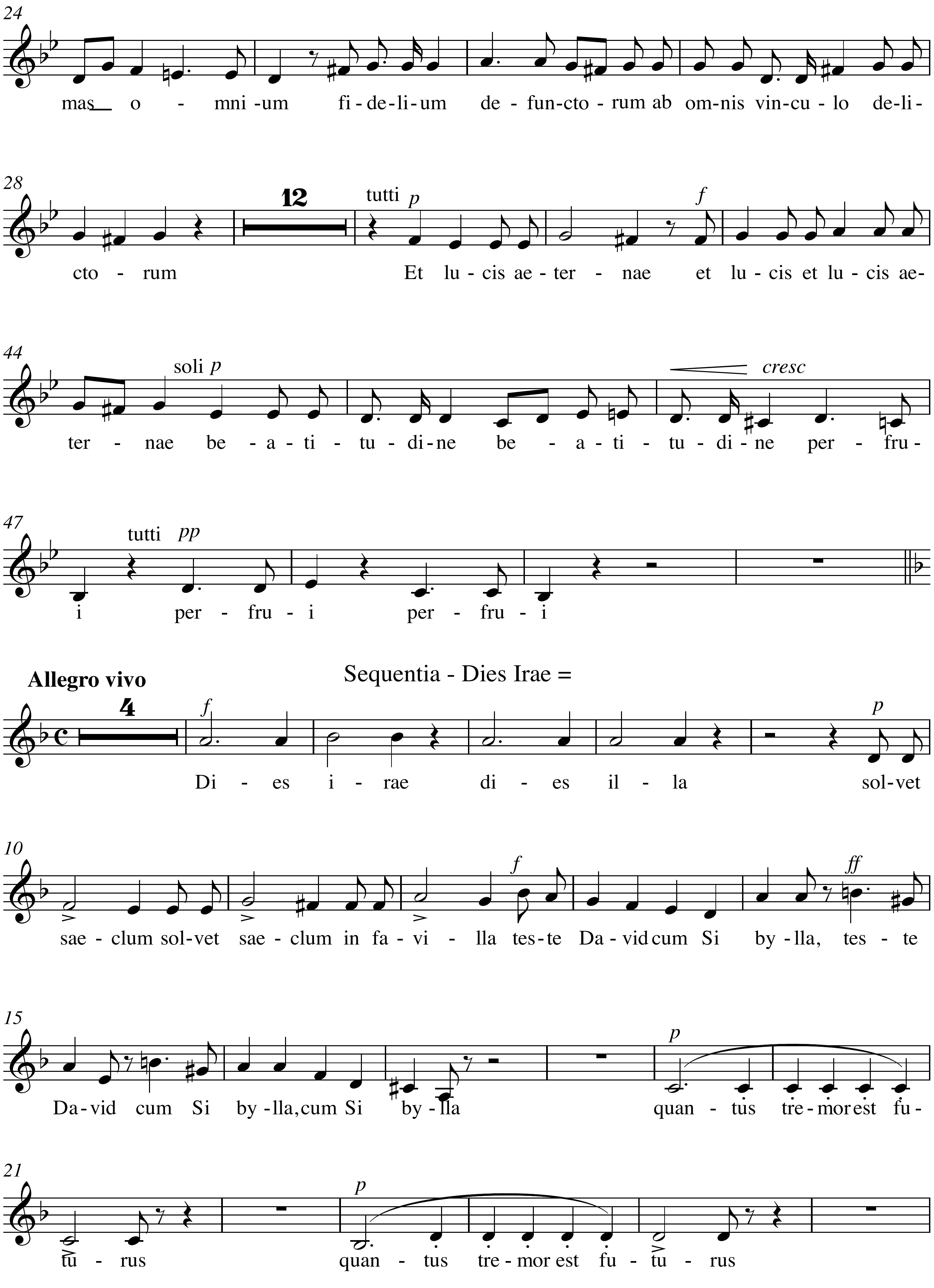
Missa dos Defuntos - José Mauricio Nunes Garcia - Altos



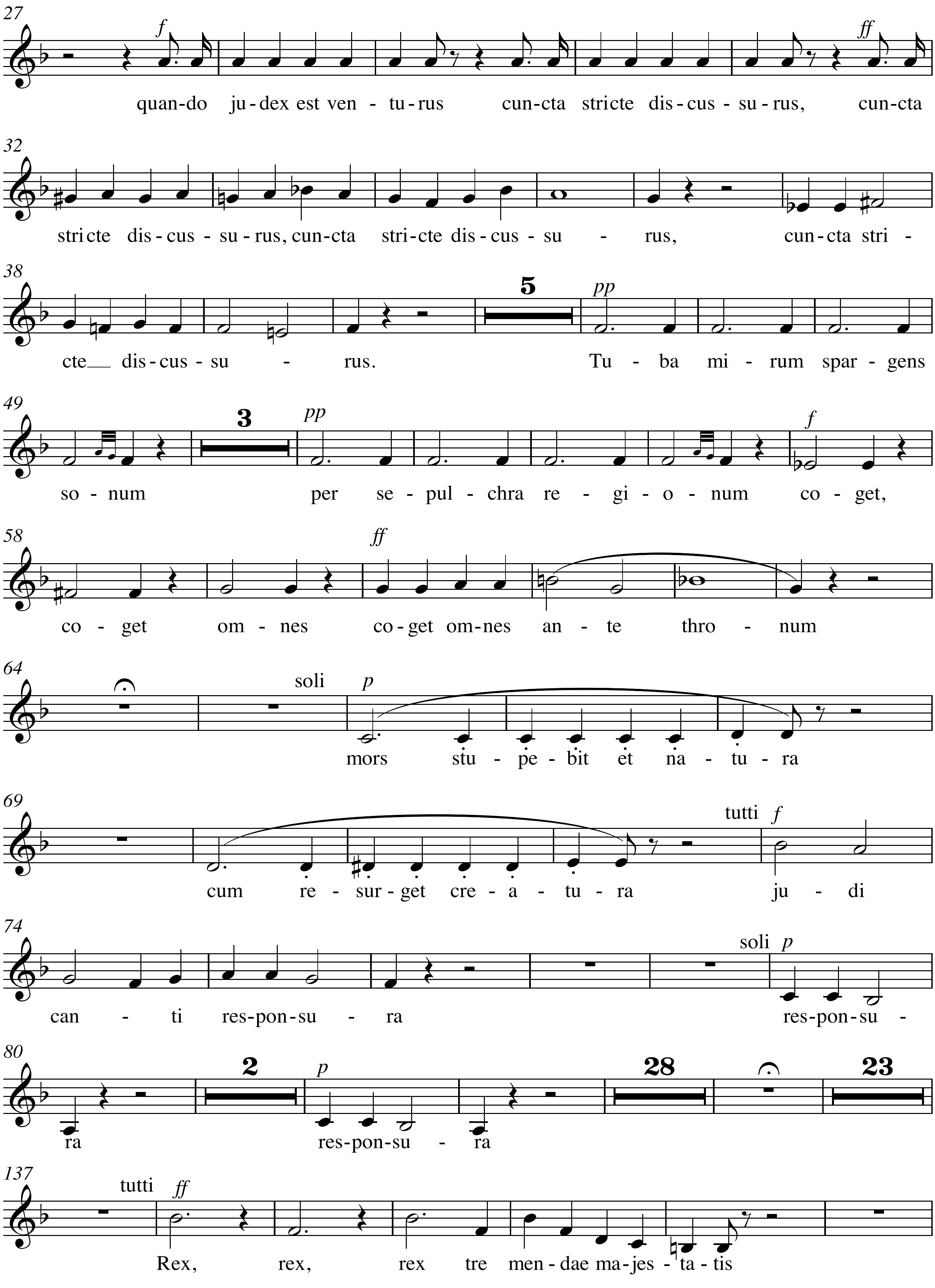
Gradual, Verso, Tracto, Versos seguintes



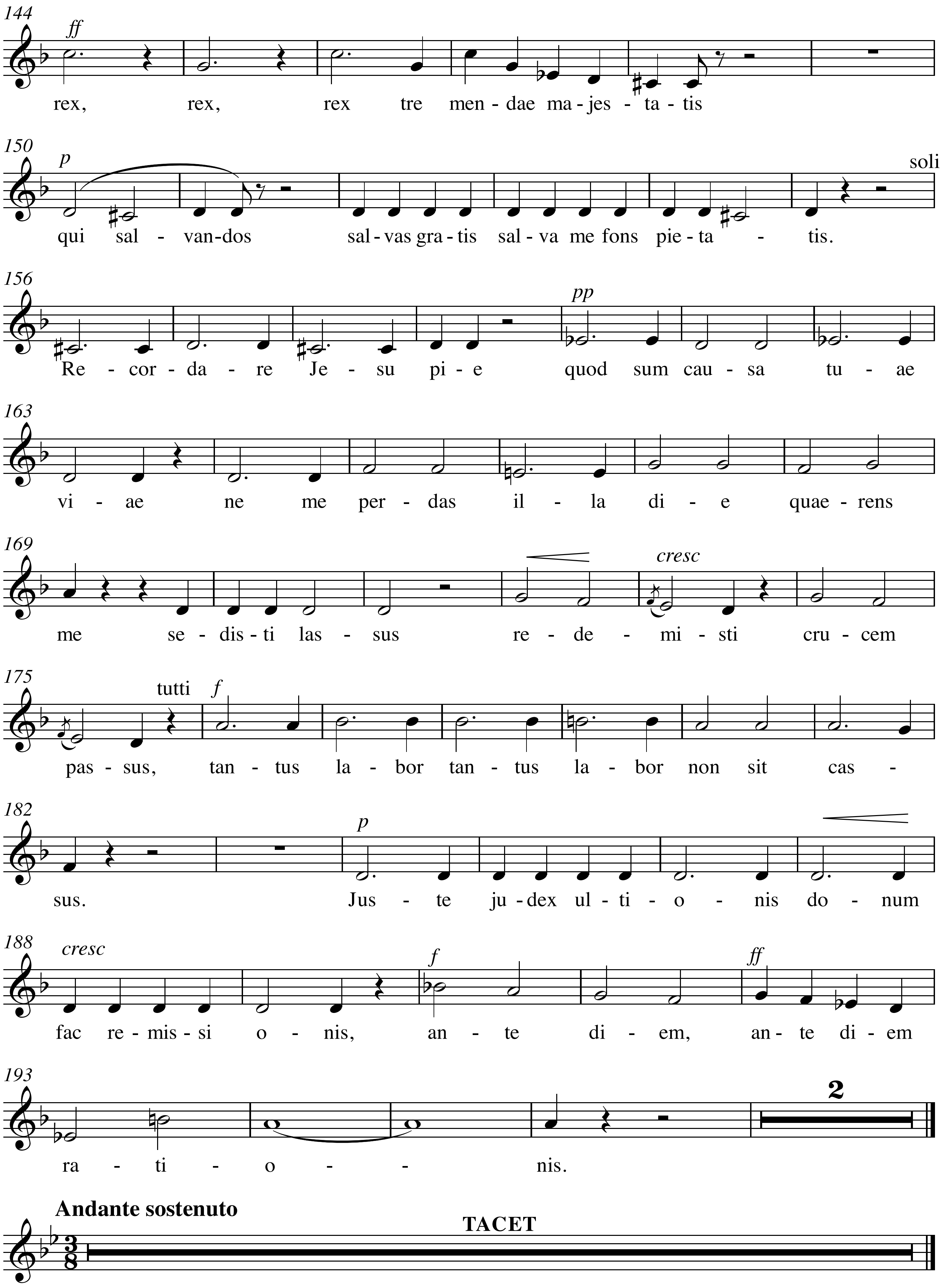
Missa dos Defuntos - José Mauricio Nunes Garcia - Altos



4 Missa dos Defuntos - José Mauricio Nunes Garcia - Altos

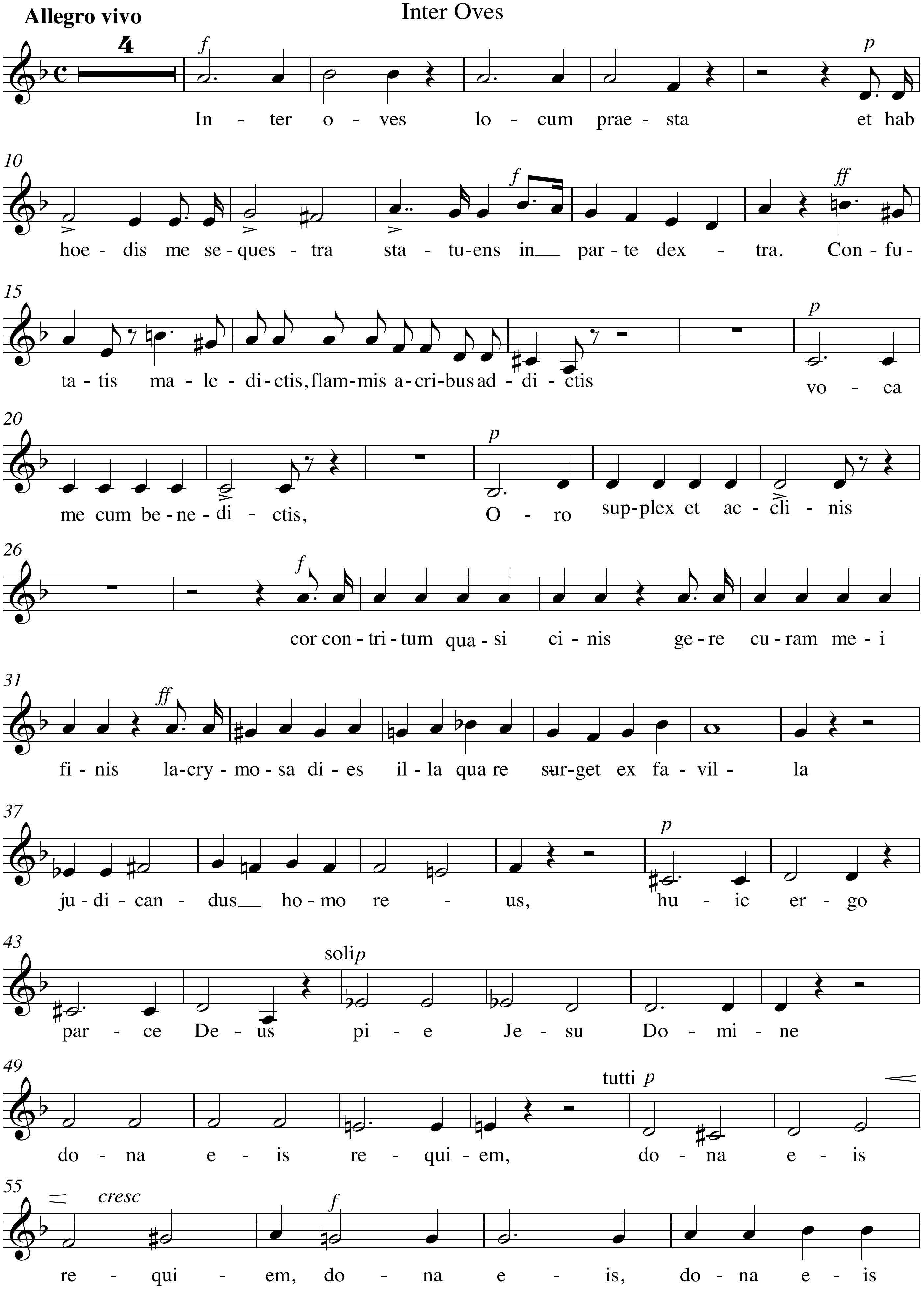


Missa dos Defuntos - José Mauricio Nunes Garcia - Altos

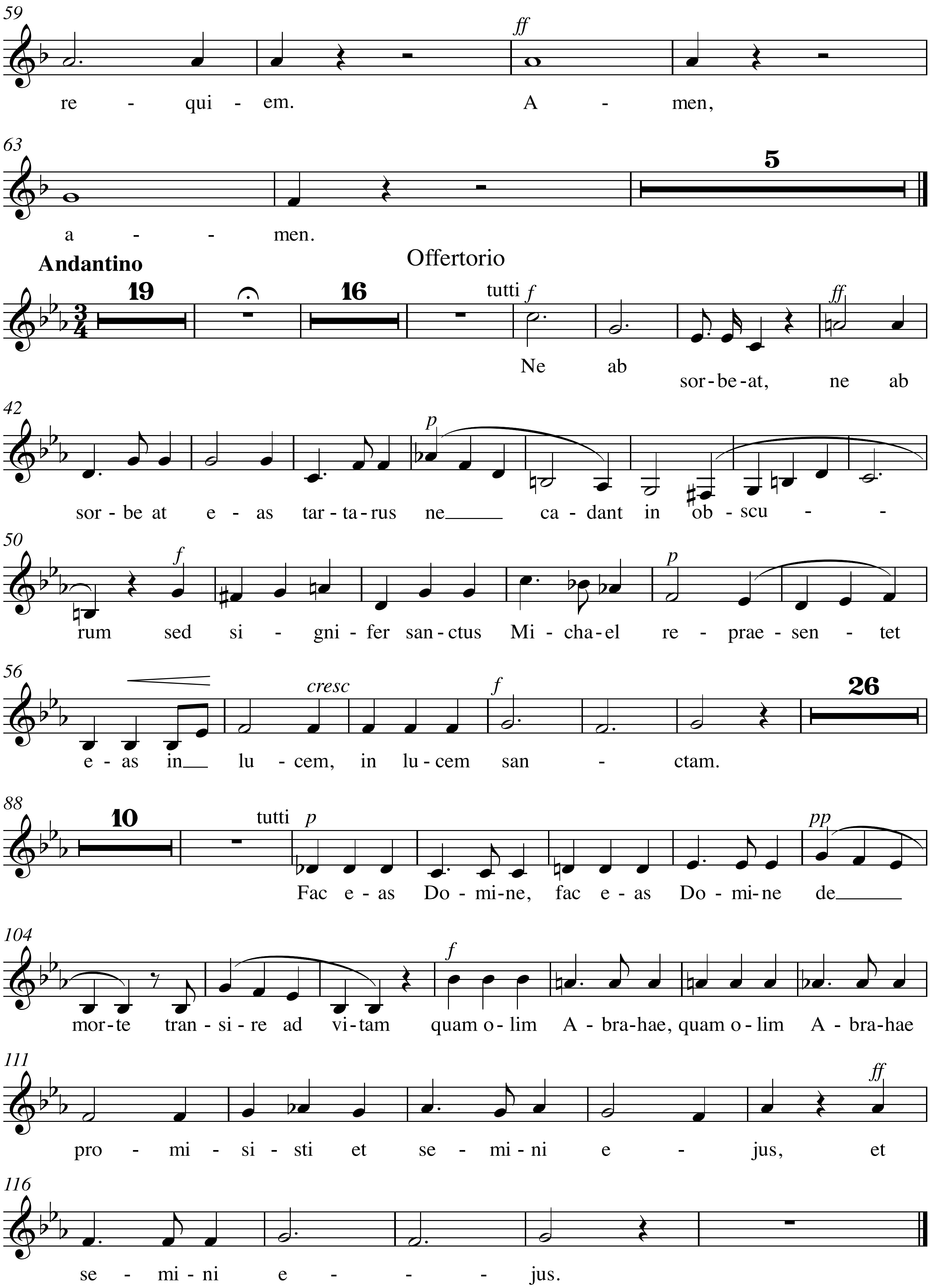


6 Missa dos Defuntos - José Mauricio Nunes Garcia - Altos

Inter Oves



Missa dos Defuntos - José Mauricio Nunes Garcia - Altos



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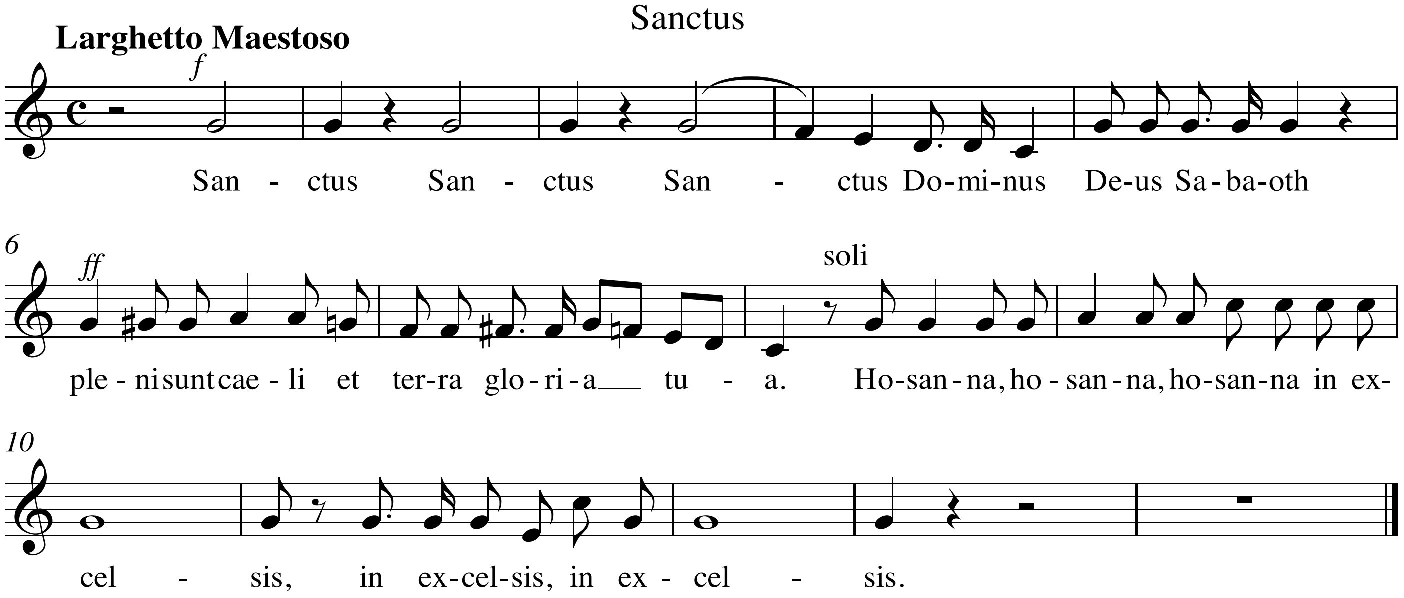
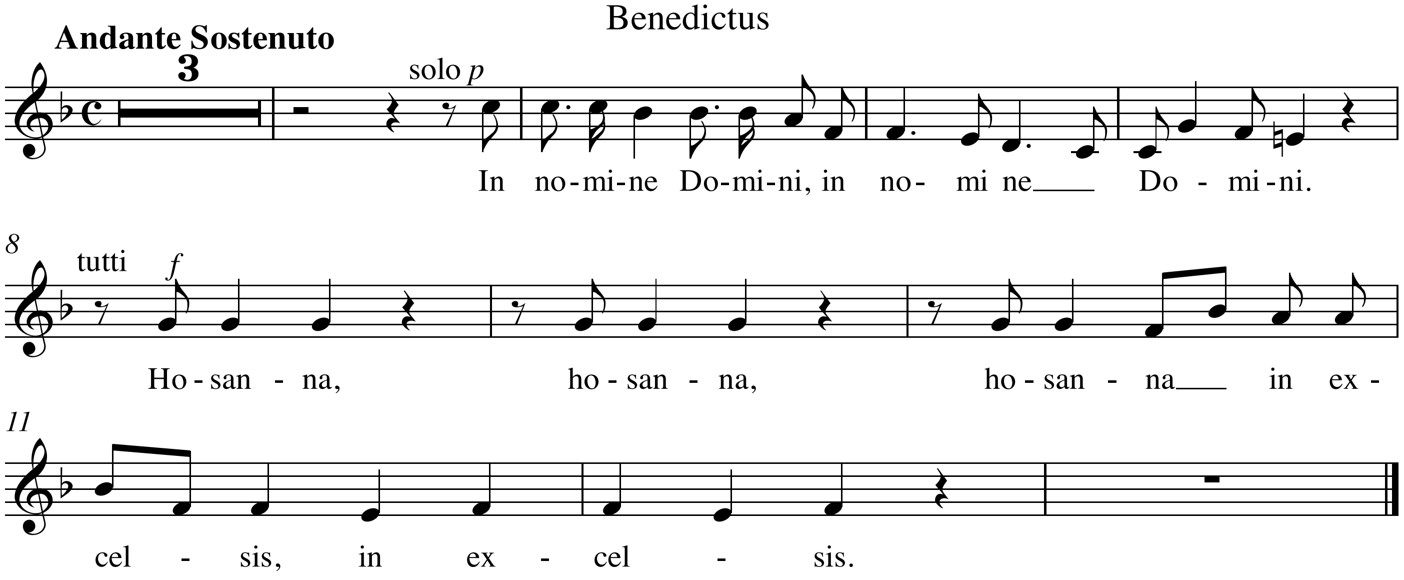
Missa dos Defuntos - José Mauricio Nunes Garcia - Altos

Sanctus



Benedictus



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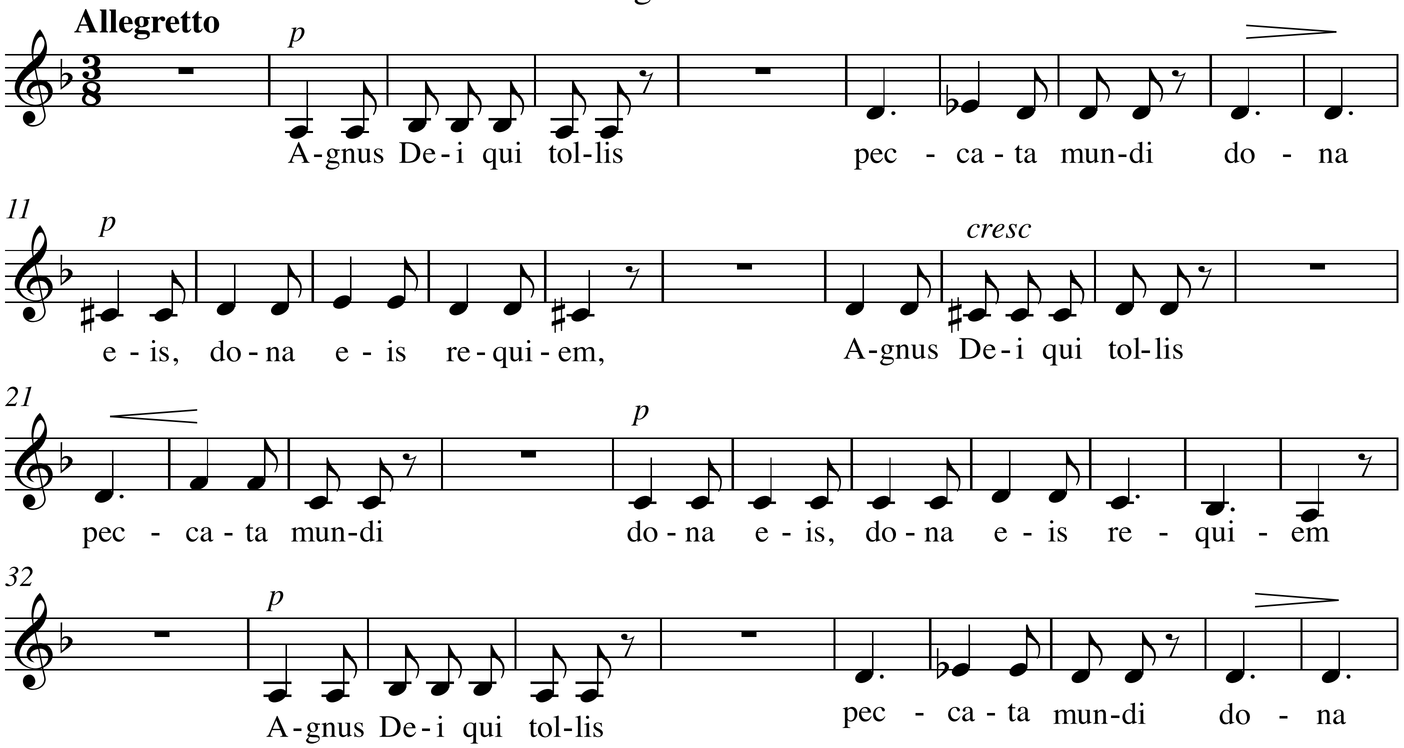
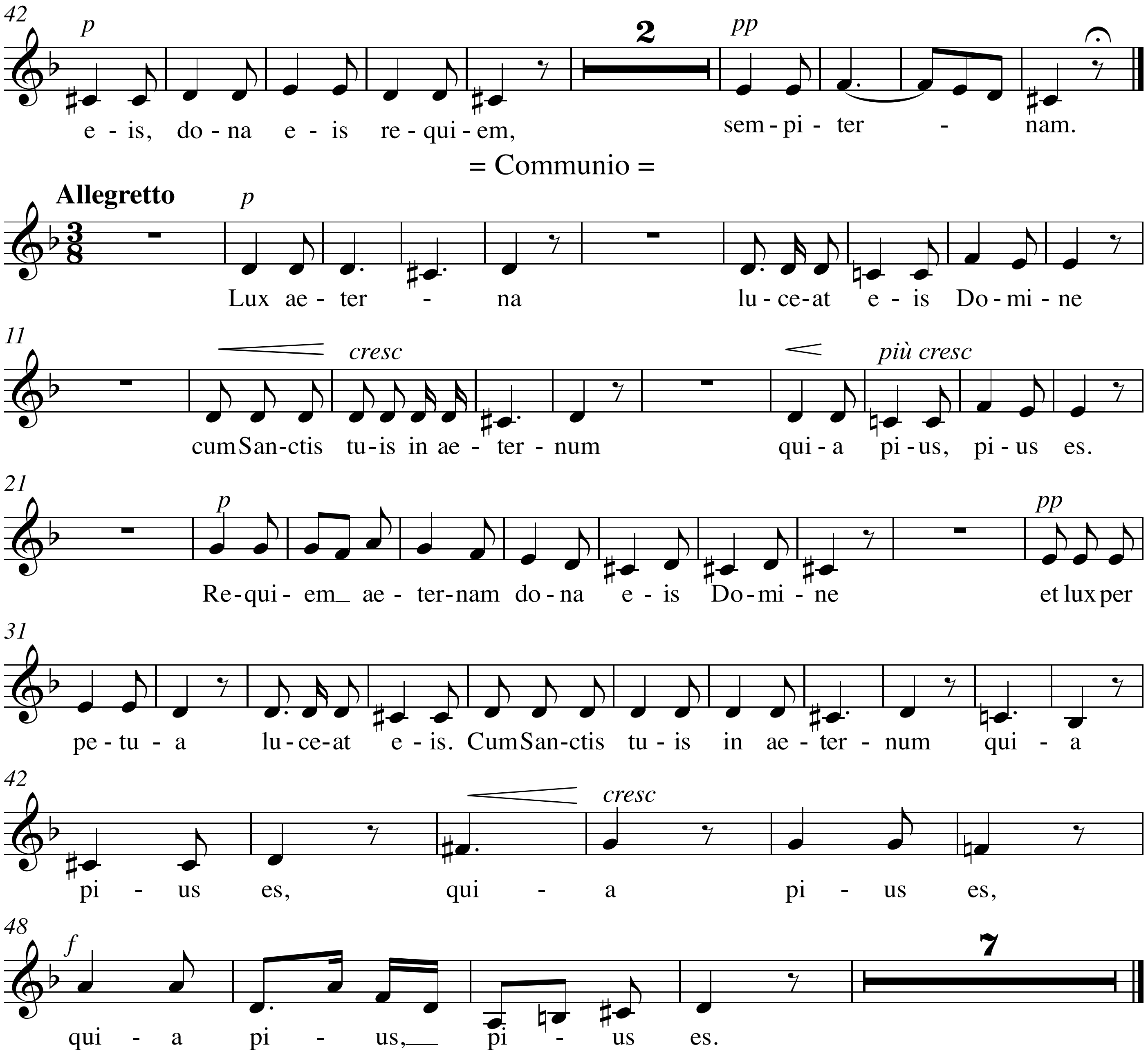


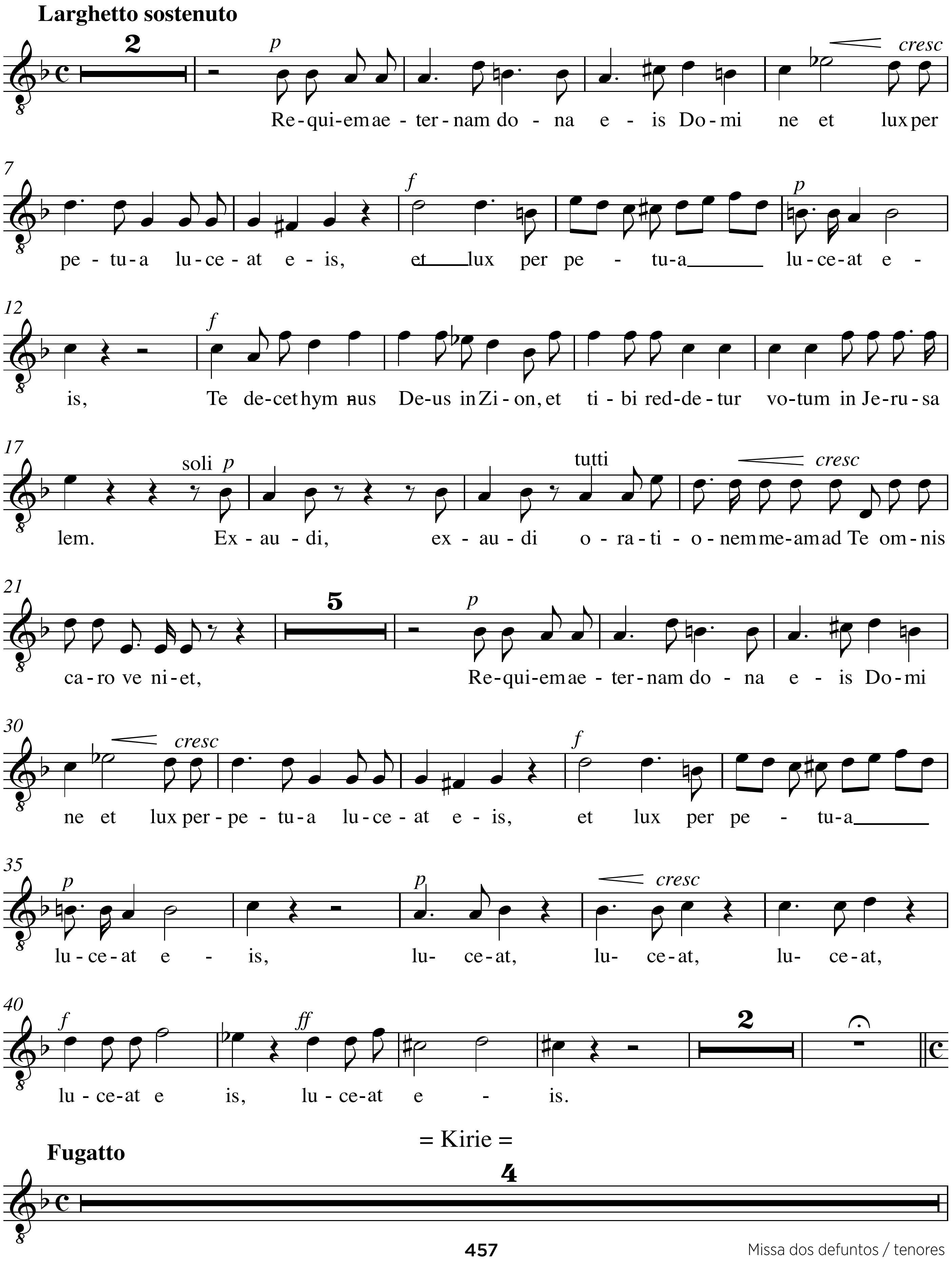
Missa dos Defuntos - José Mauricio Nunes Garcia - Altos



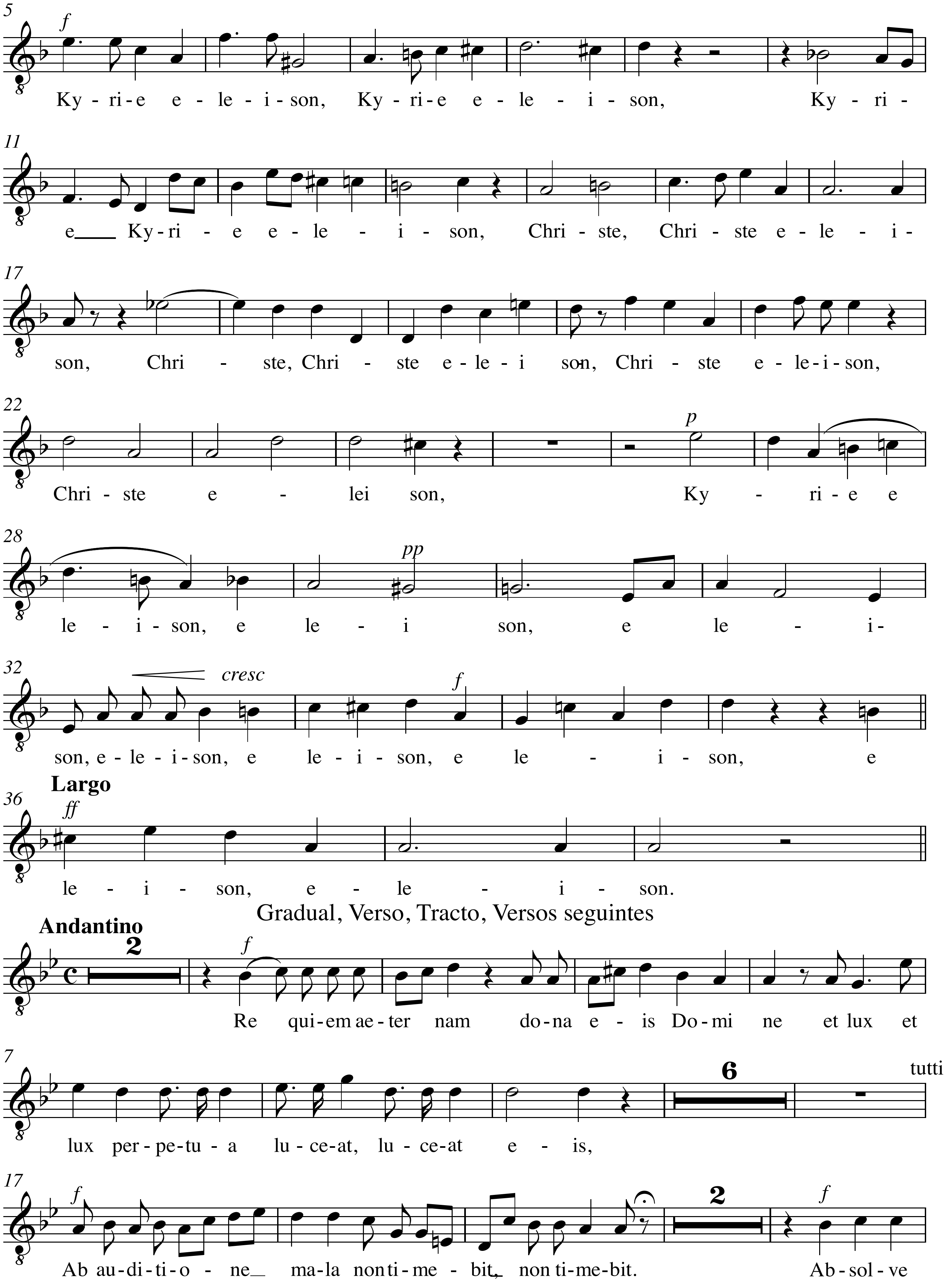
Missa dos Defuntos

Tenores

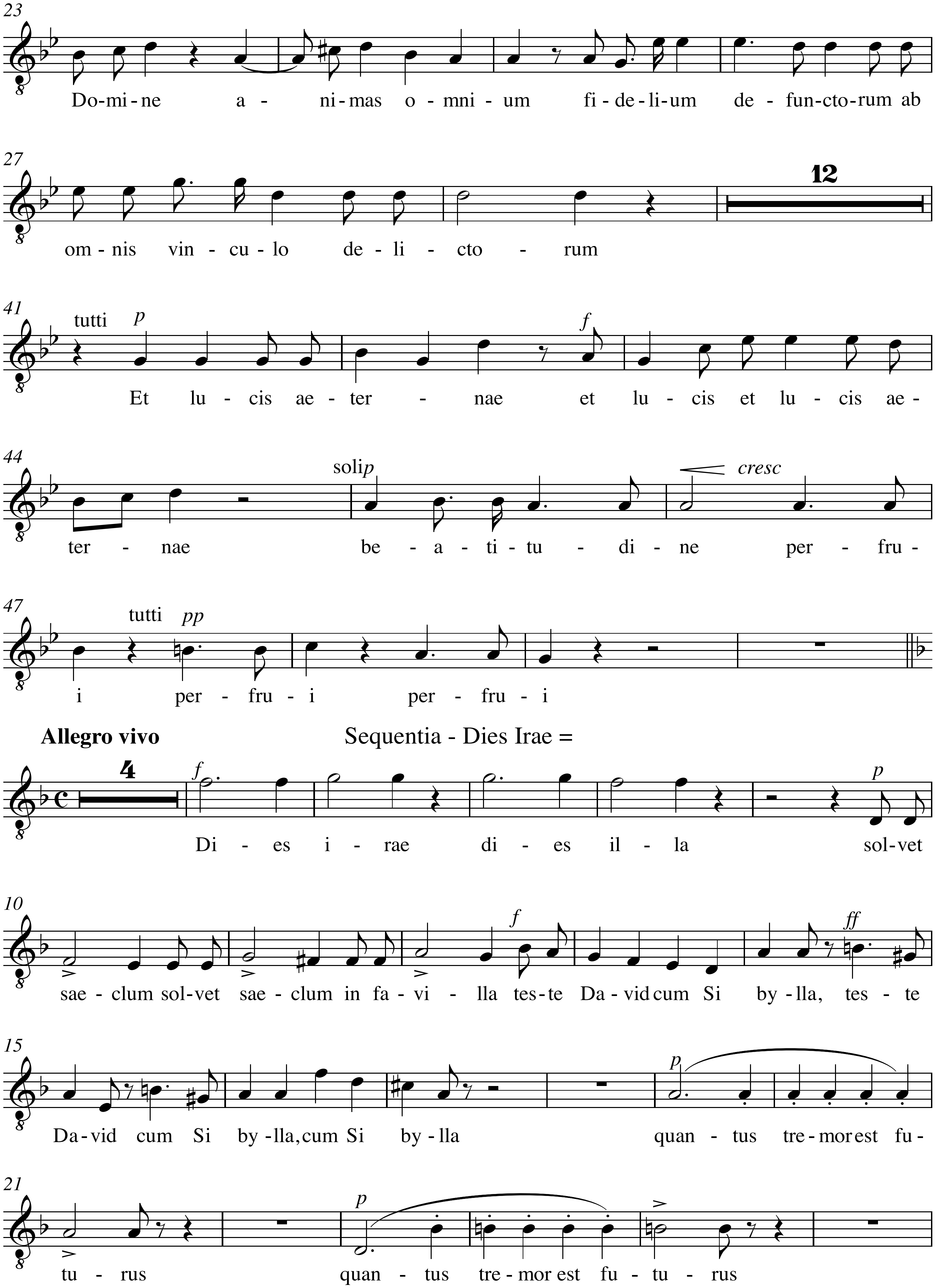
José Mauricio Nunes Garcia



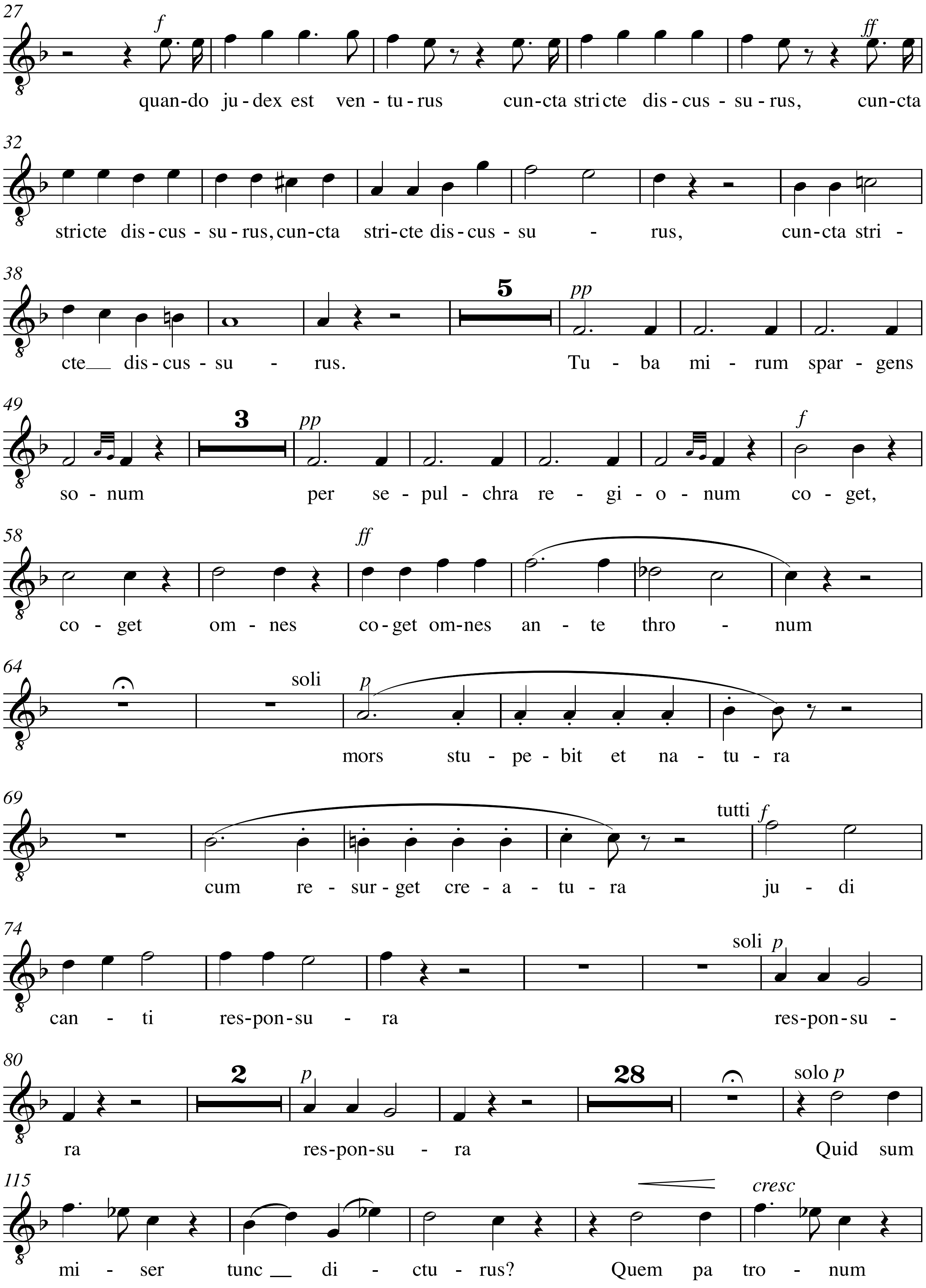
2 Missa dos Defuntos - José Mauricio Nunes Garcia - Tenores



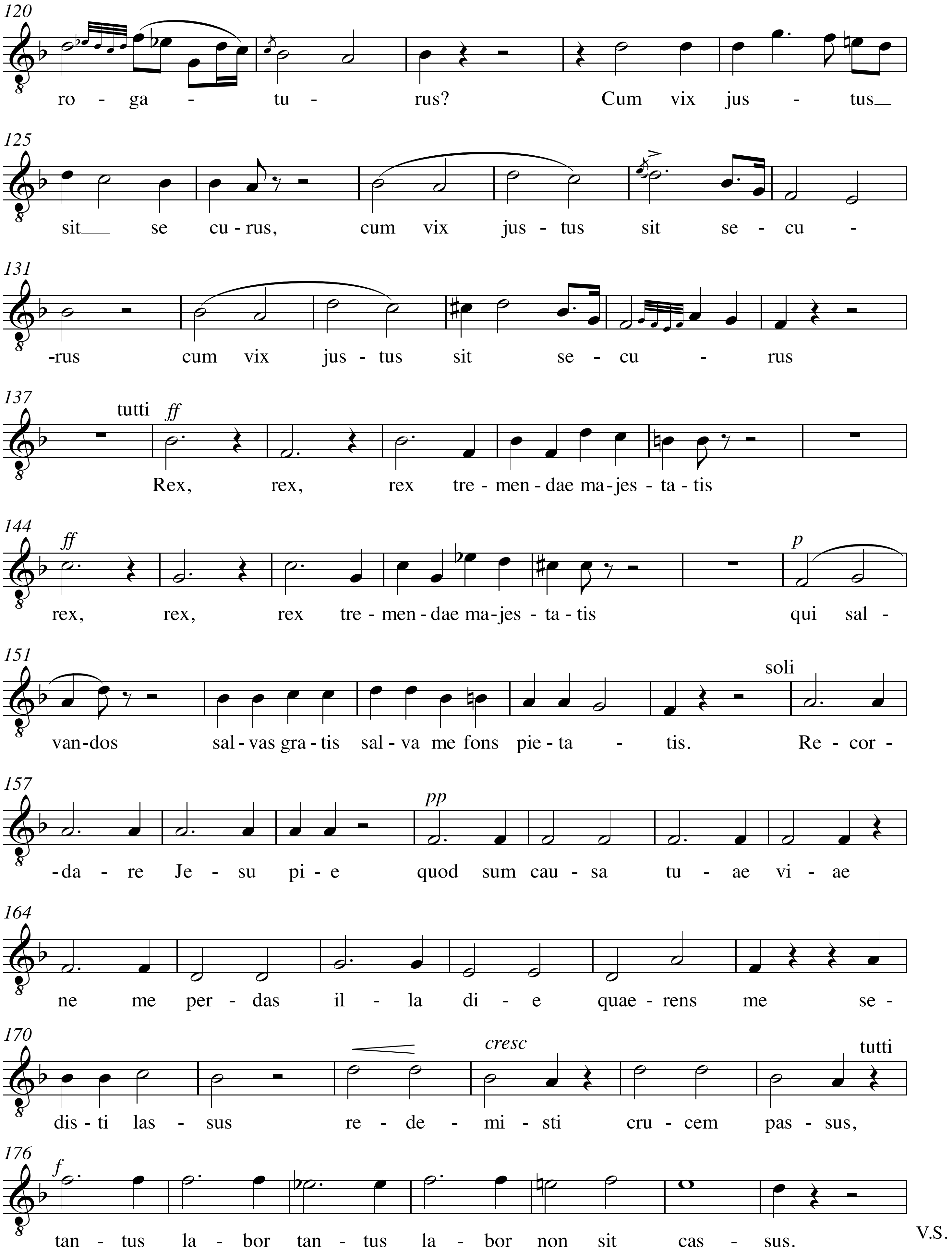
Missa dos Defuntos - José Mauricio Nunes Garcia - Tenores 3



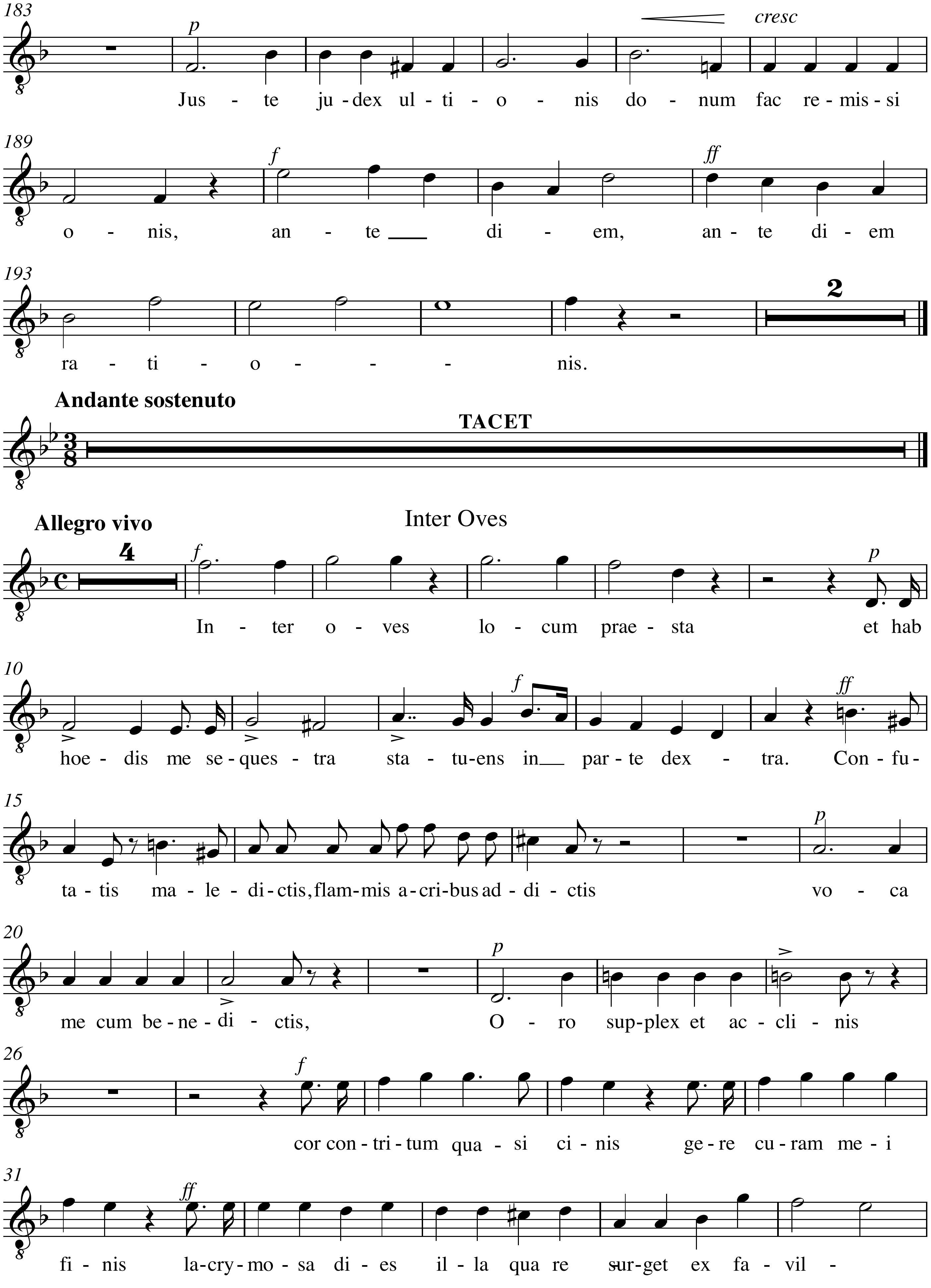
 Missa dos Defuntos - José Mauricio Nunes Garcia - Tenores

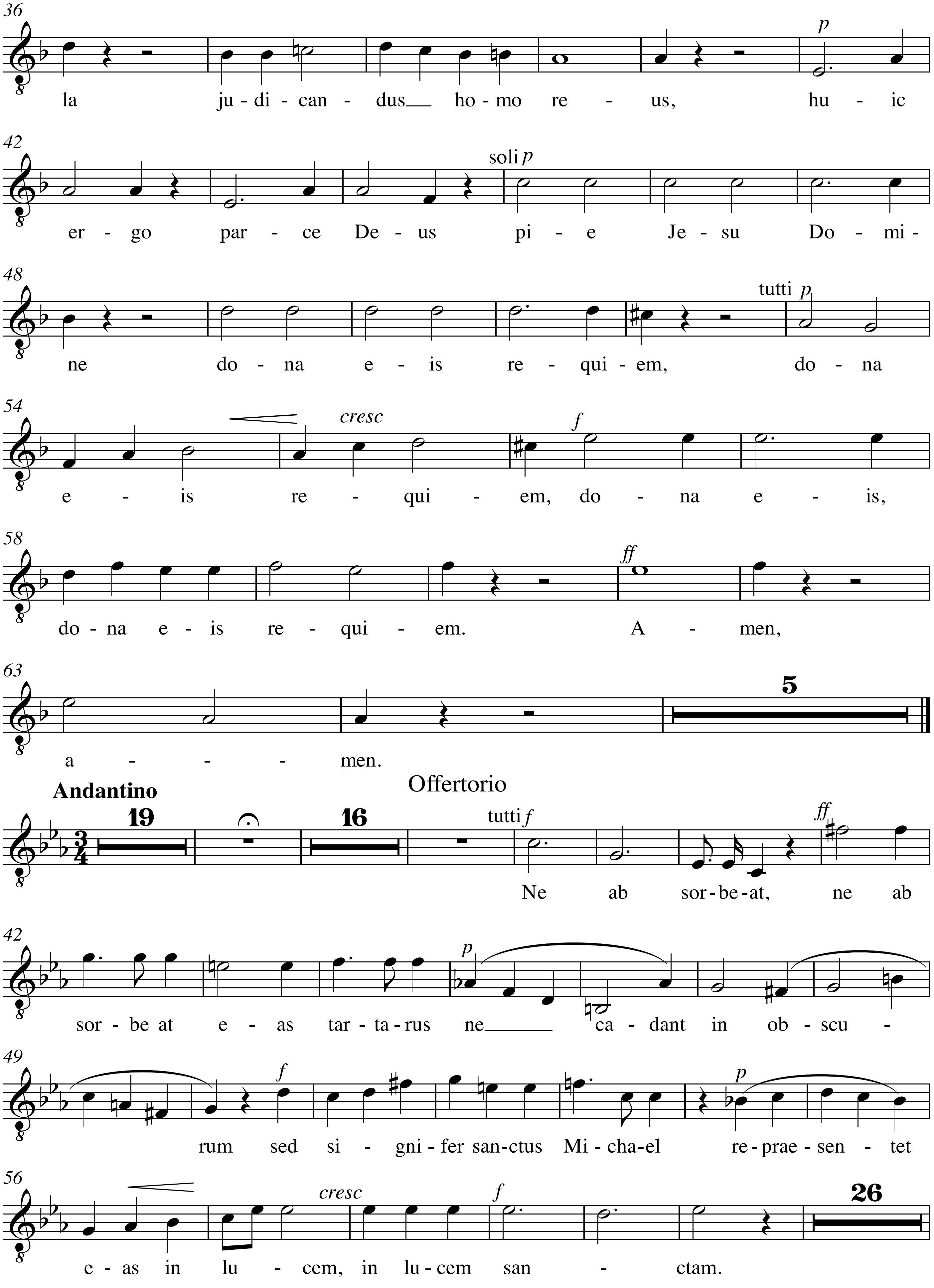


Missa dos Defuntos - José Mauricio Nunes Garcia - Tenores 5

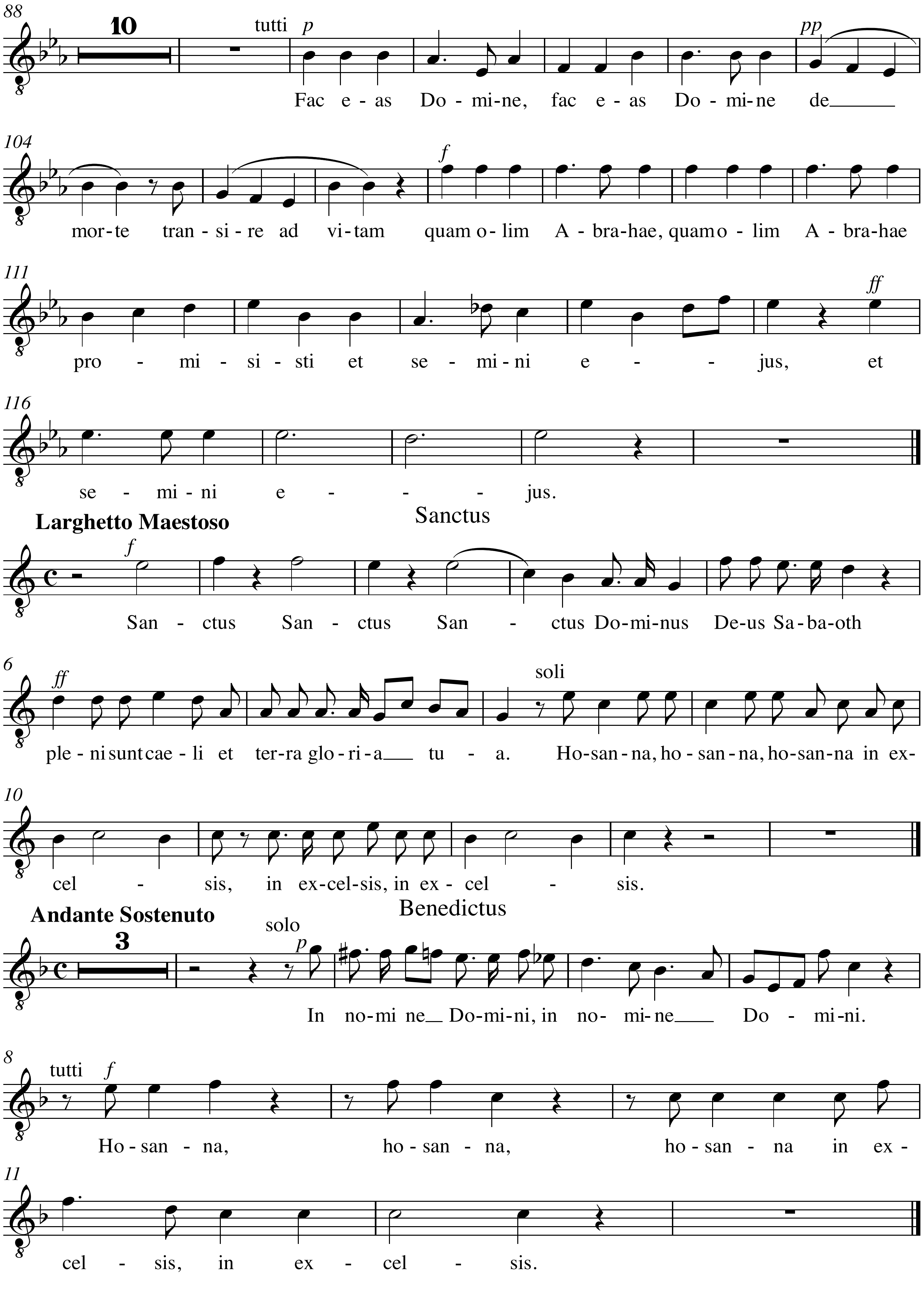


6 Missa dos Defuntos - José Mauricio Nunes Garcia - Tenores




36
la ju - di - can - dus ho - mo re - us, hu - ic
42
soli p
er - go par - ce De - us pi - e Je - su Do - mi -
48
tutti p
ne do - na e - is re - qui - em, do - na
54
cresc
f
e - is re - qui - em, do - na e - is,
58
ff
do - na e - is re - qui - em. A - men,
63
5
a - - - men.
Offertorio
Andantino
19
16
tutti f
ff
Ne ab sor - be - at, ne ab
42
p
sor - be at e - as tar - ta - rus ne ca - dant in ob - scu -
49
f
p
rum sed si - gni - fer san - ctus Mi - cha - el re - prae - sen - tet
56
cresc
f
26
e - as in lu - cem, in lu - cem san - ctam.

Missa dos Defuntos - José Mauricio Nunes Garcia - Tenores



Missa dos Defuntos - José Mauricio Nunes Garcia - Tenores 9

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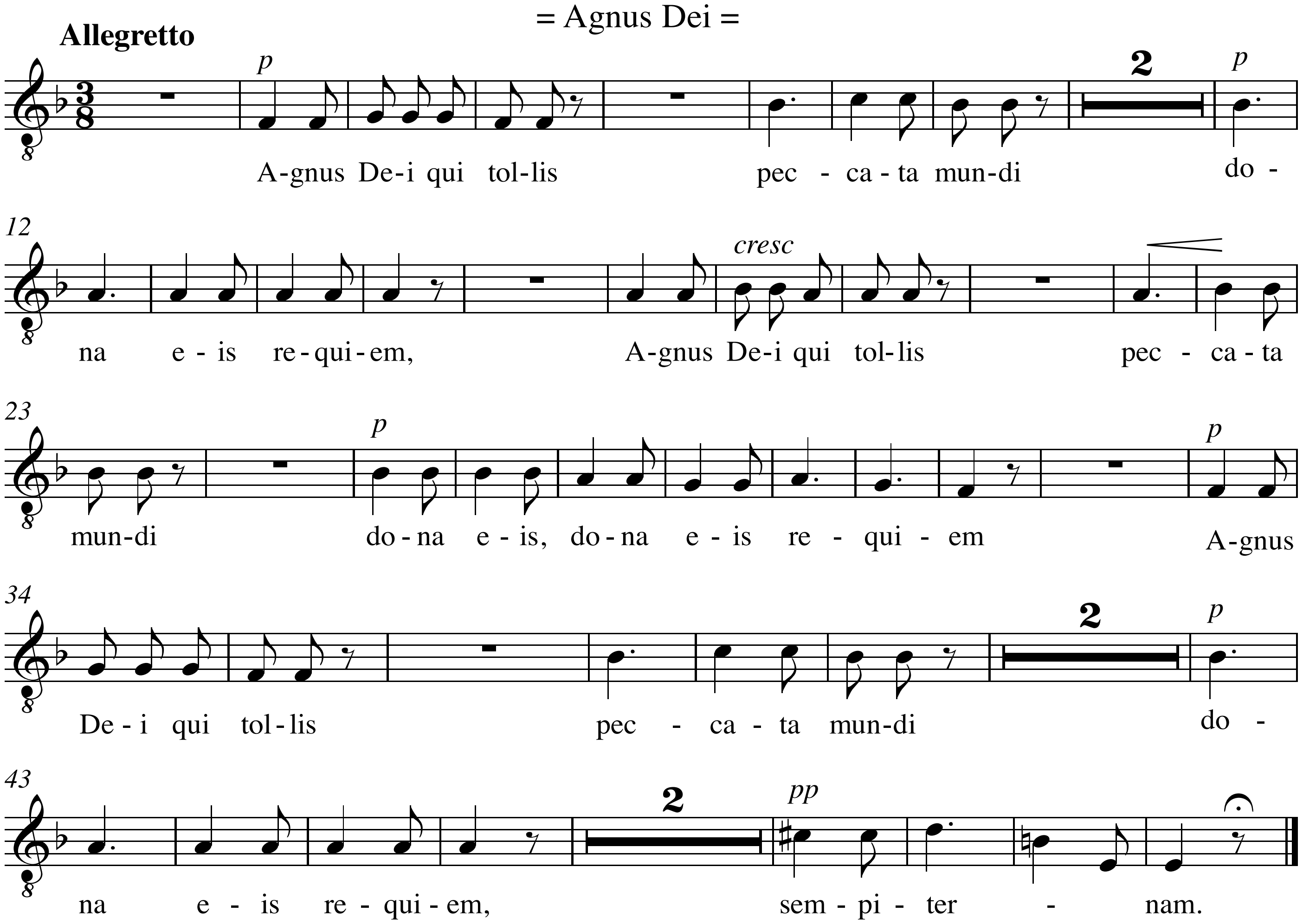

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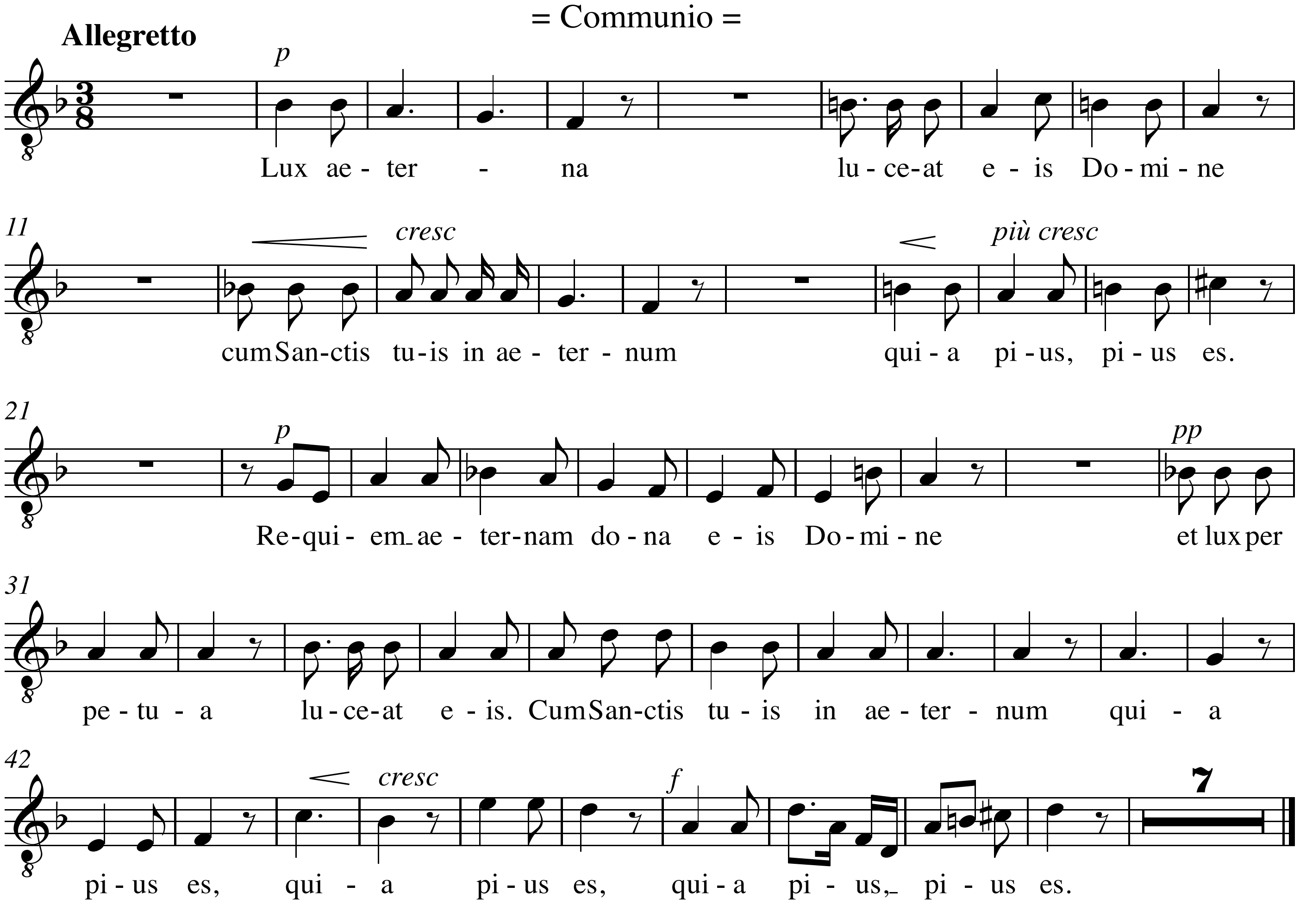
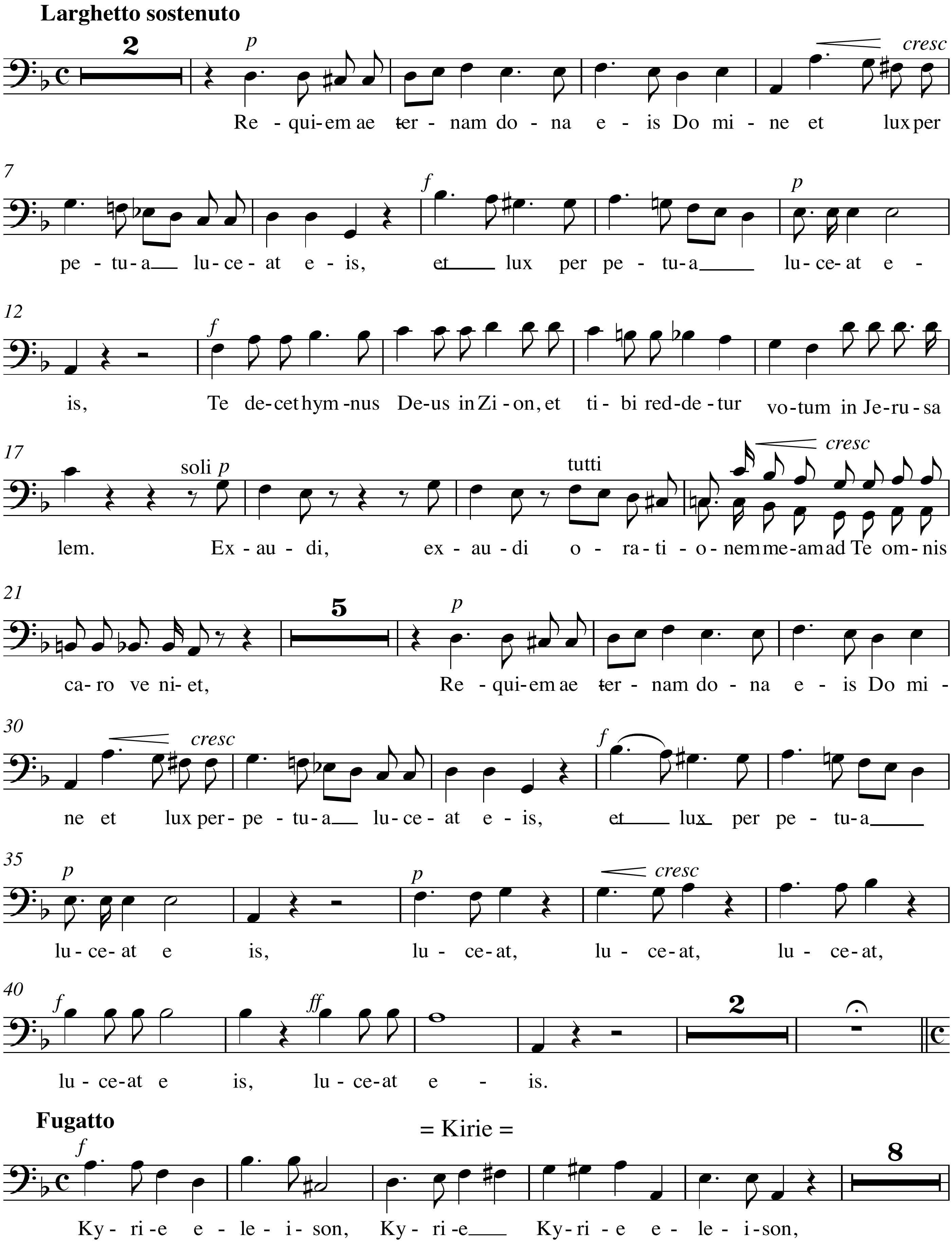
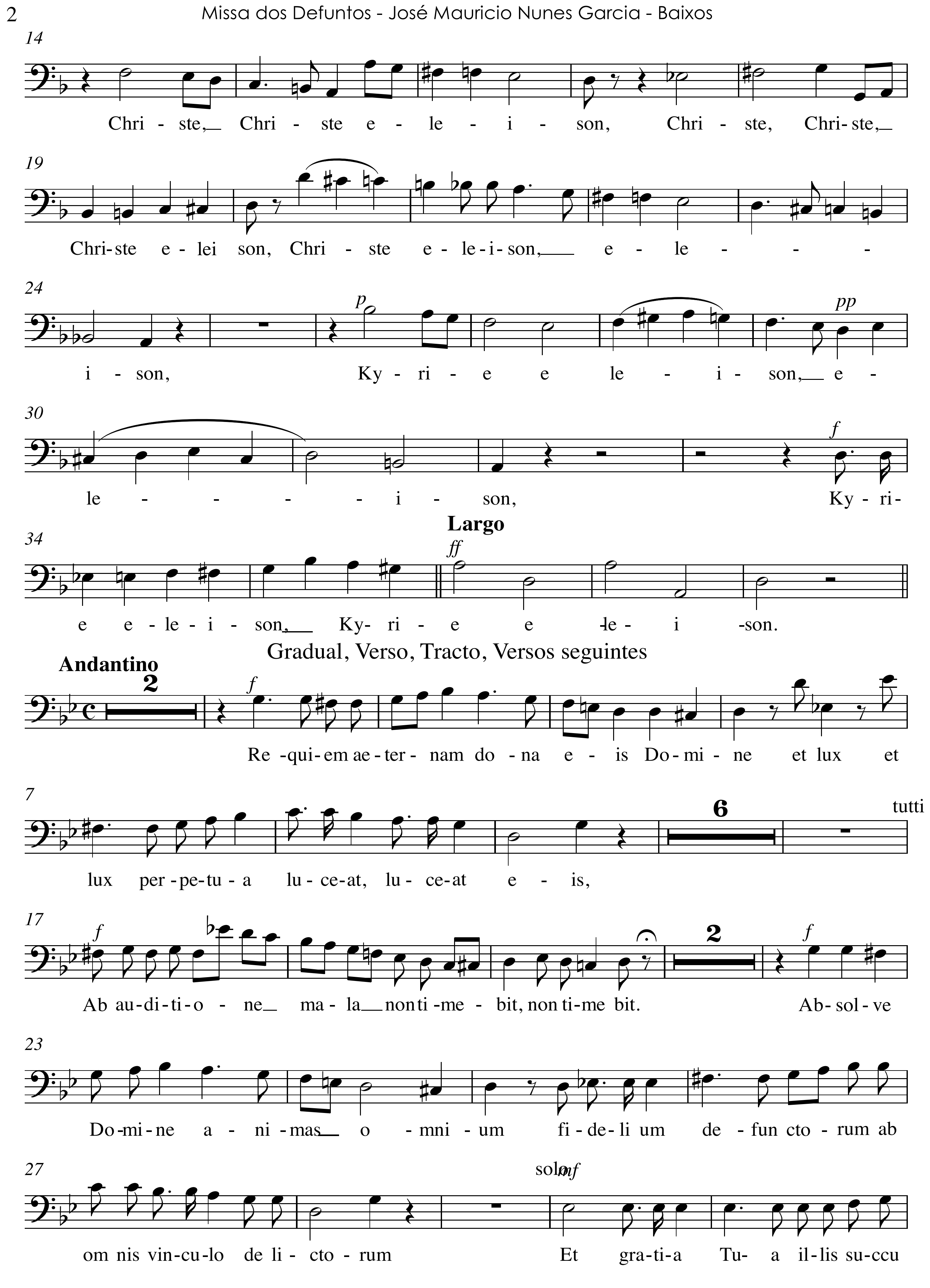


Missa dos Defuntos

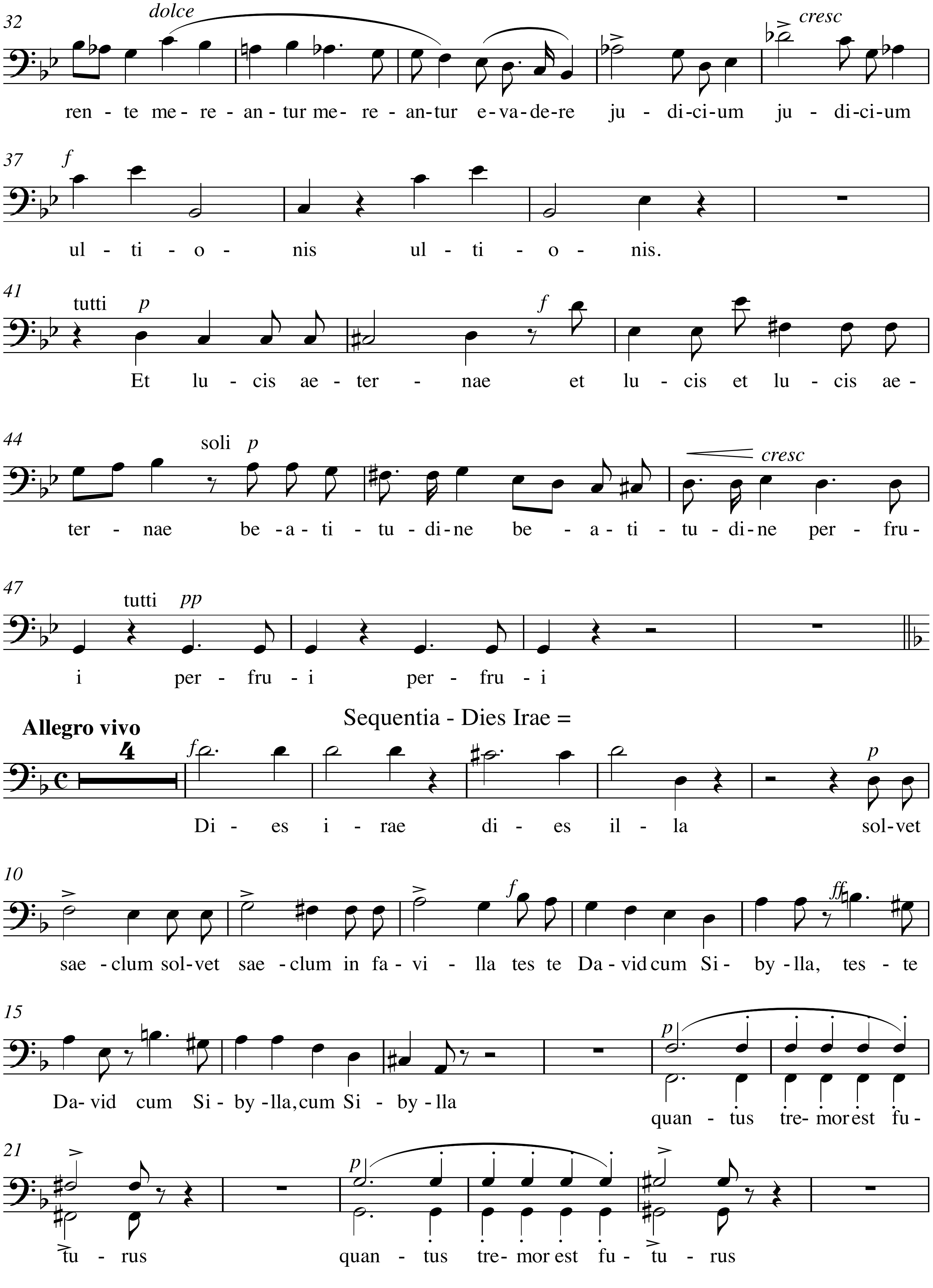
Baixos

José Mauricio Nunes Garcia

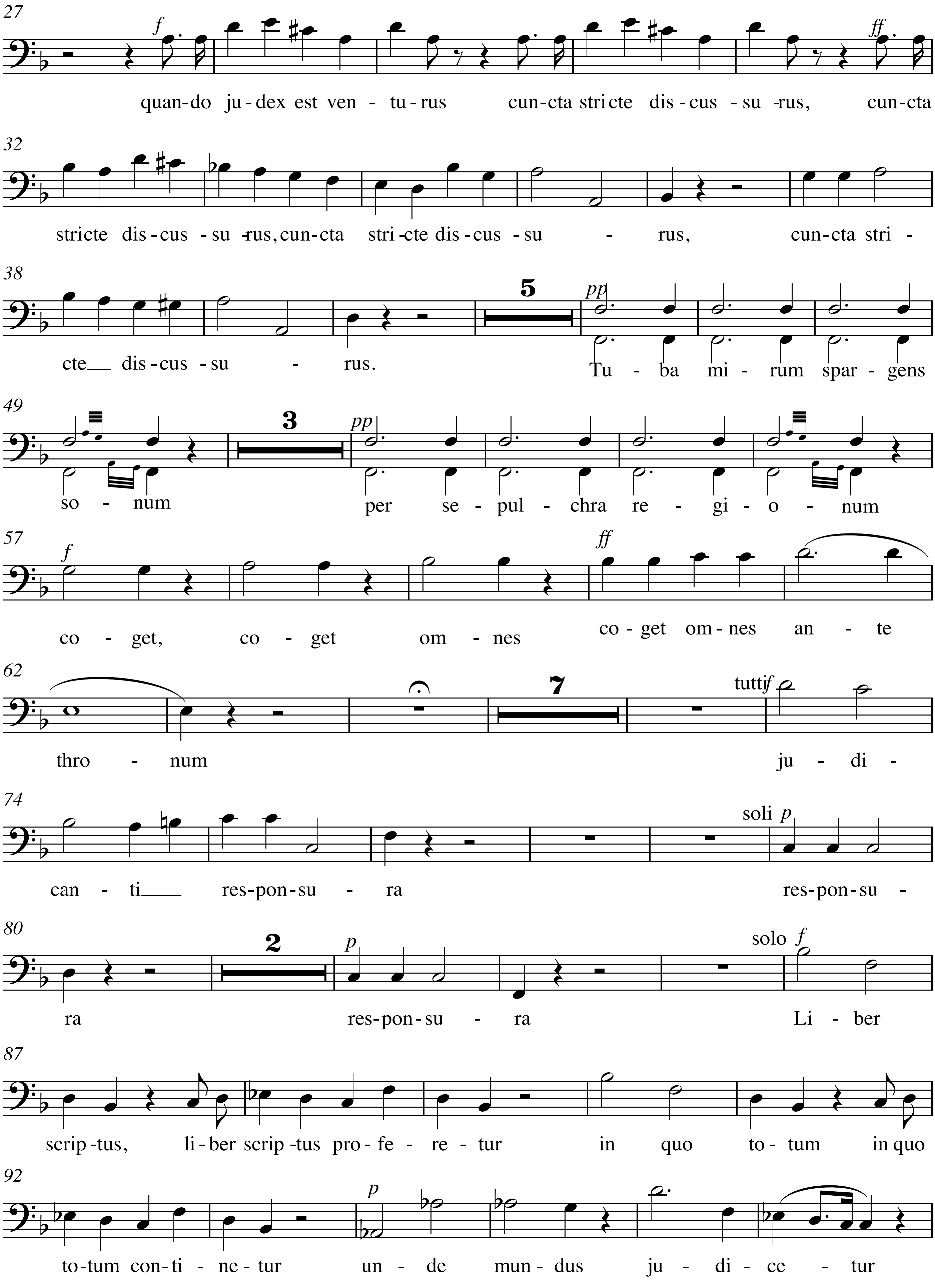



2
Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri- ste,
Chri- ste e - lei son, Chri - ste e - le - i - son, e - le - - -
i - son, Ky - ri - e e le - i - son, e -
le - - - - i - son, Ky - ri-
Largo
e e - le - i - son, Ky- ri - e e -le - i -son.
Gradual, Verso, Tracto, Versos seguintes
Andantino
Re -qui- em ae - ter - nam do - na e - is Do - mi - ne et lux et
lux per - pe- tu - a lu - ce-at, lu - ce-at e - is,
tutti
Ab au- di- ti- o - ne ma - la non ti - me - bit, non ti- me bit. Ab- sol - ve
Do- mi - ne a - ni - mas o - mni - um fi - de- li um de - fun cto - rum ab
solo
om nis vin- cu- lo de li - cto - rum Et gra- ti- a Tu- a il- lis su- ccu

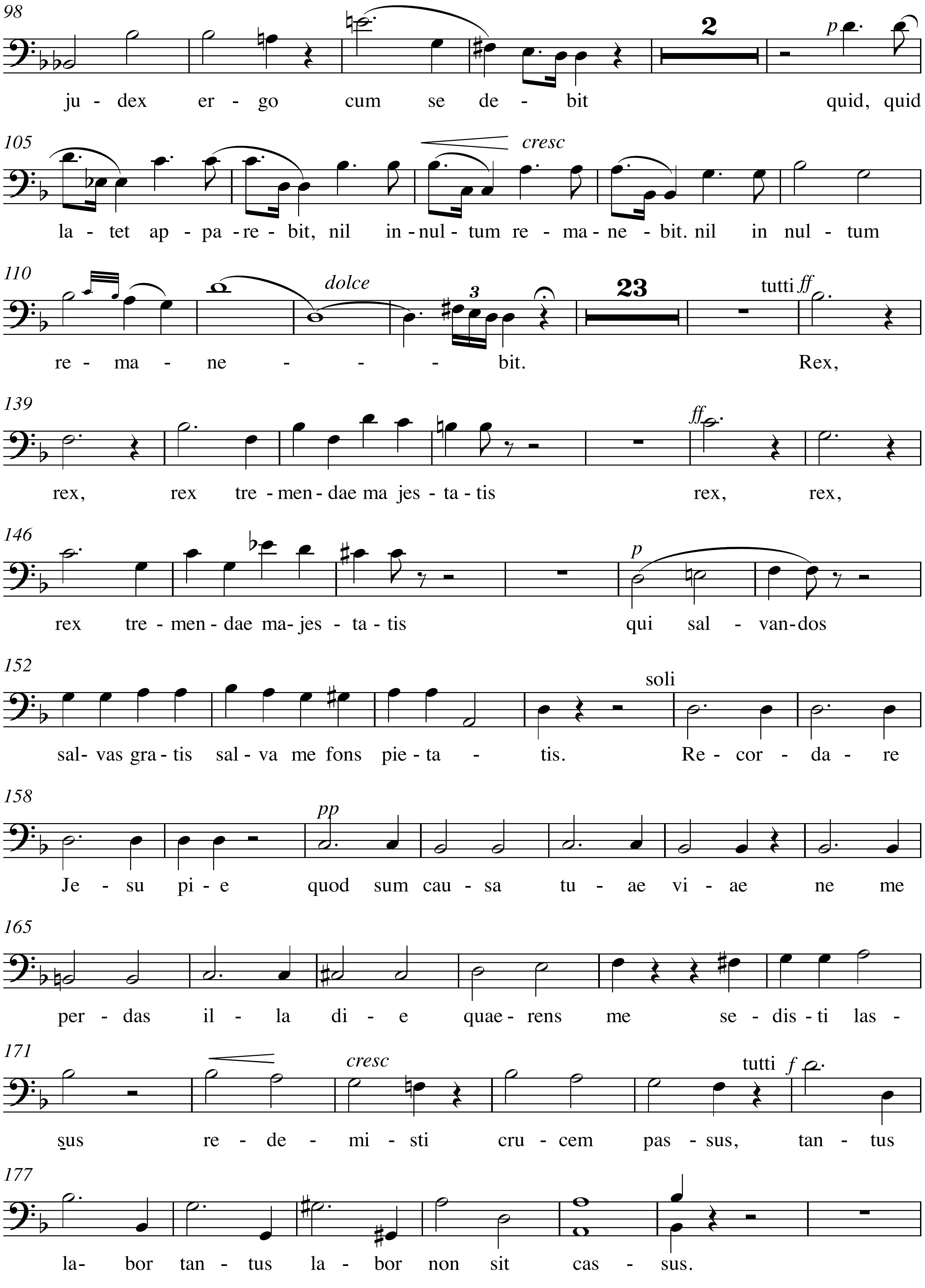
Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos 3



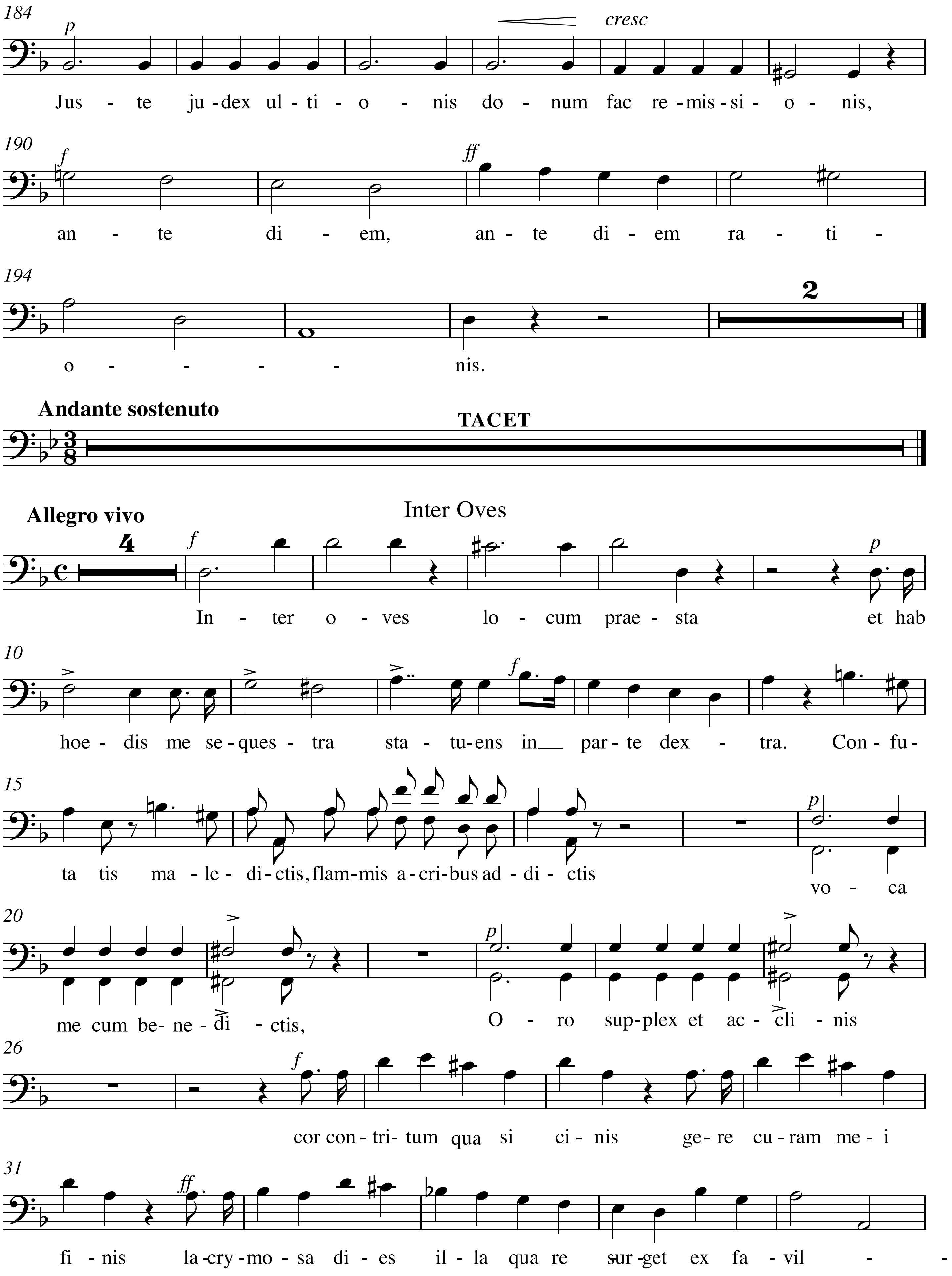
4 Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos



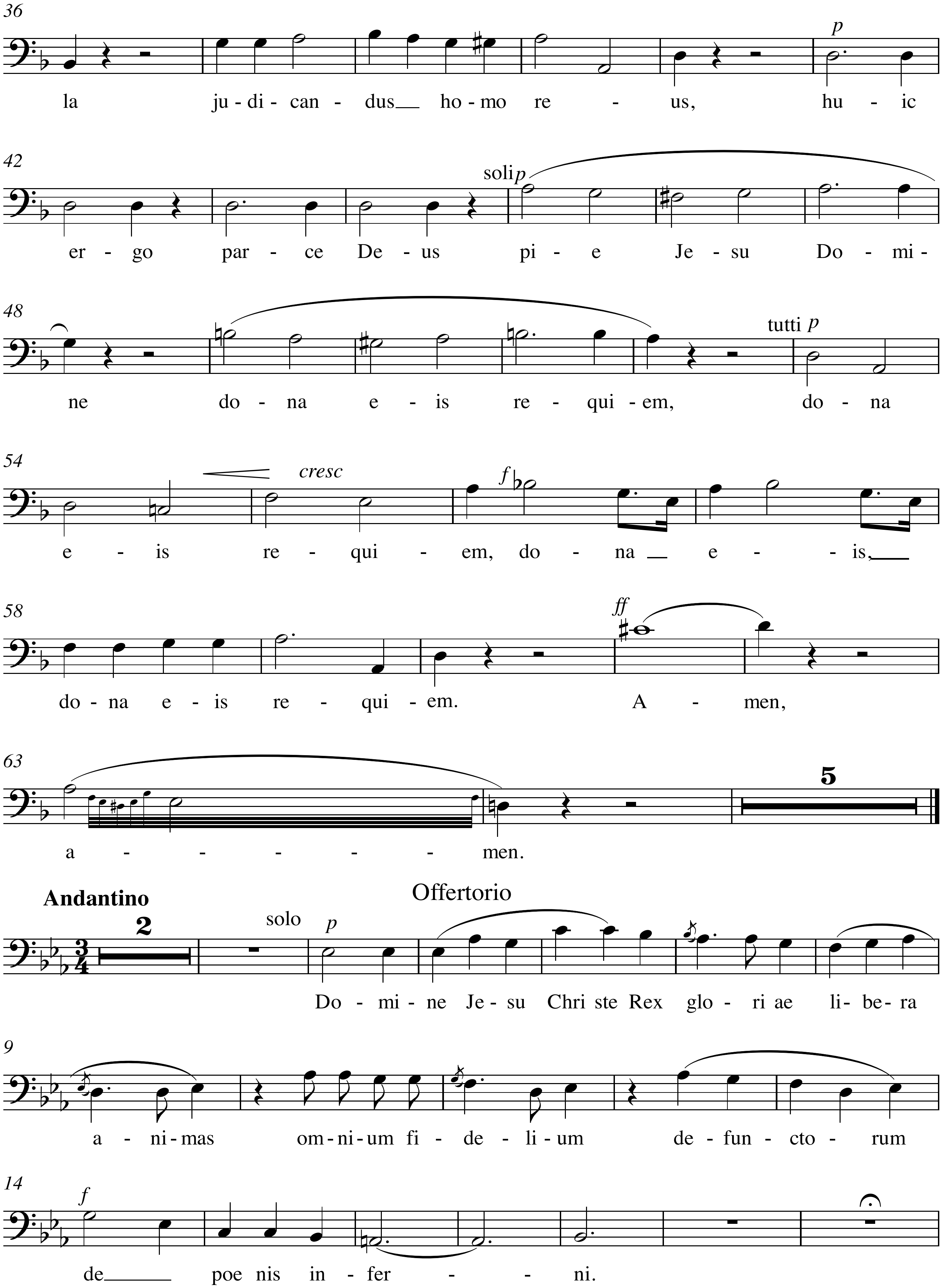
Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos



Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos



Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos



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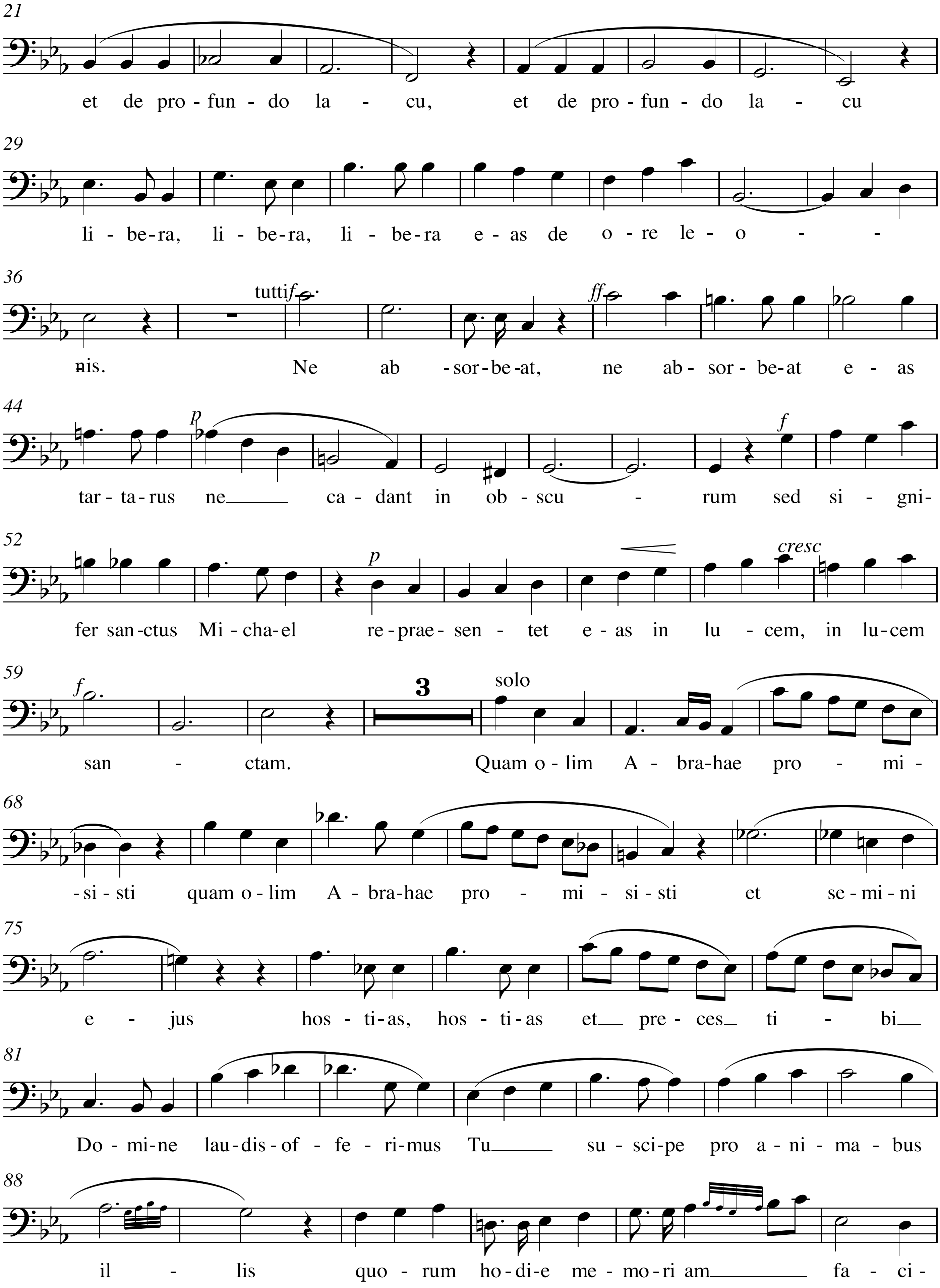
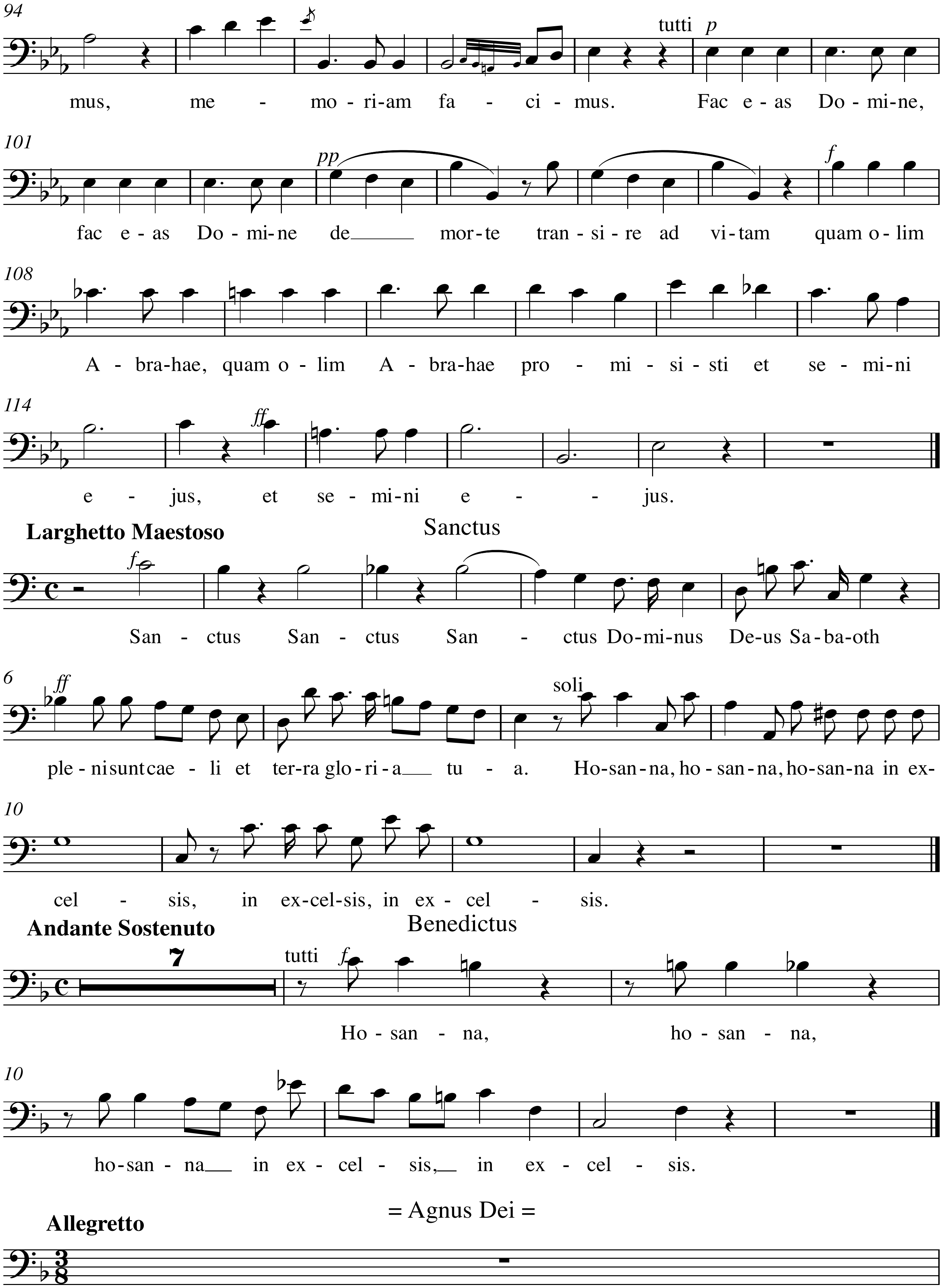
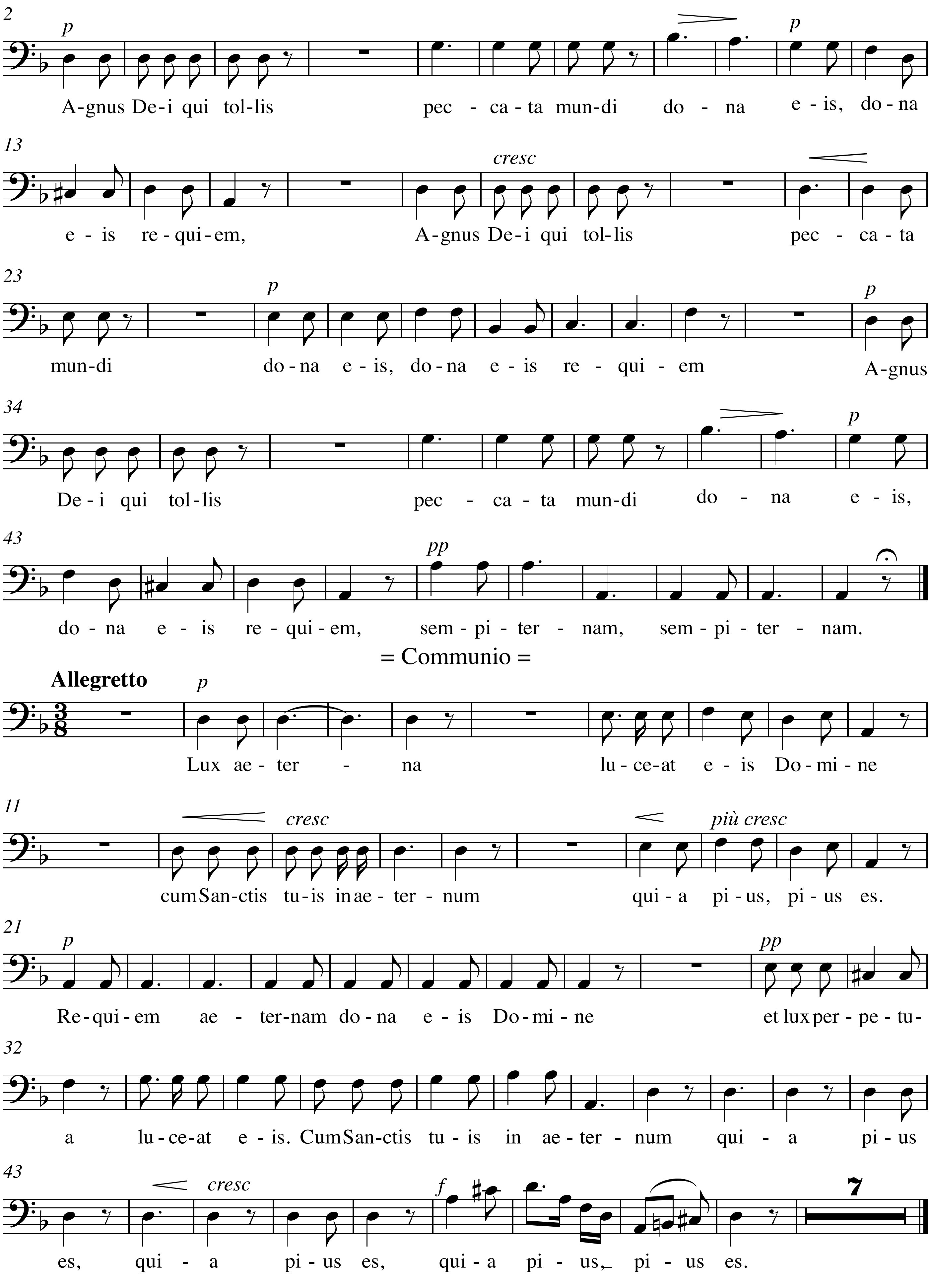
Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos



Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos 9



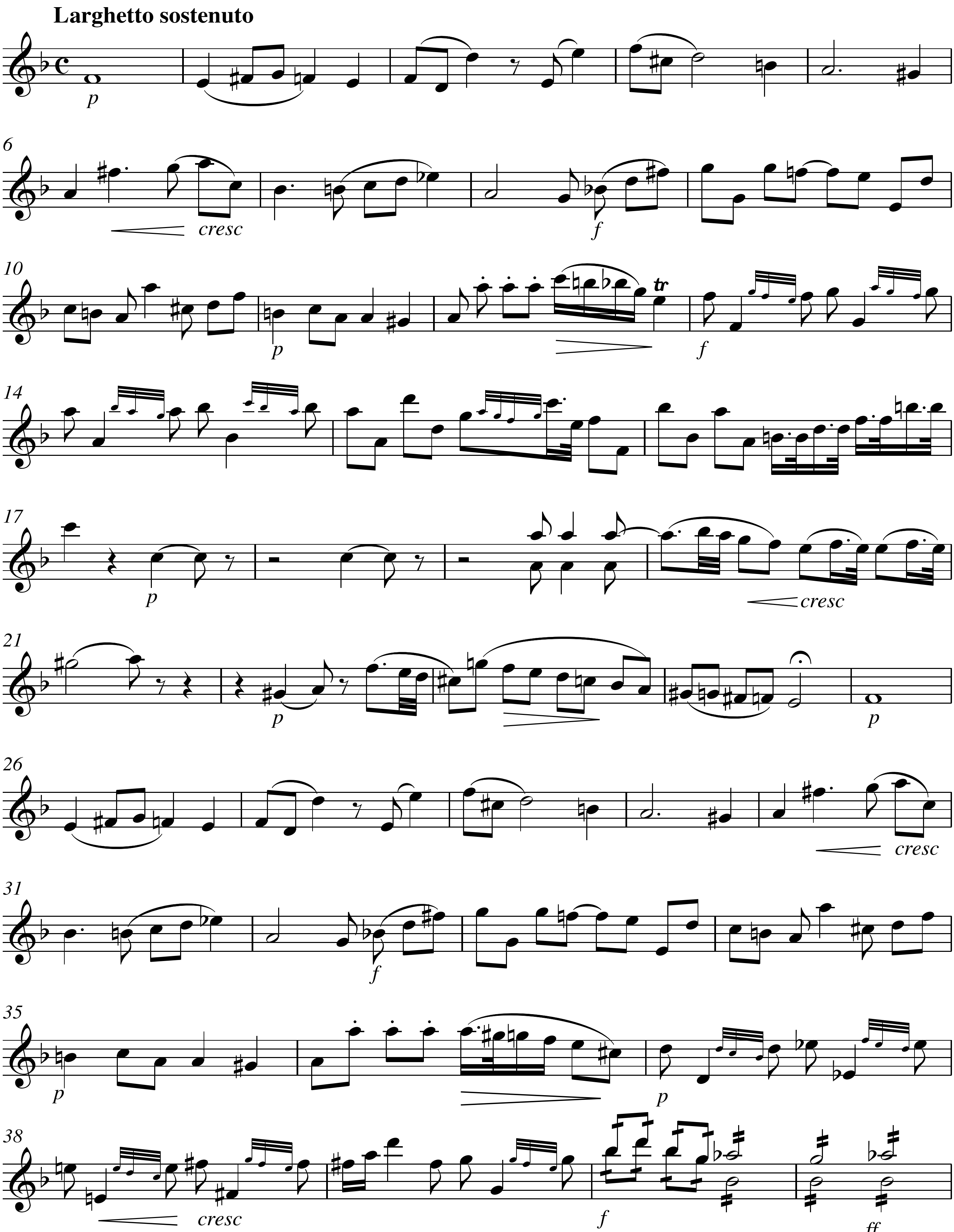
10 Missa dos Defuntos - José Mauricio Nunes Garcia - Baixos



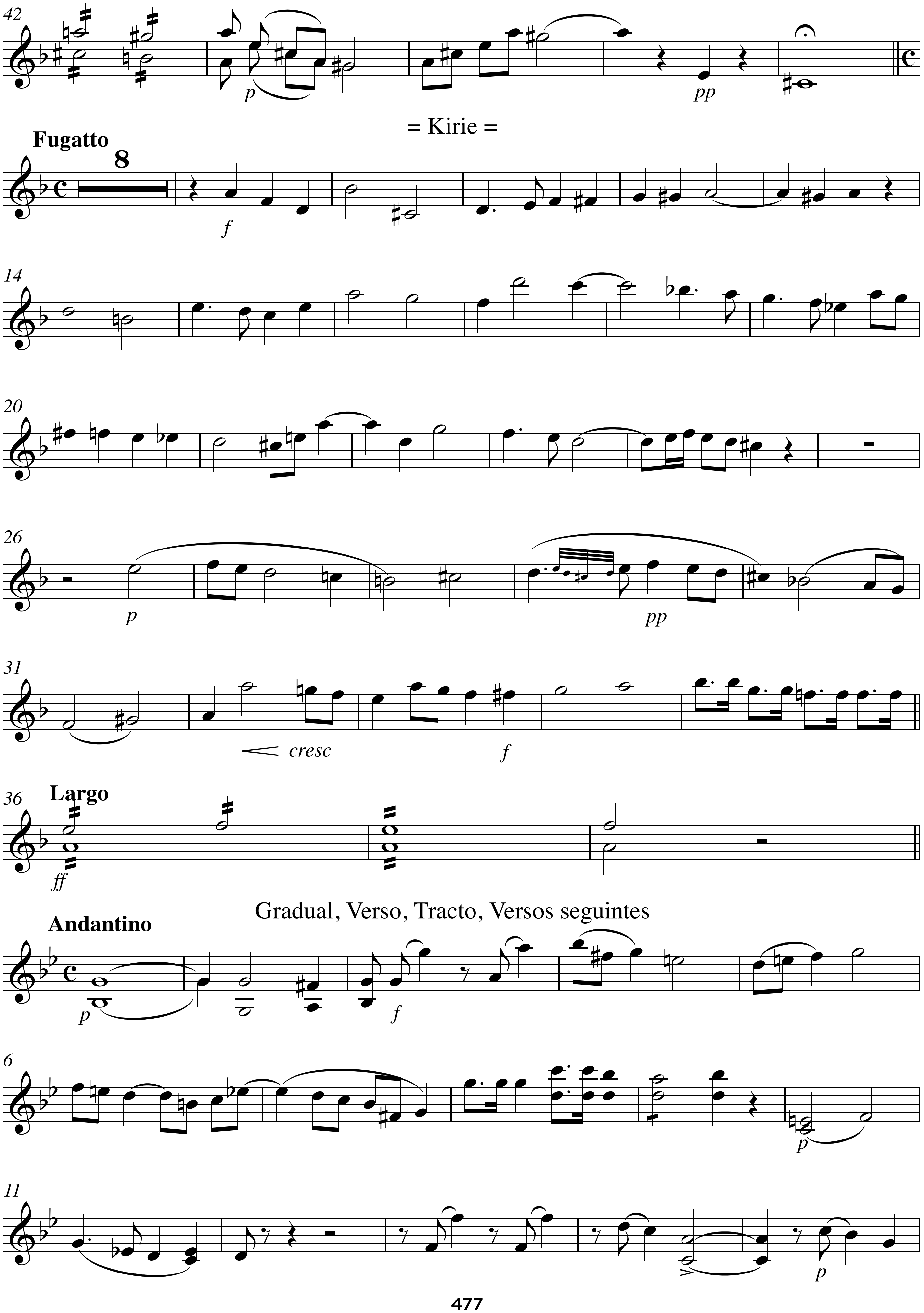
Missa dos Defuntos

Violinos I

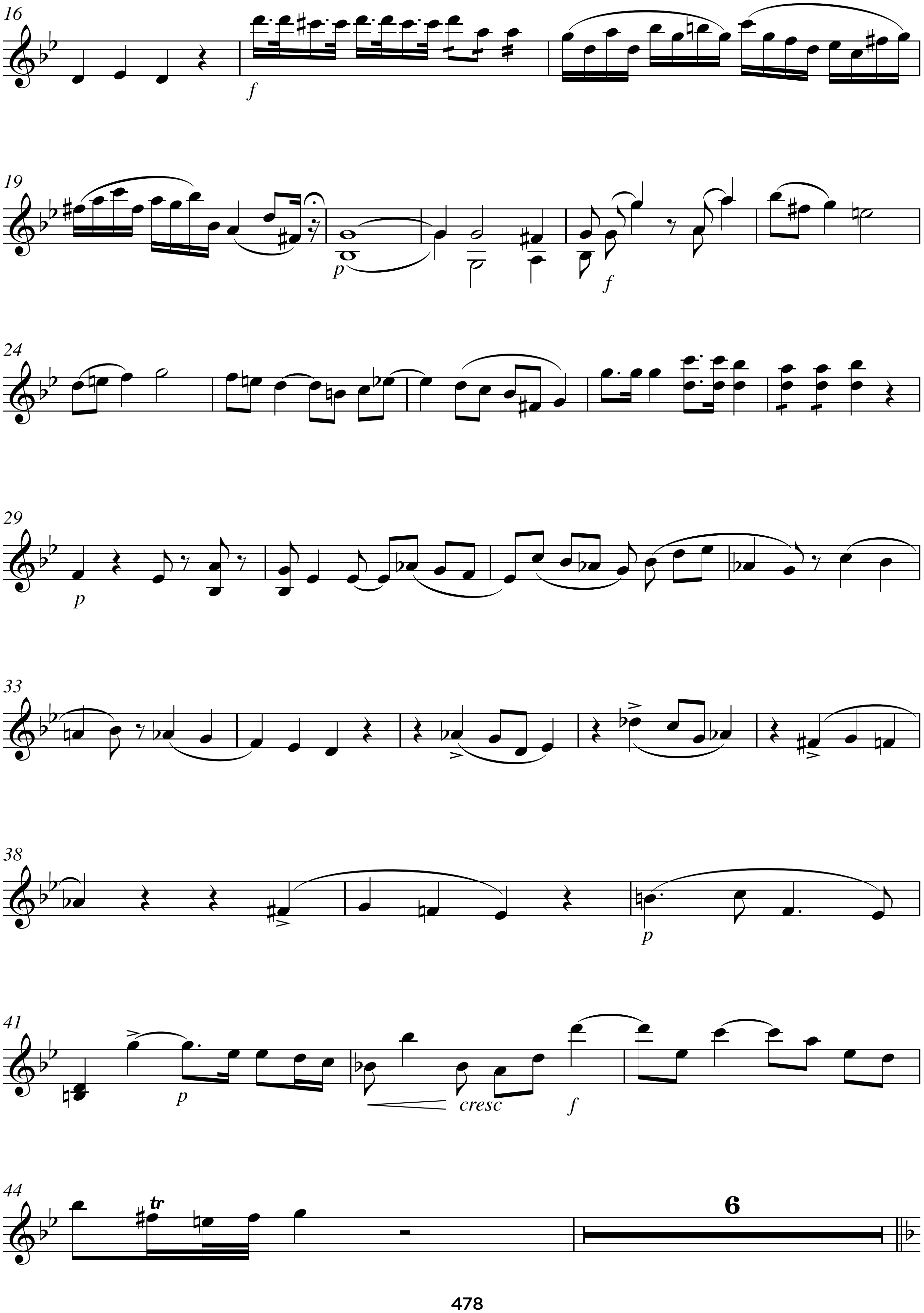
José Mauricio Nunes Garcia



2 Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

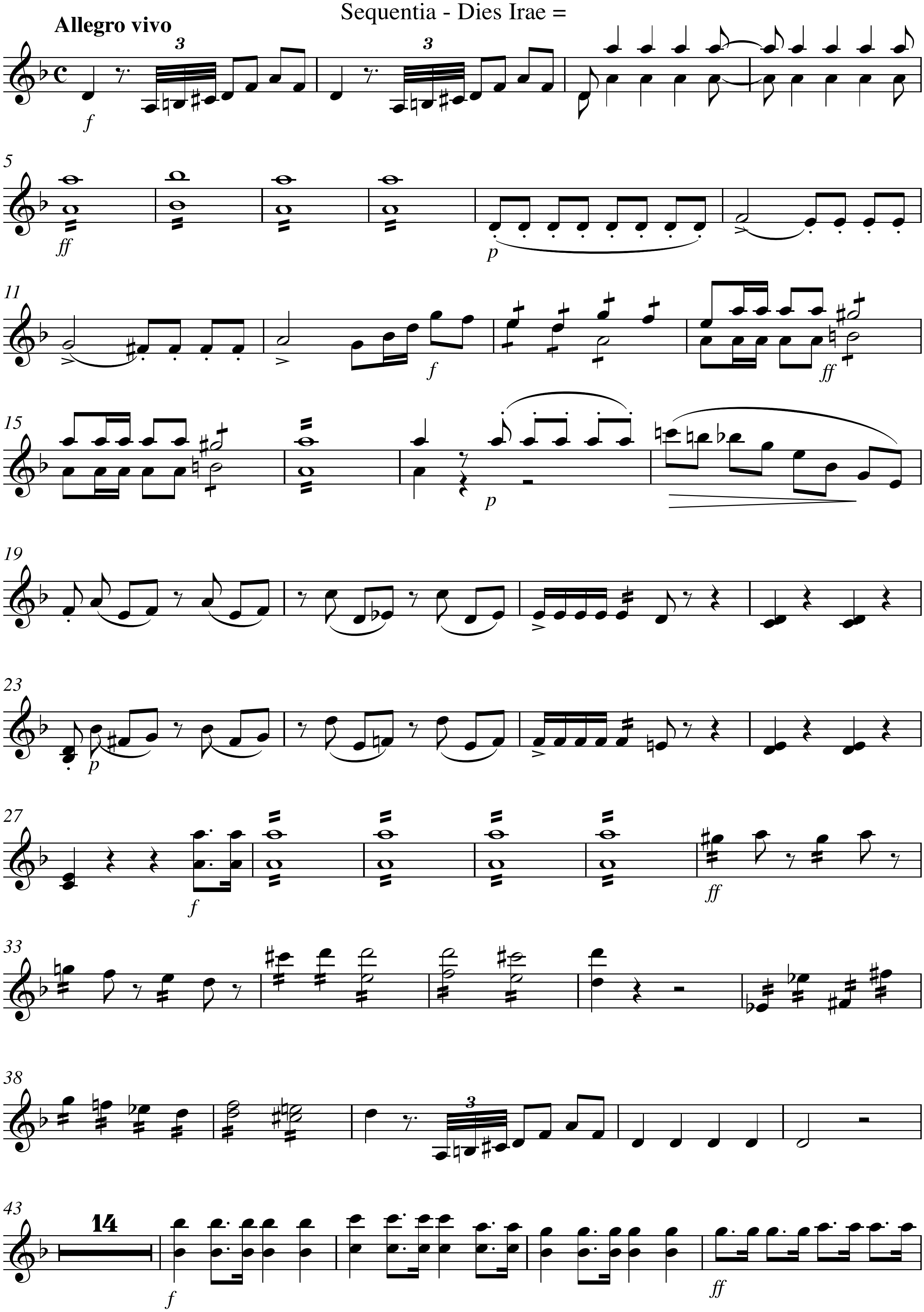


Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

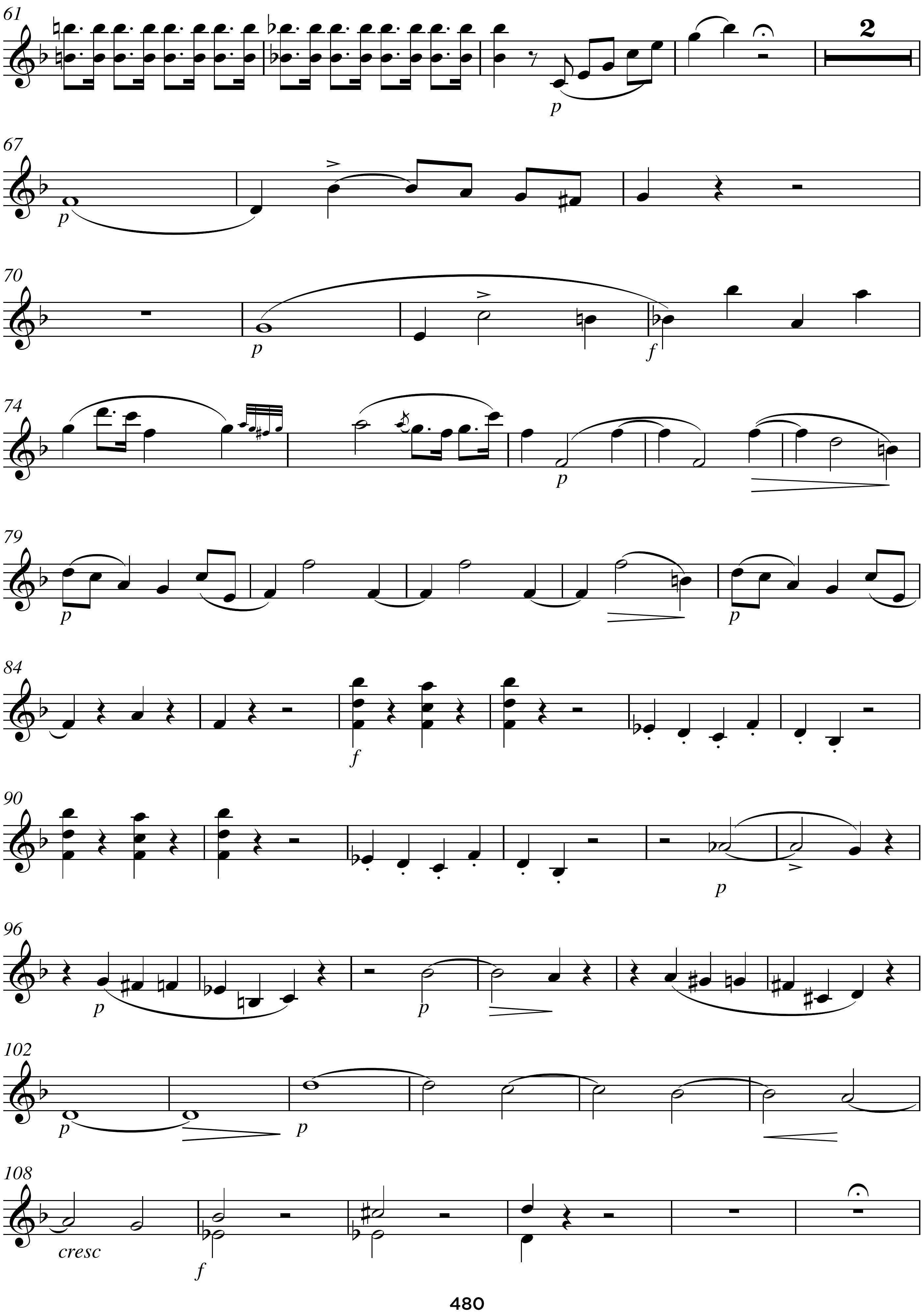


Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

Sequentia - Dies Irae =

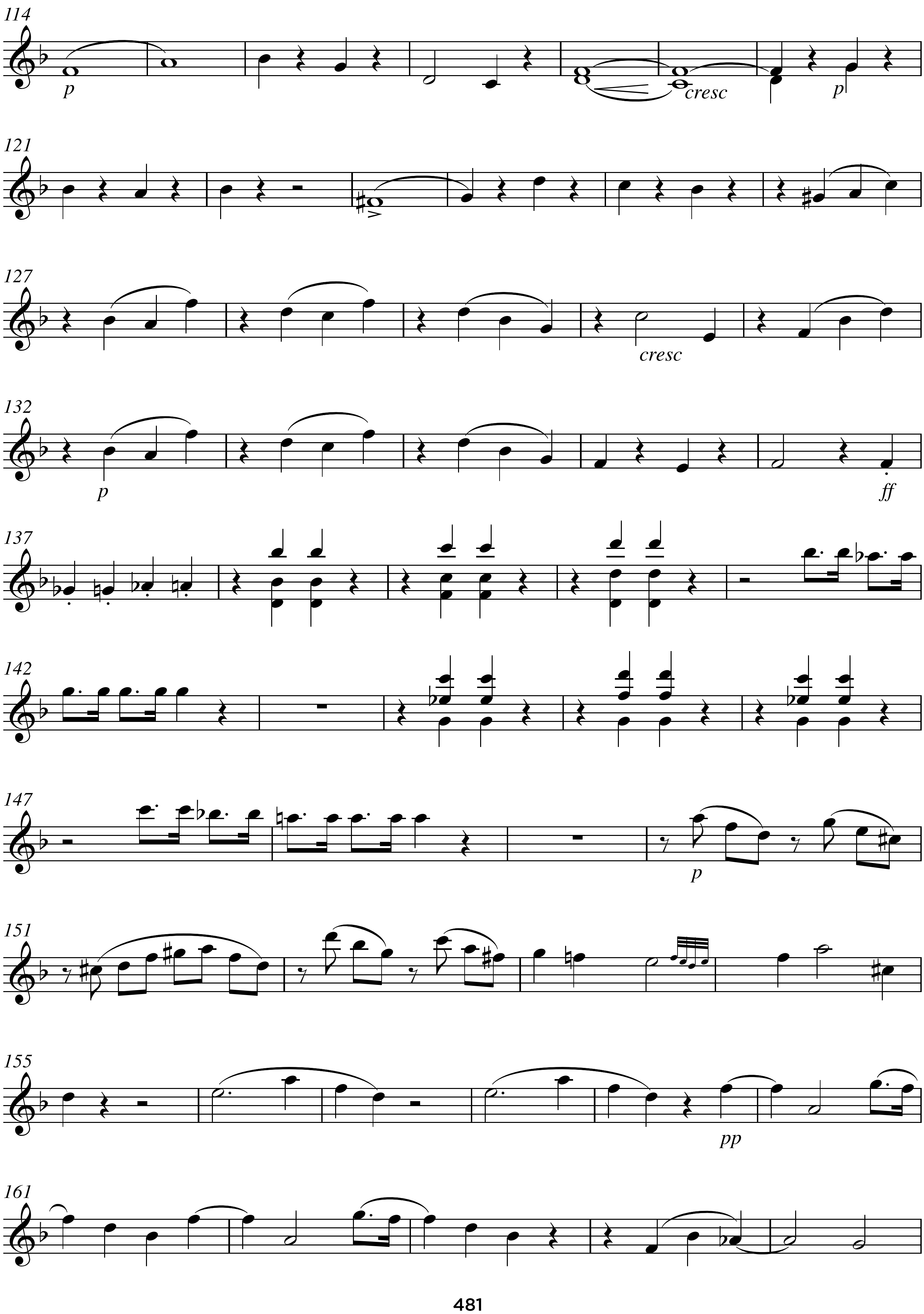


Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

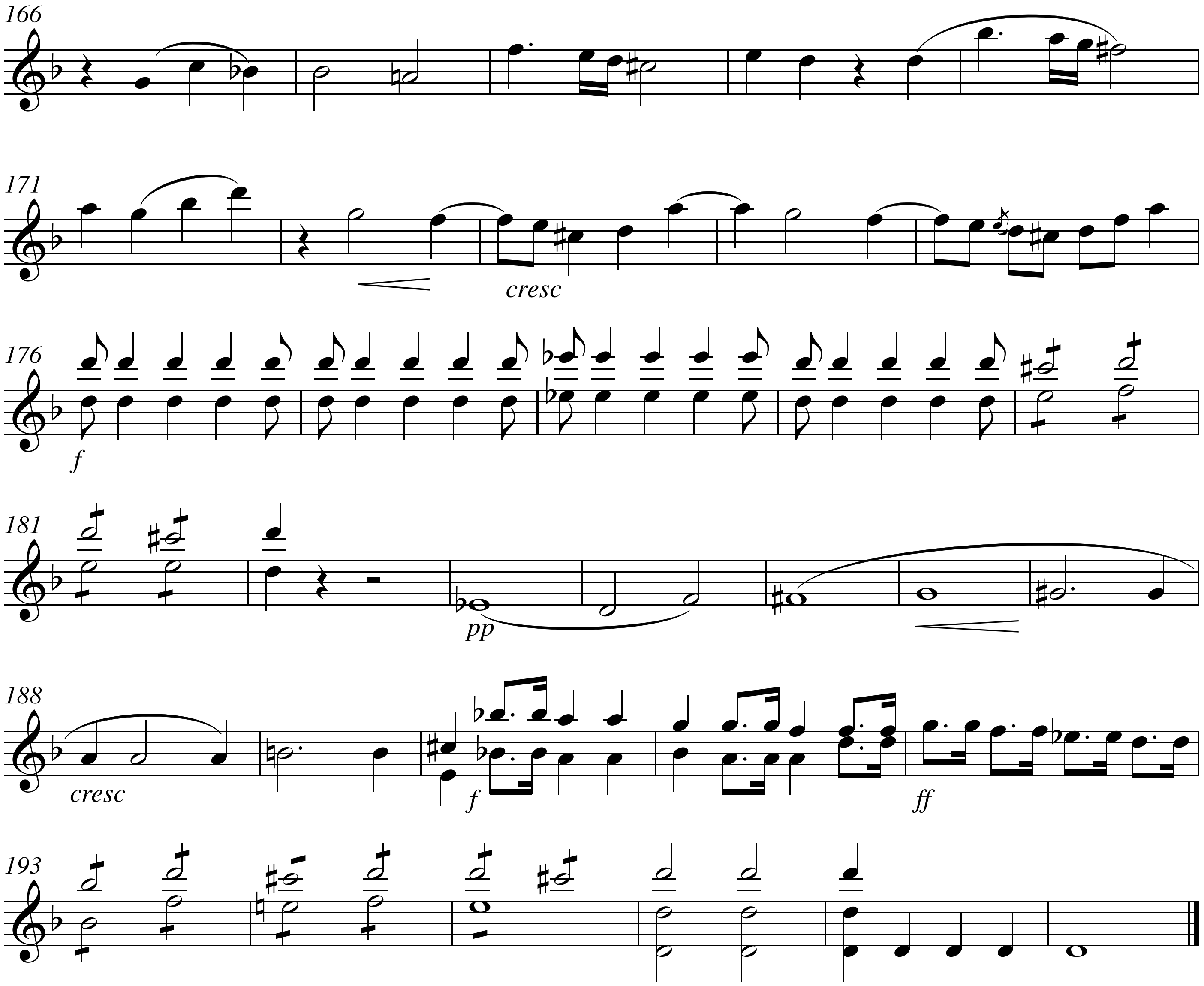


6

Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

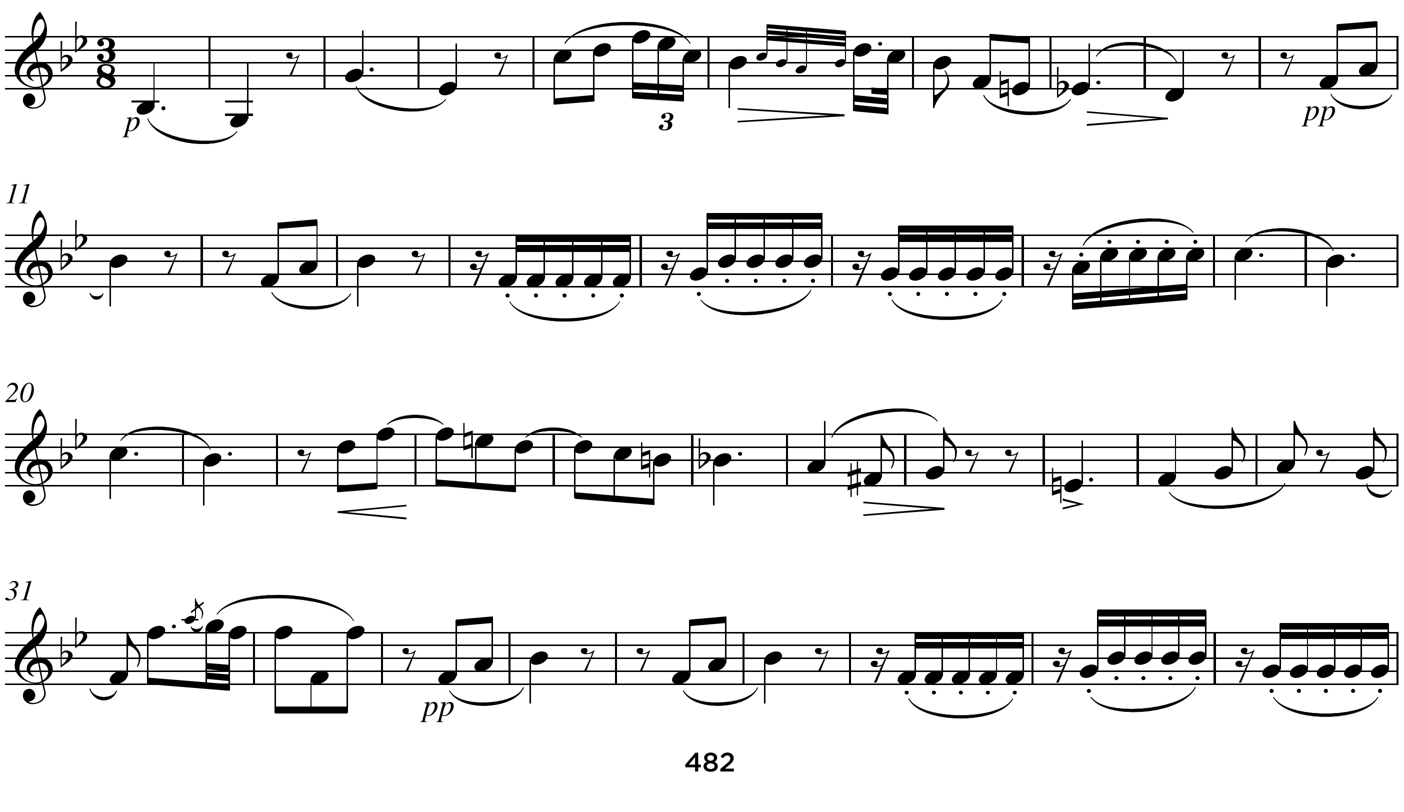


Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I



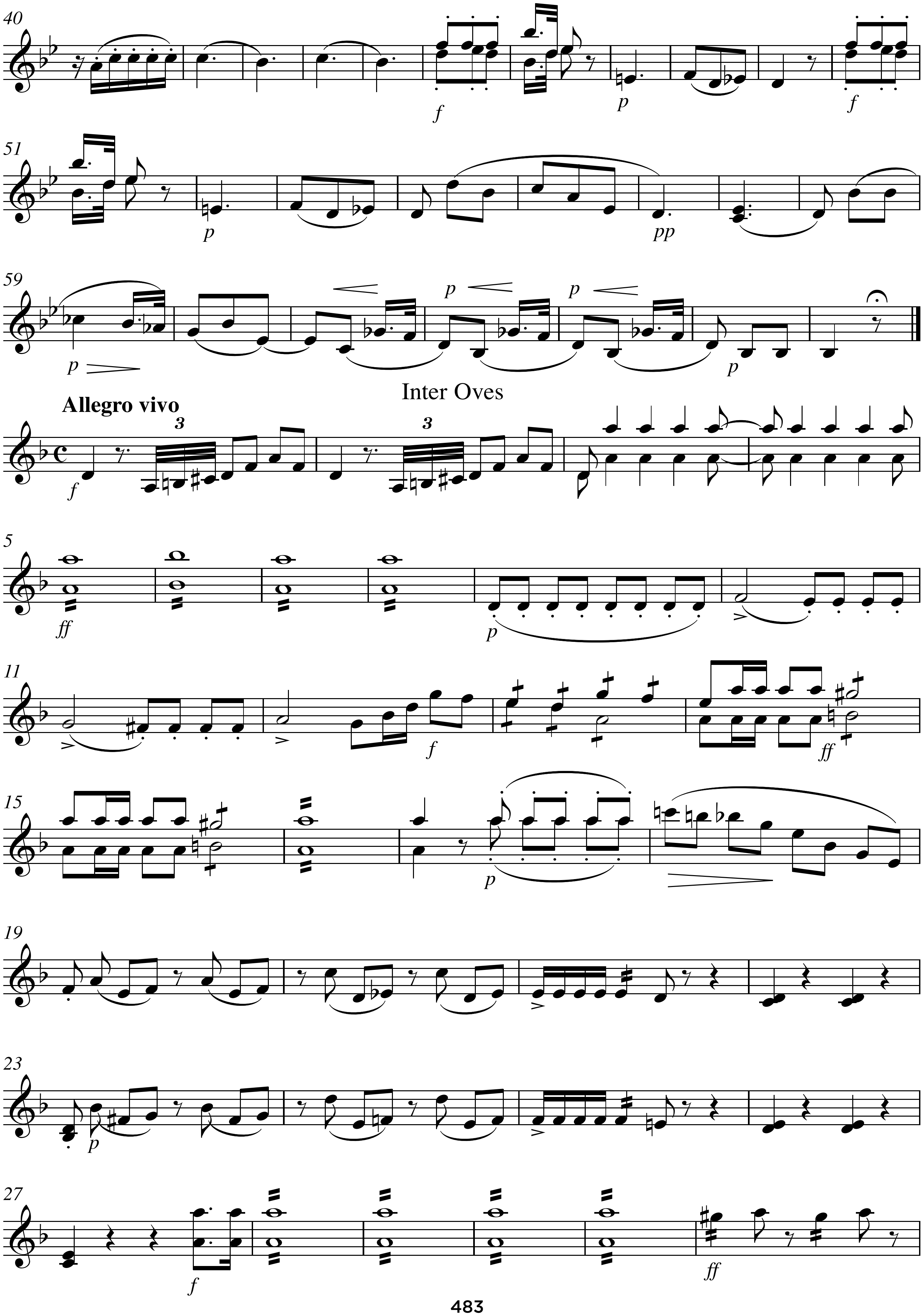
Ingemisco - Solo de Soprano

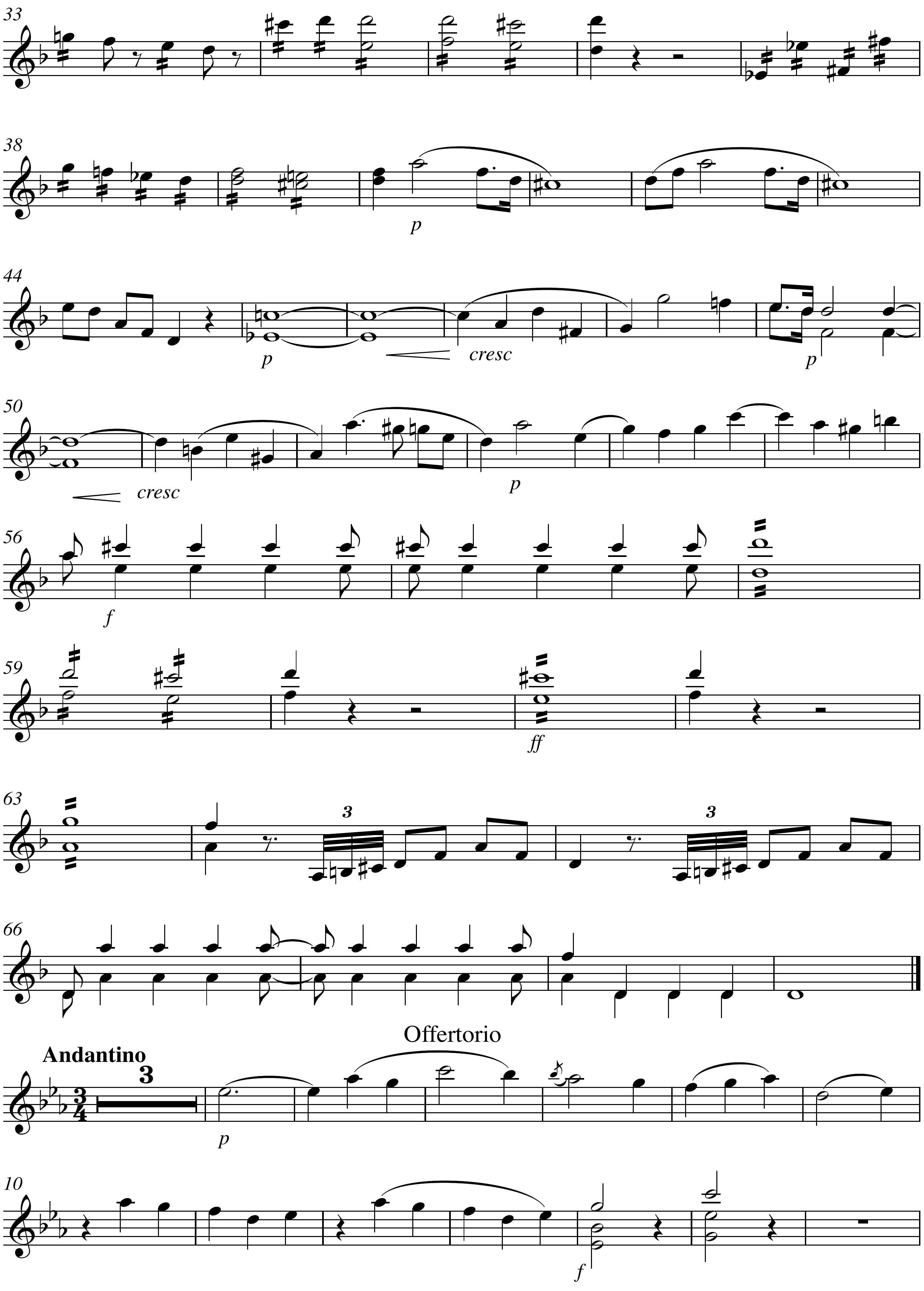
Andante sostenuto



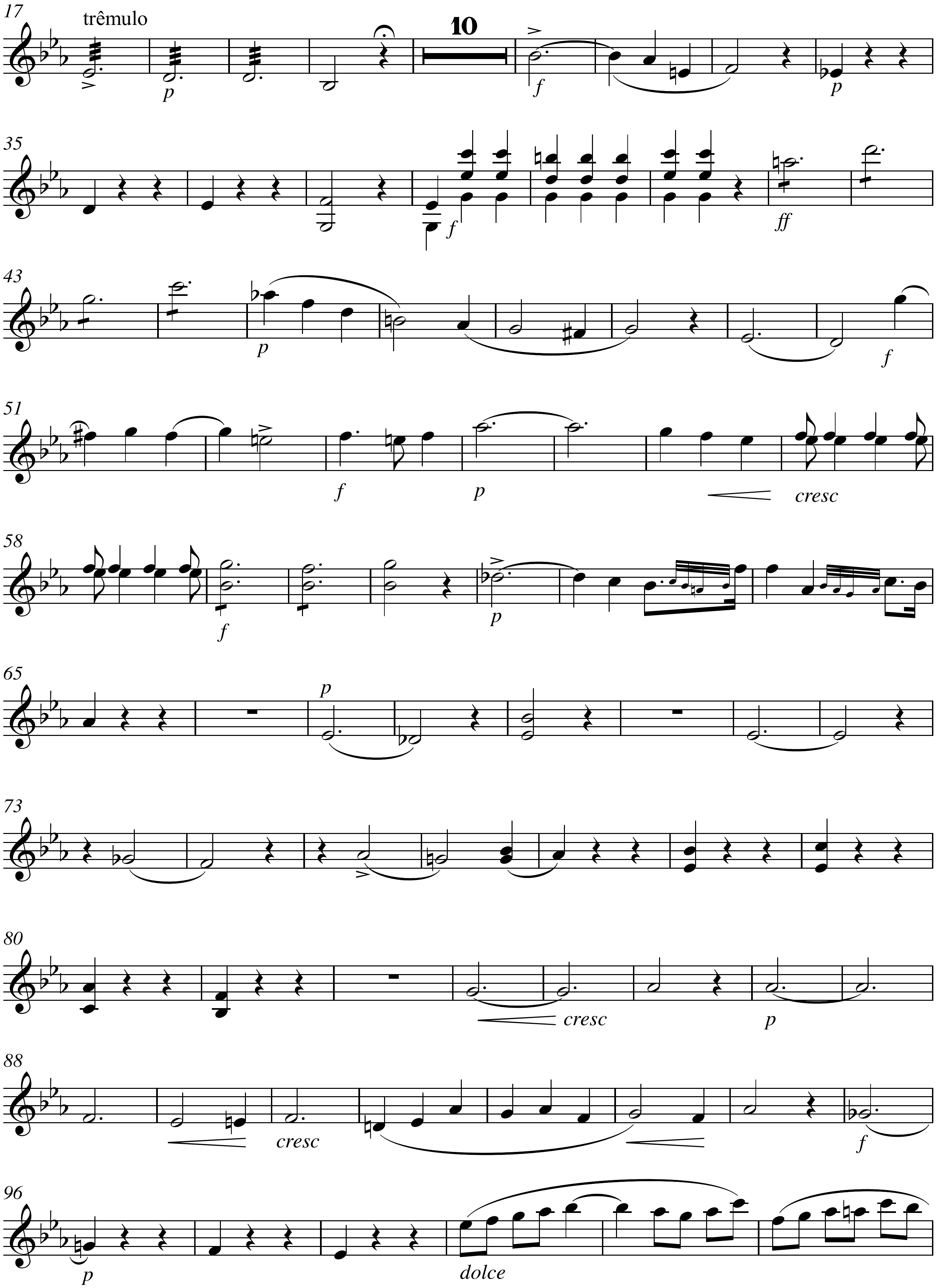
V.S.

Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

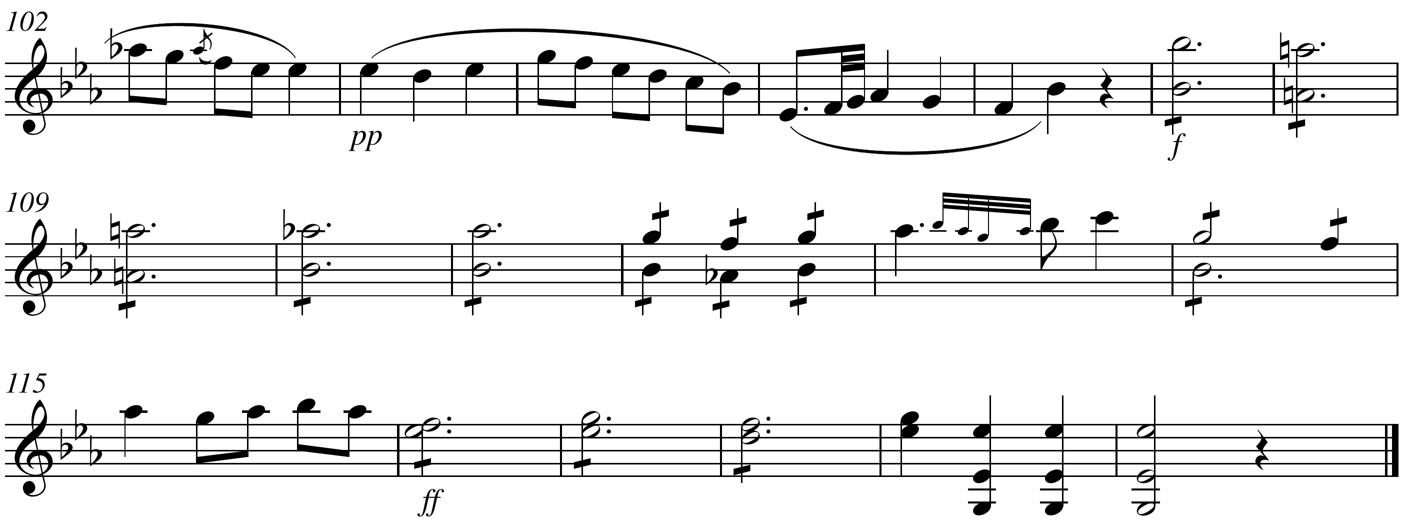



33
38
p
44
p
cresc
p
50
cresc
p
56
f
59
ff
63
3
3
66
Offertorio
Andantino
3
p
10
f

10 Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

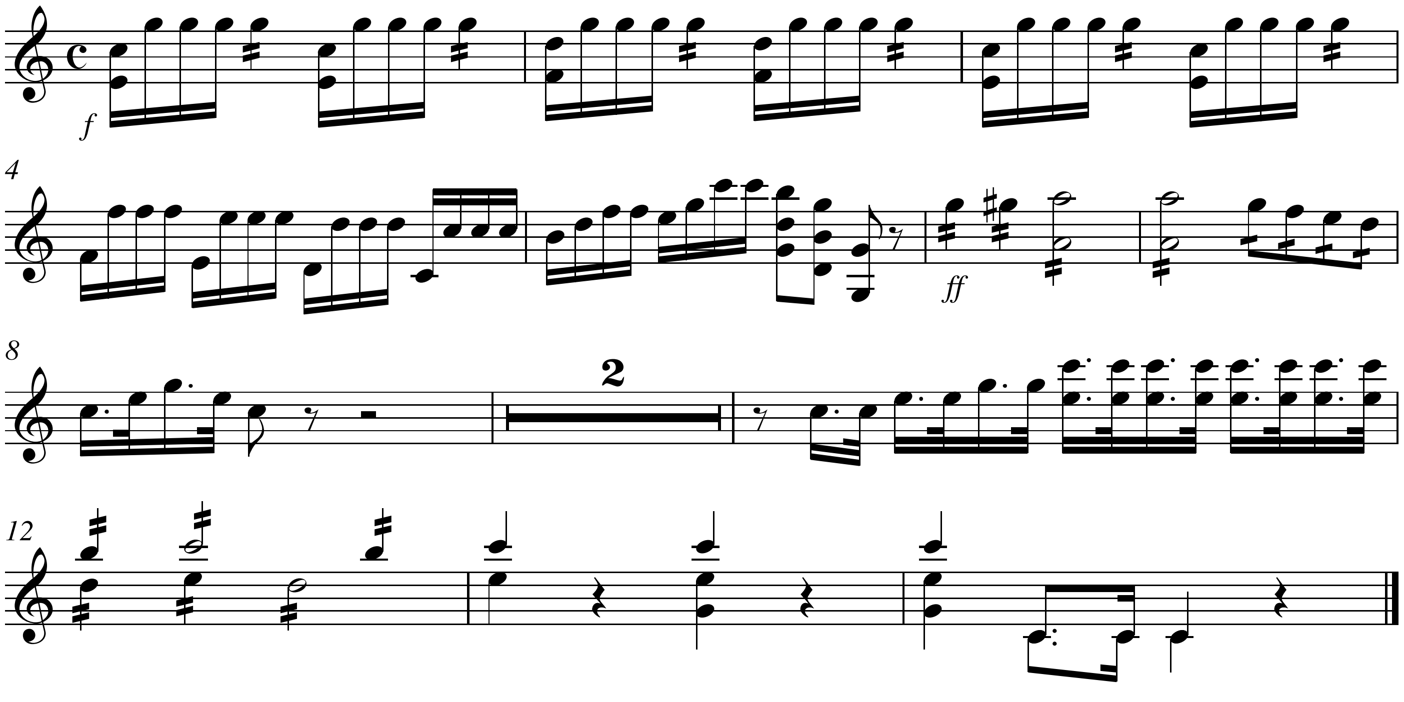


Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I



Sanctus

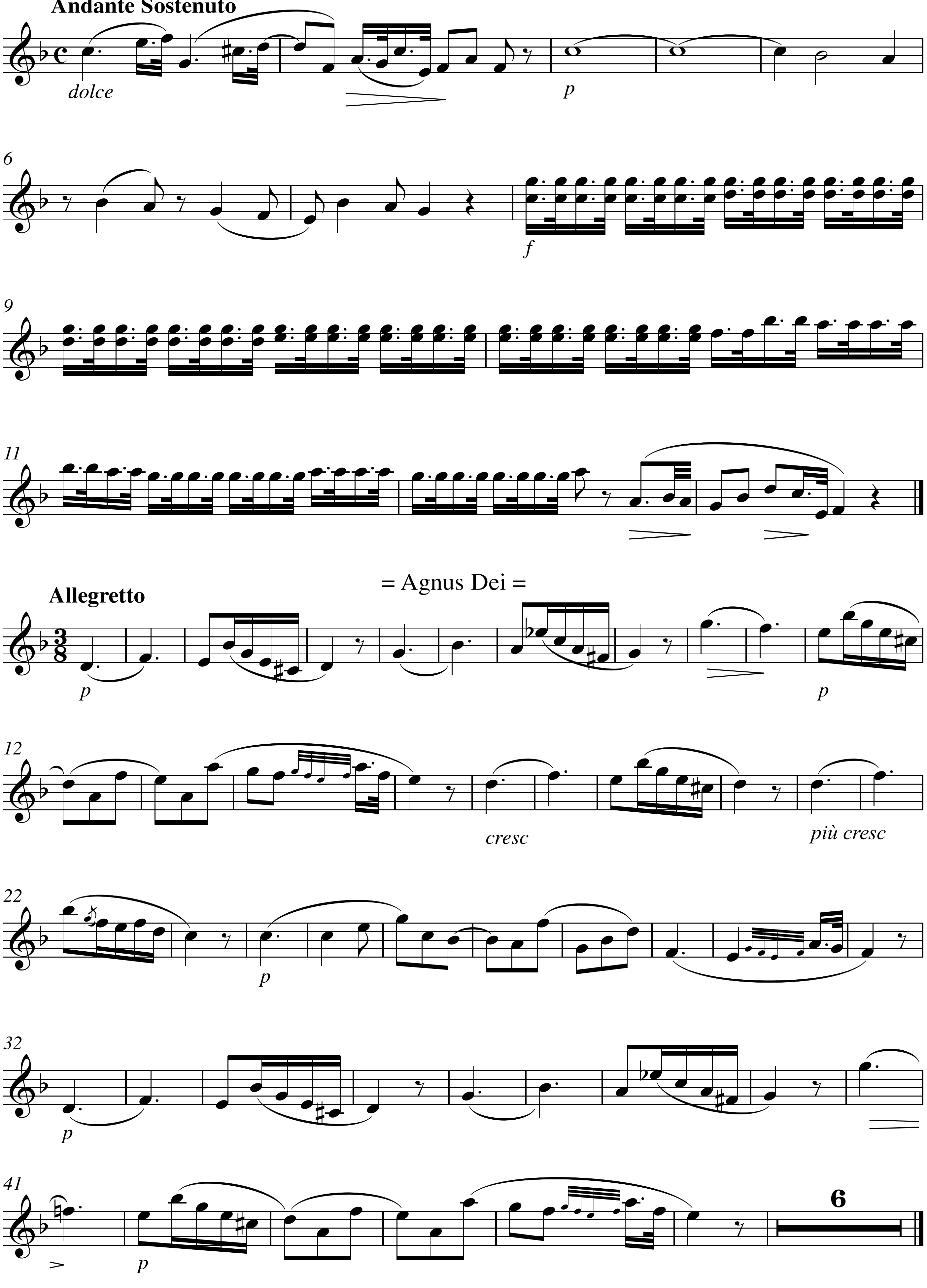
Larghetto Maestoso



12

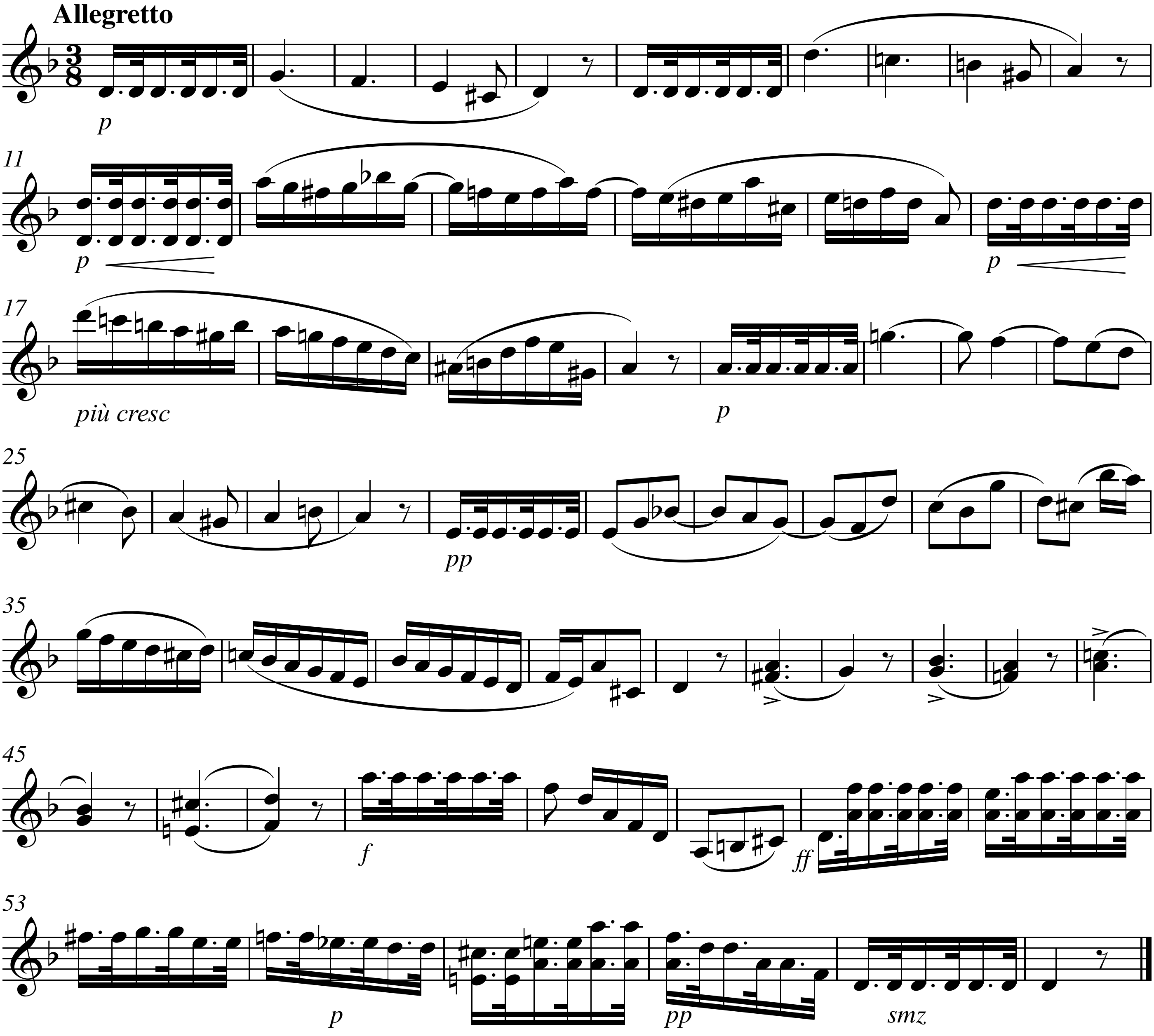
Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

Benedictus



Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos I

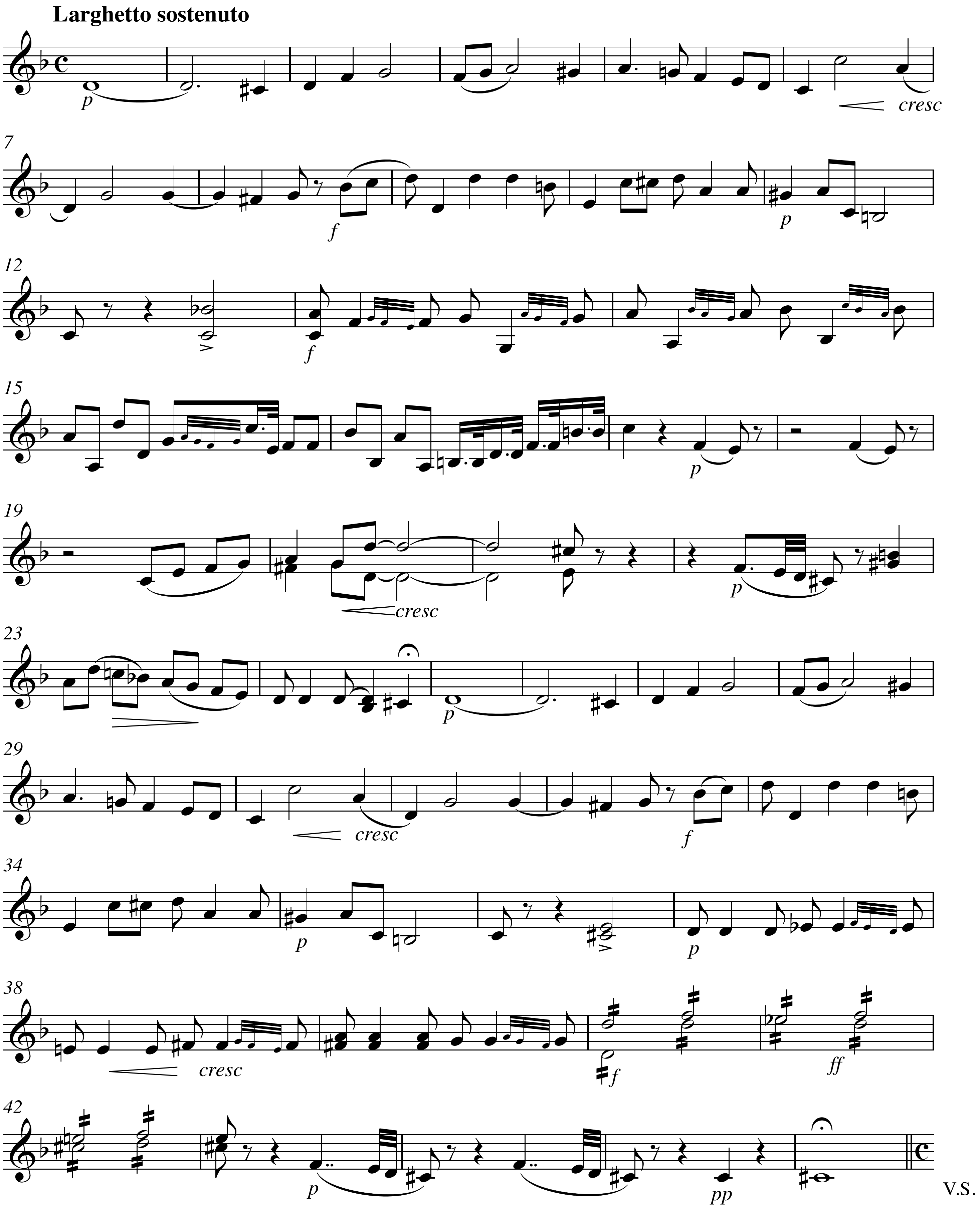
= Communio =

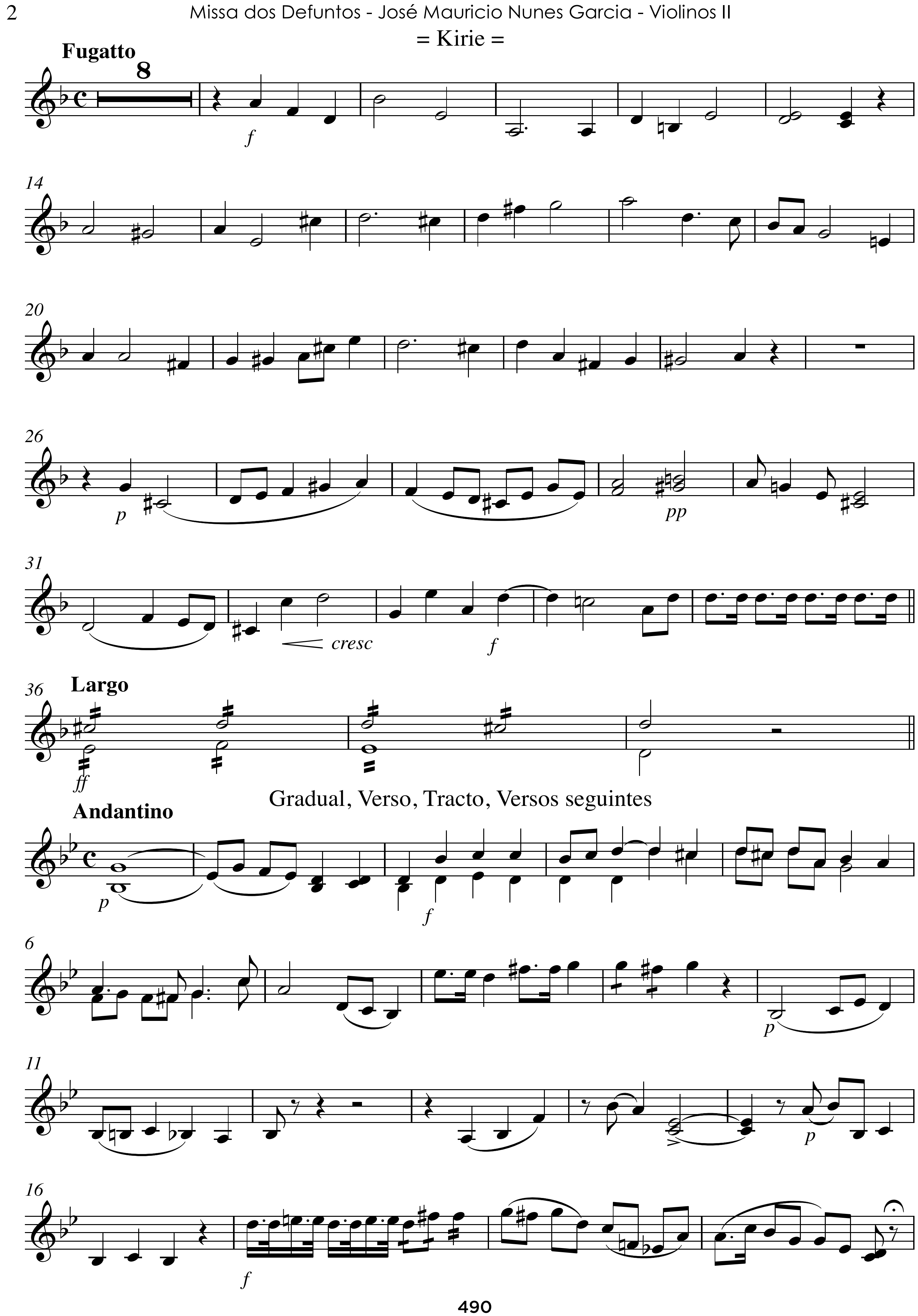


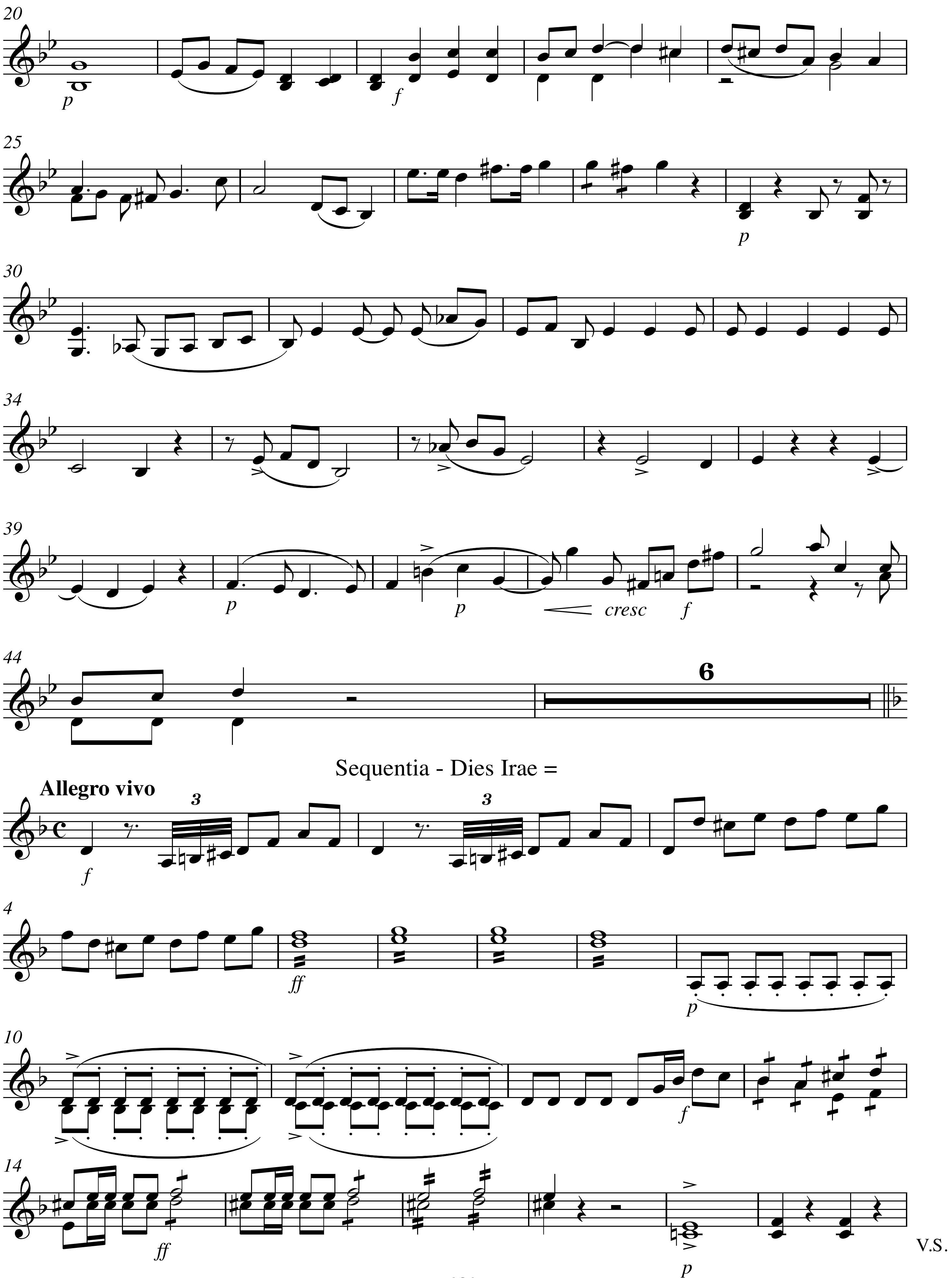
Missa dos Defuntos

Violinos II

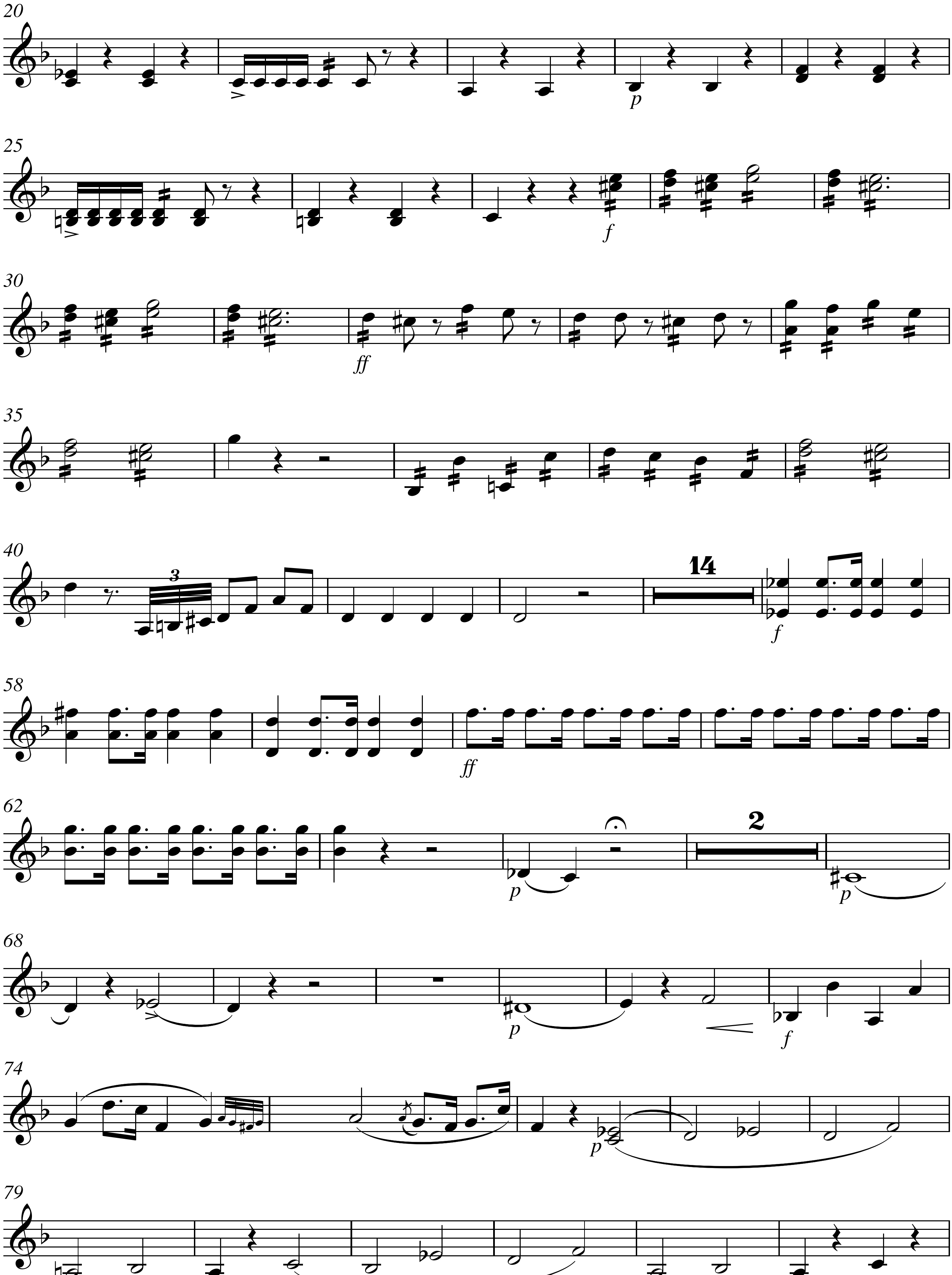
José Mauricio Nunes Garcia



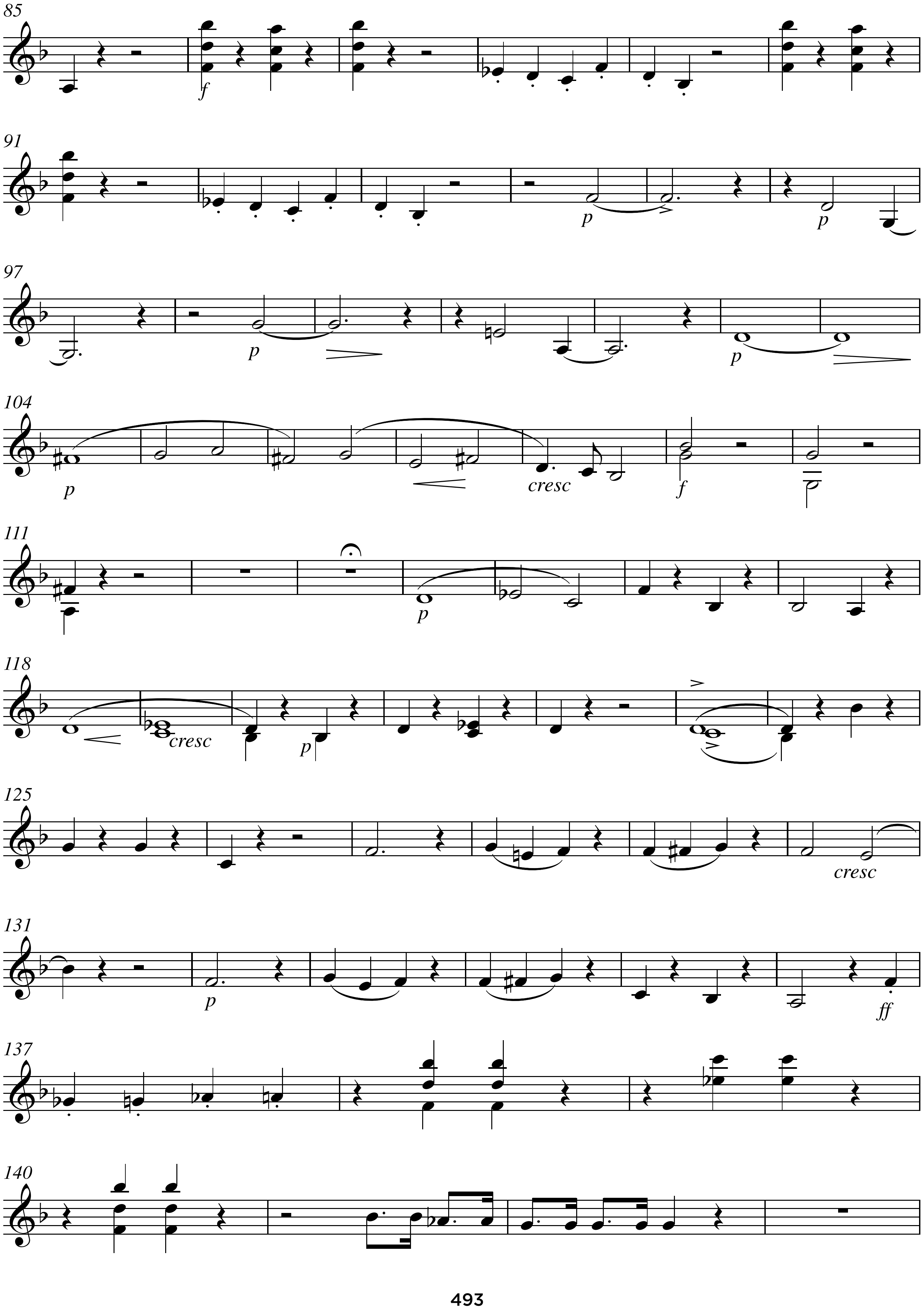

2
Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II
= Kirie =
Fugatto
8
f
14
20
26
p
pp
31
cresc
f
36
Largo
ff
Gradual, Verso, Tracto, Versos seguintes
Andantino
p
f
6
p
11
p
16
f


20
p
f
25
p
30
34
39
p
p
cresc
f
44
6
Sequentia - Dies Irae =
Allegro vivo
3
f
4
ff
p
10
f
14
ff
p
V.S.

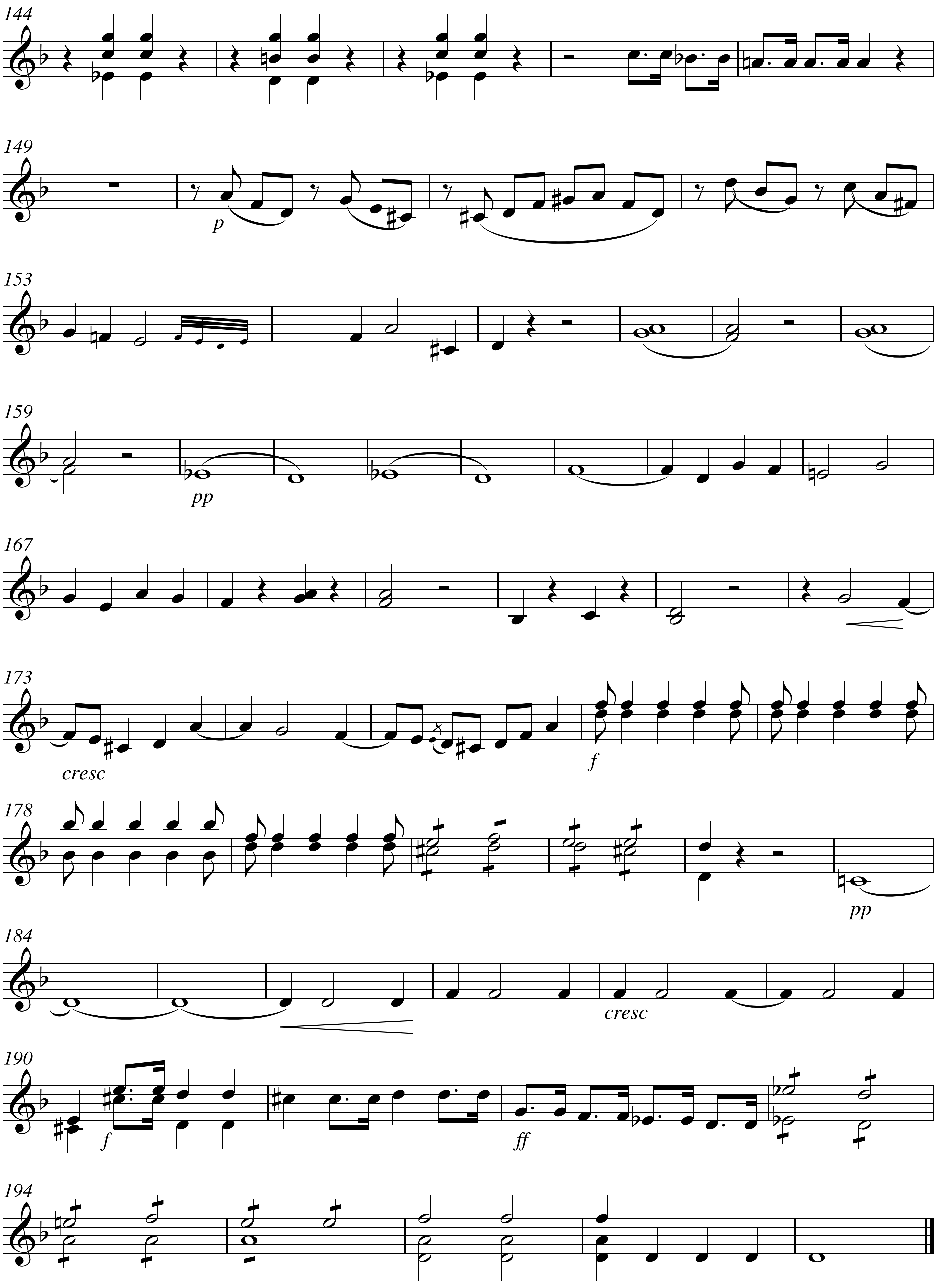
Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II



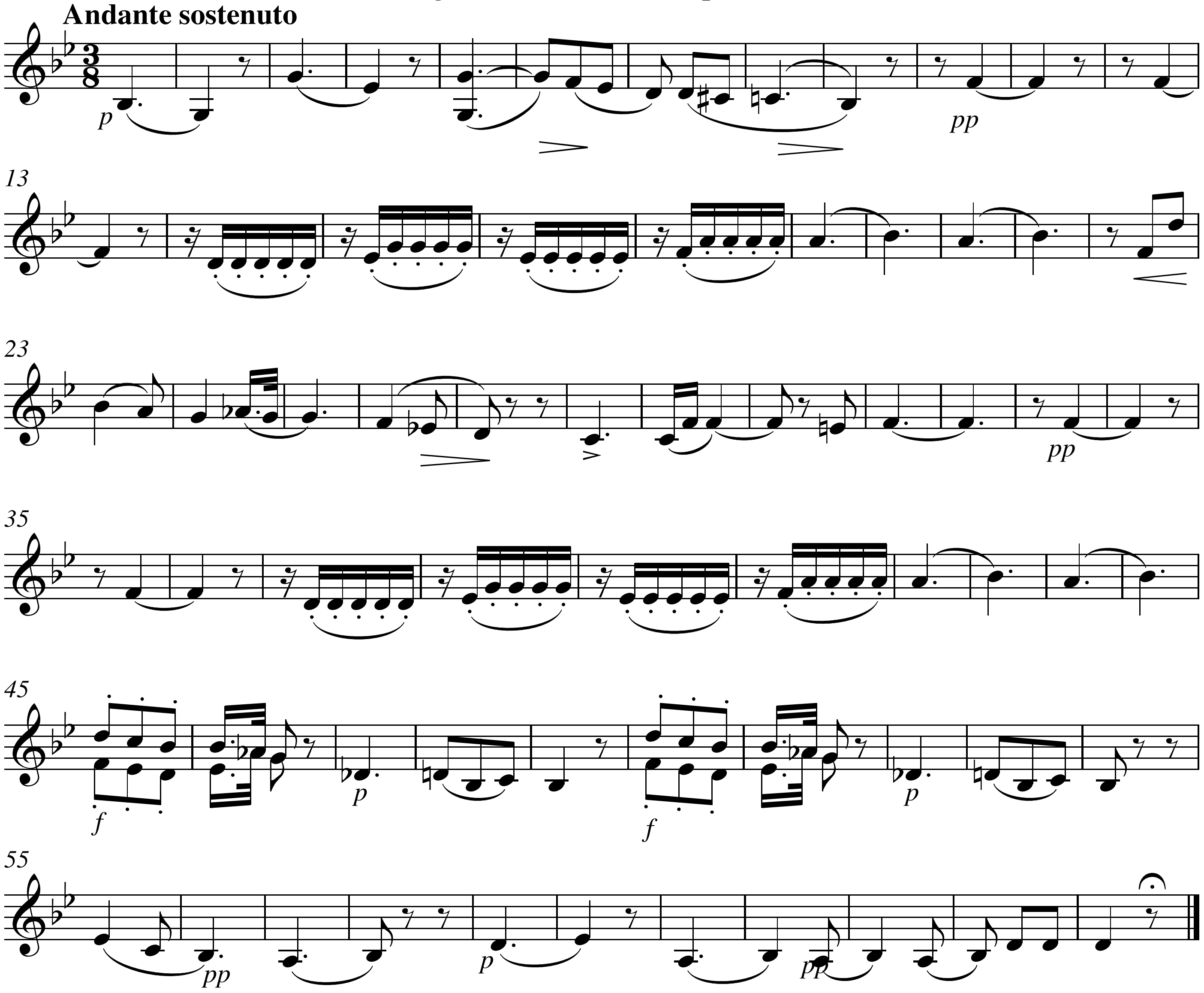
Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II



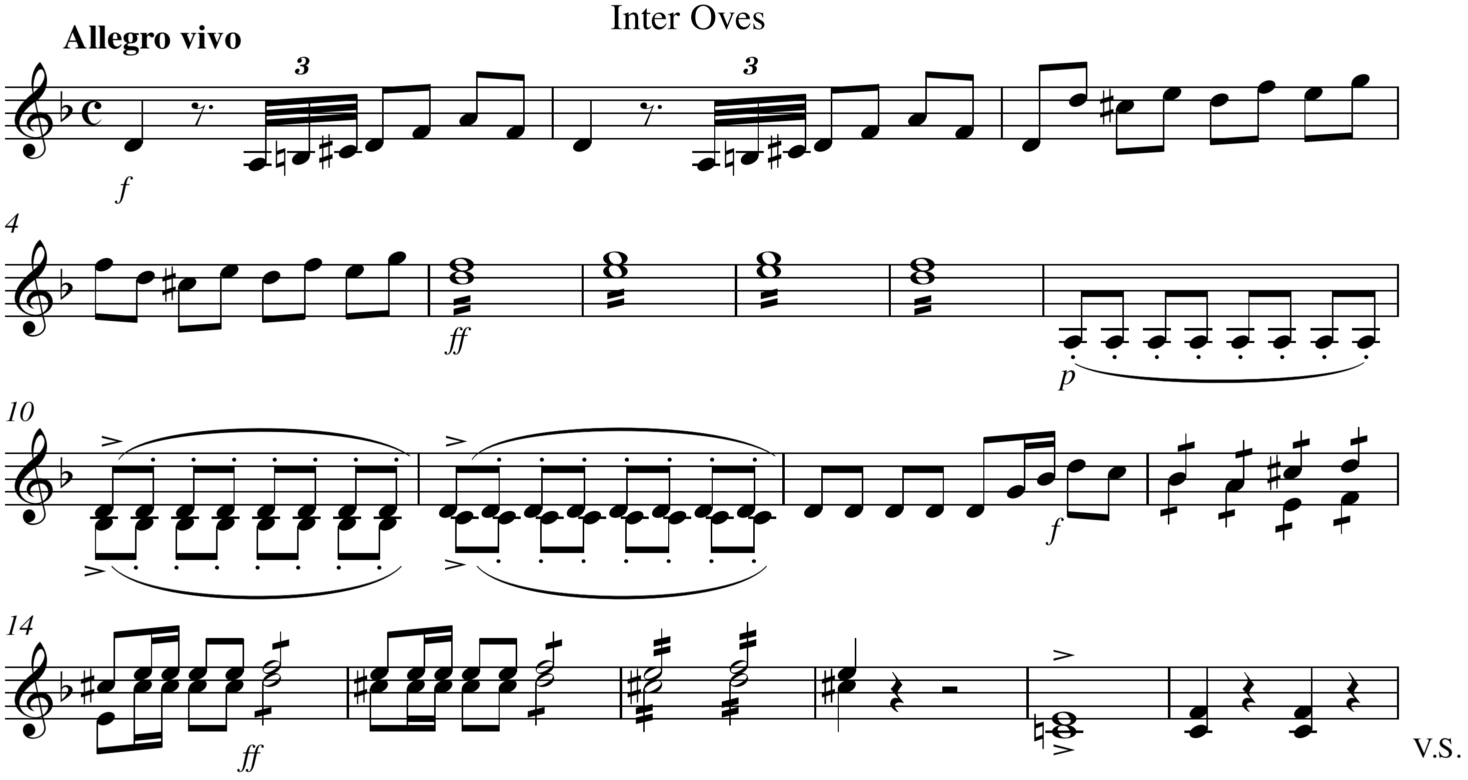
Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II



Ingemisco - Solo de Soprano



Inter Oves



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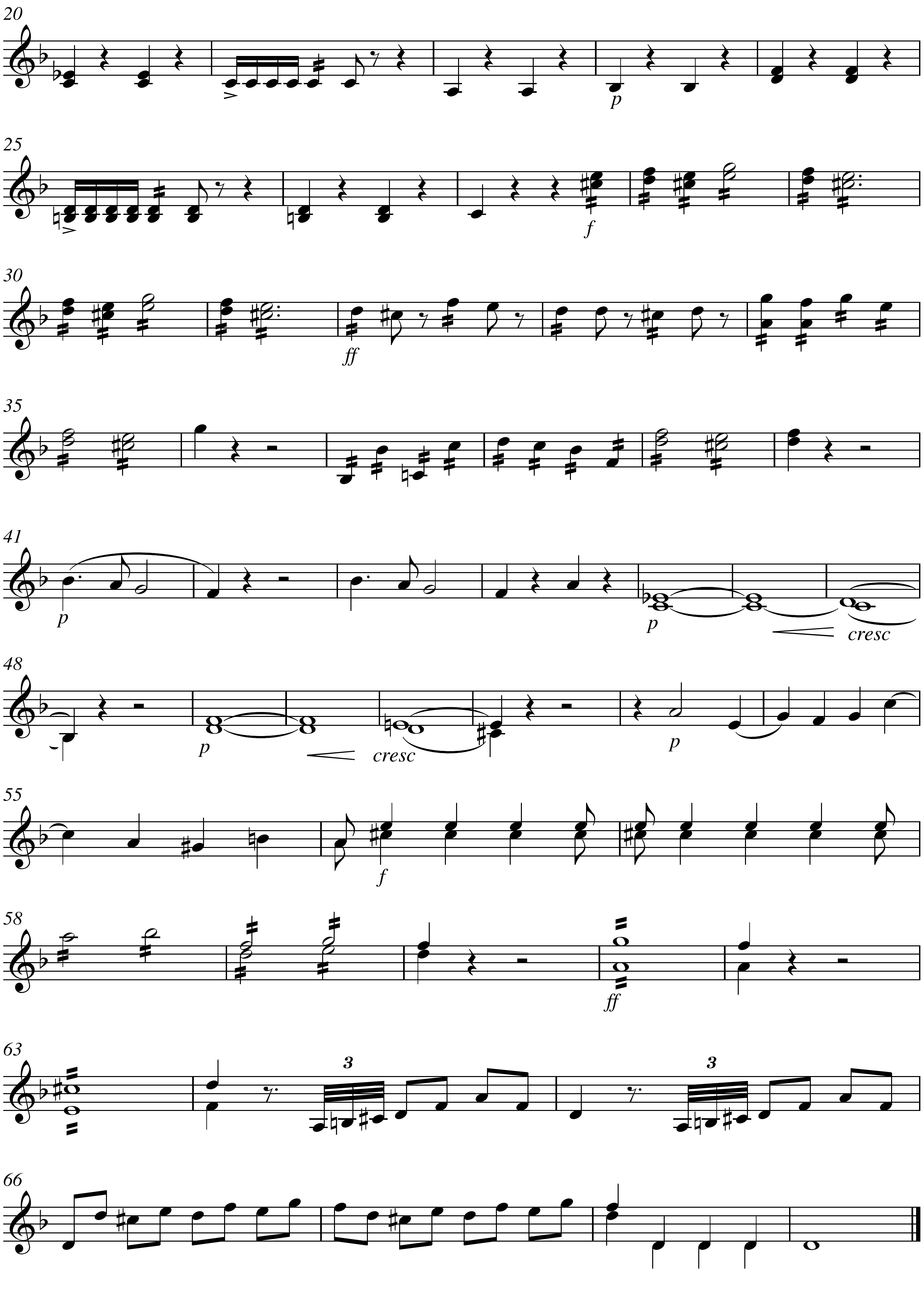
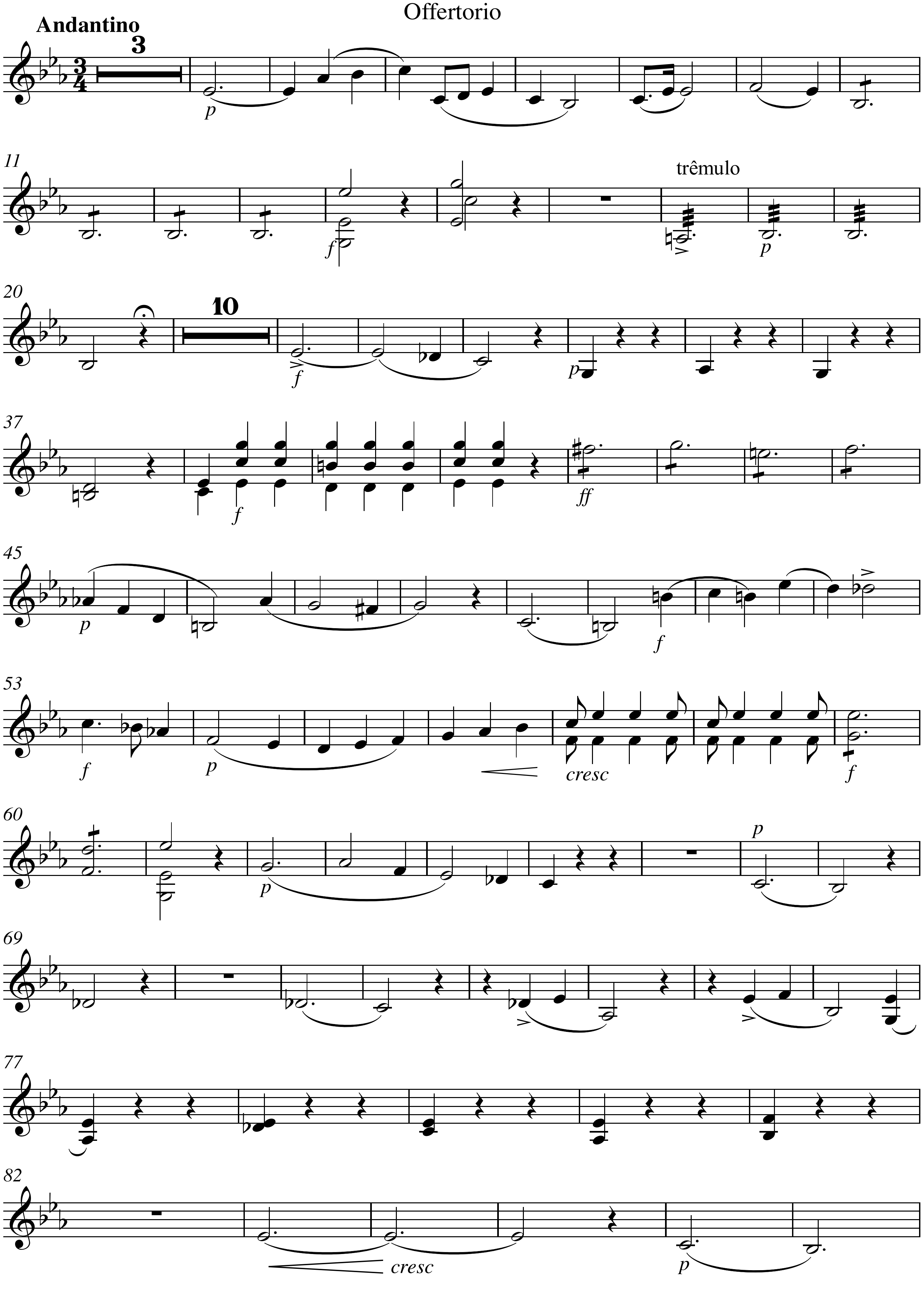
Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II

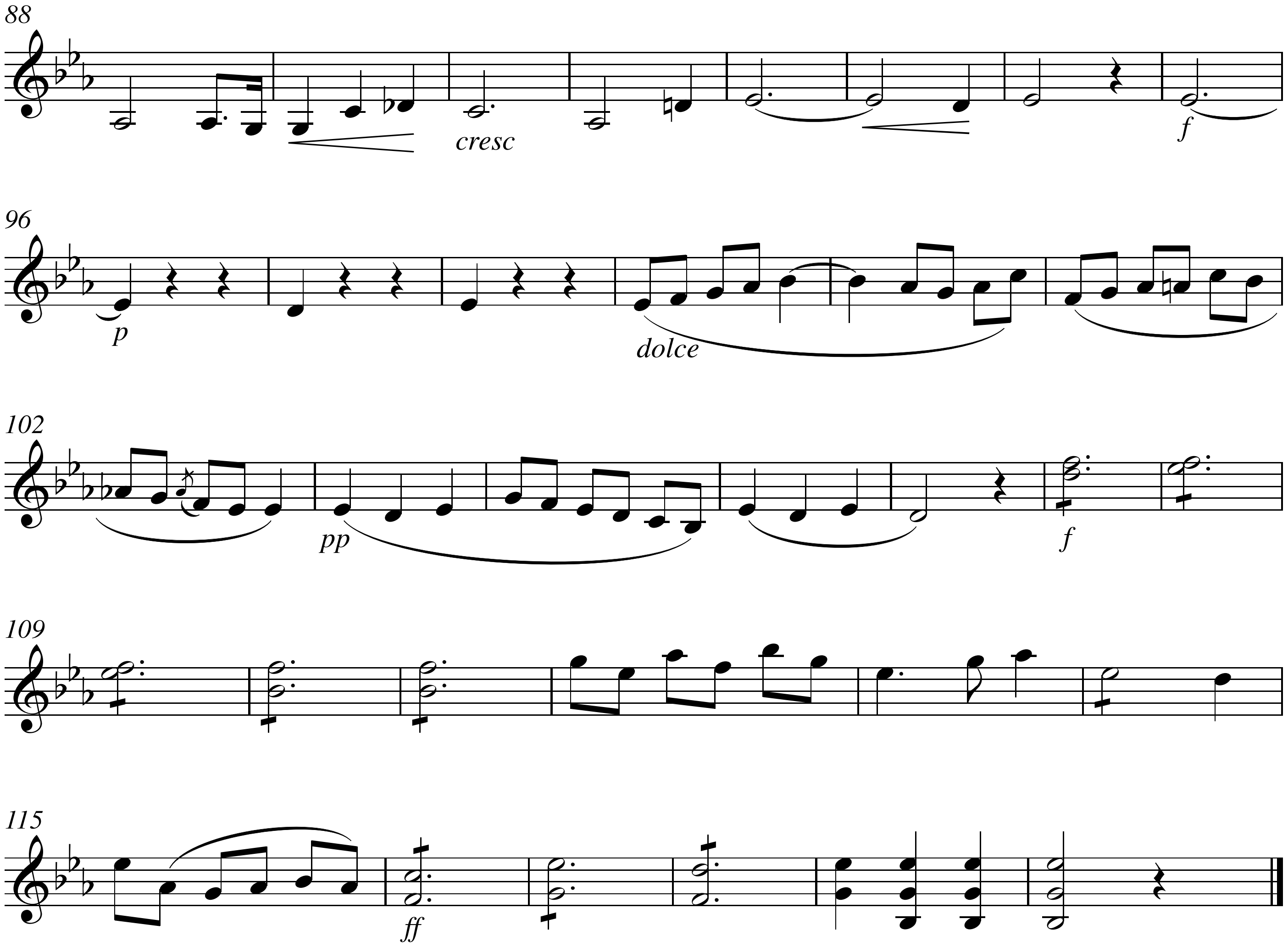


Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II 9

Offertorio

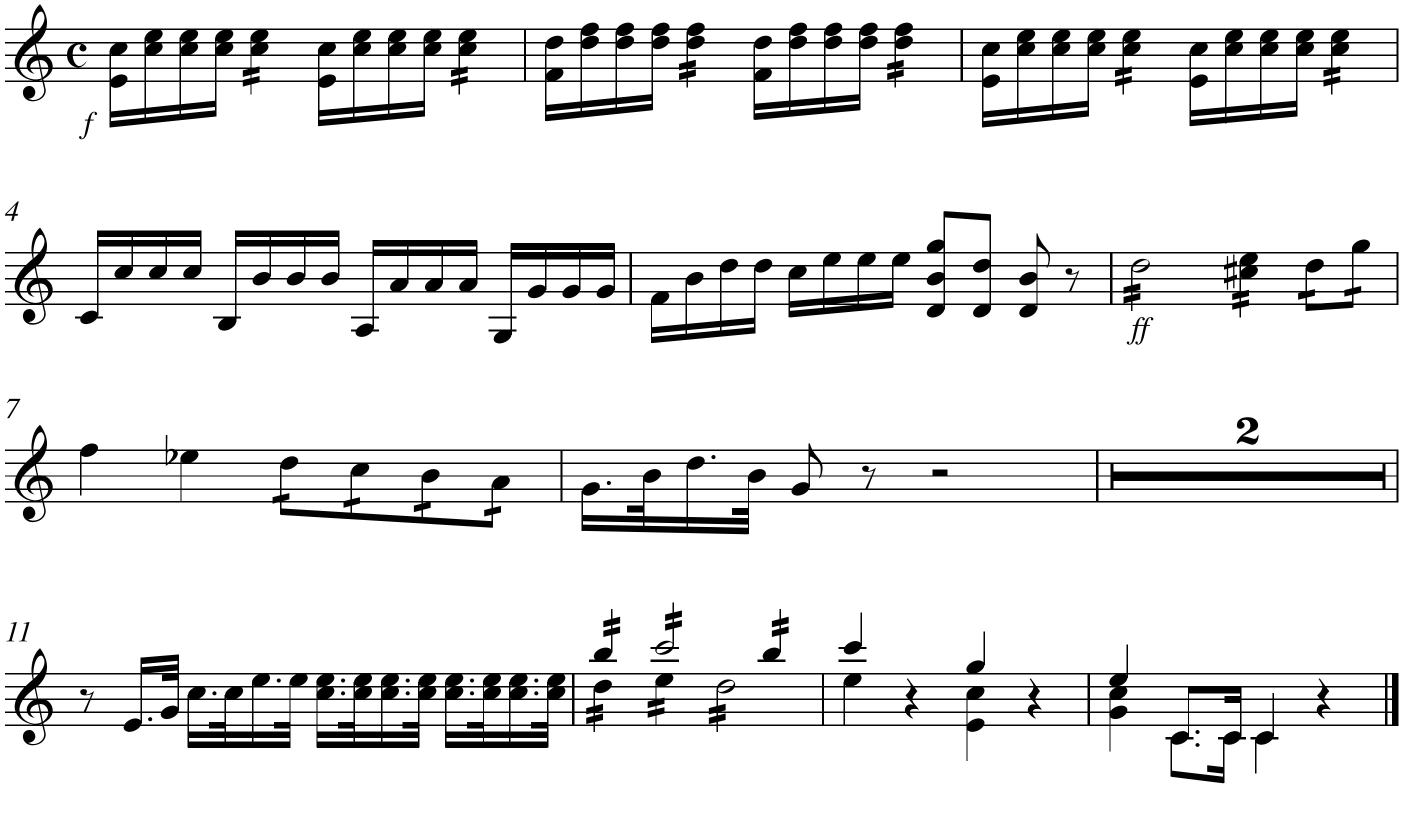


10 Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II



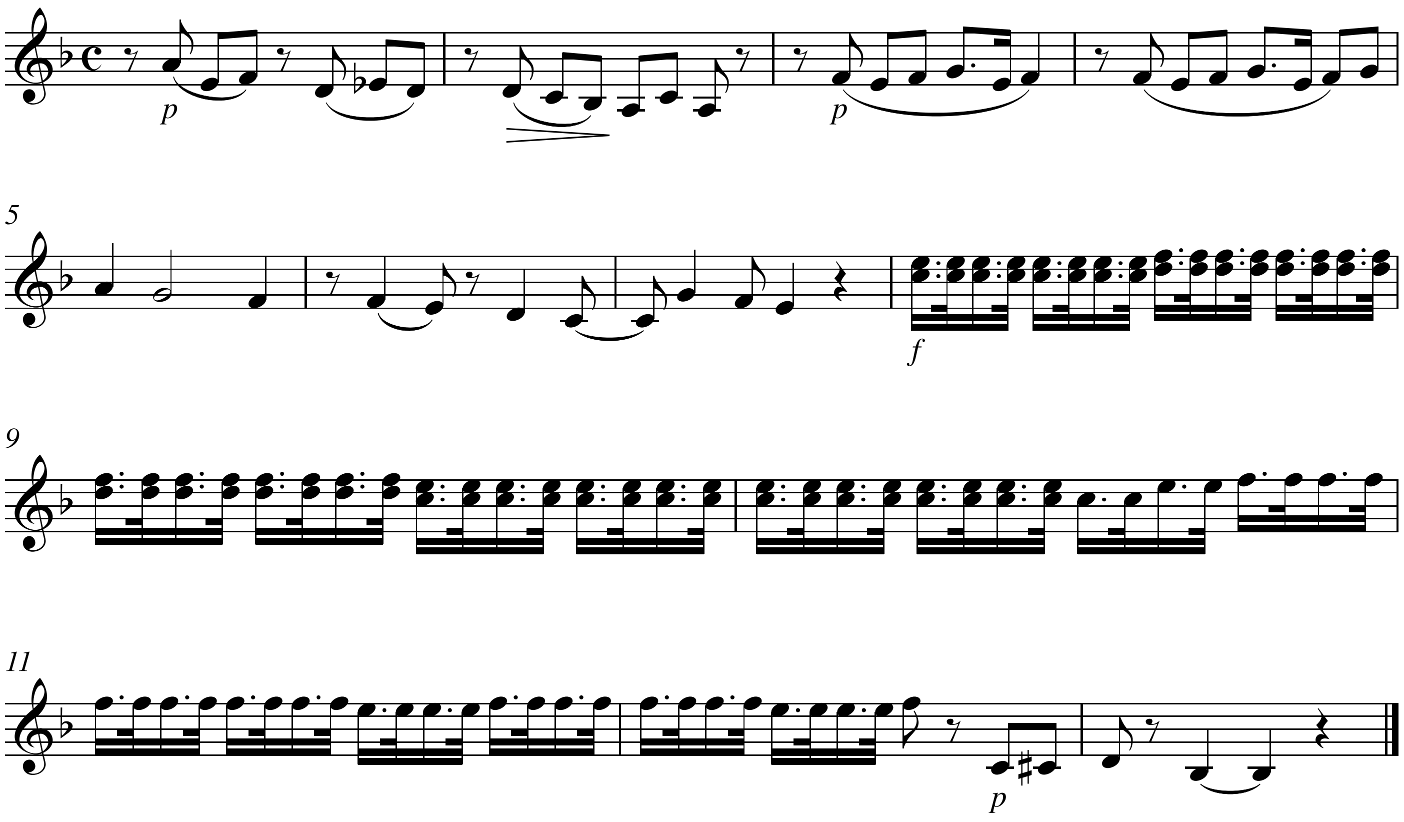
Sanctus

Larghetto Maestoso



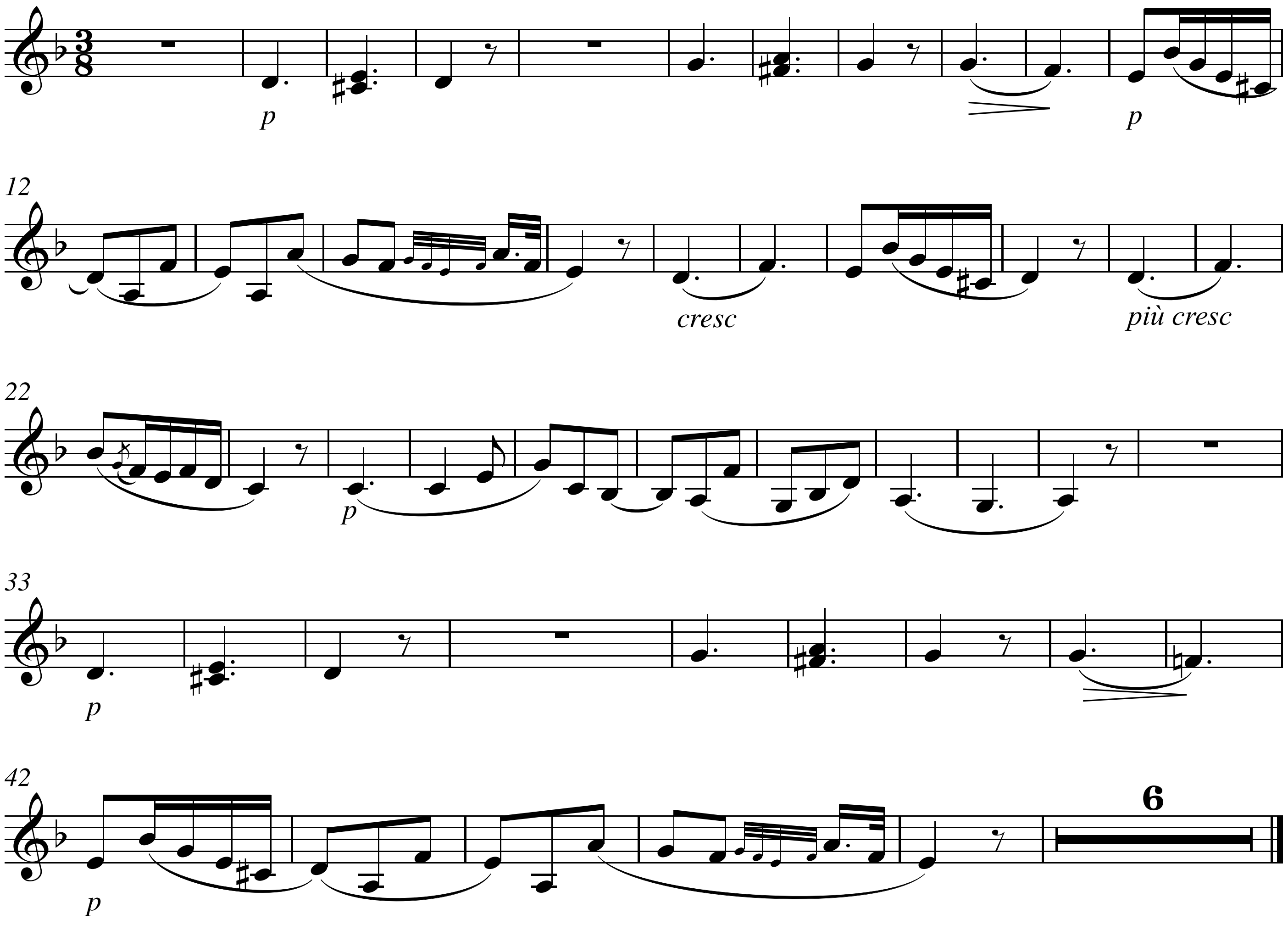
Benedictus

Andante Sostenuto



= Agnus Dei =

Allegretto



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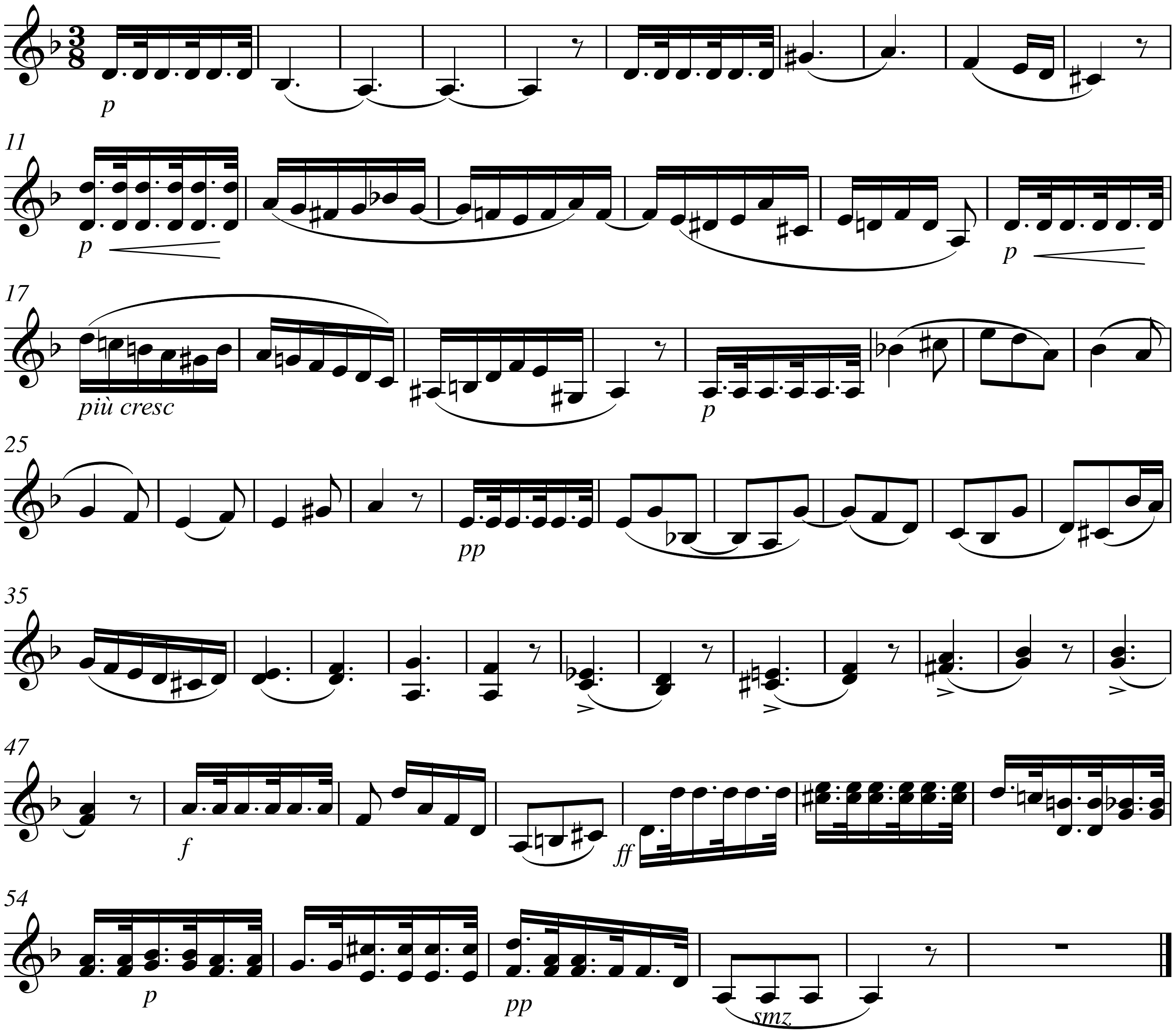
Missa dos Defuntos - José Mauricio Nunes Garcia - Violinos II

= Communio =

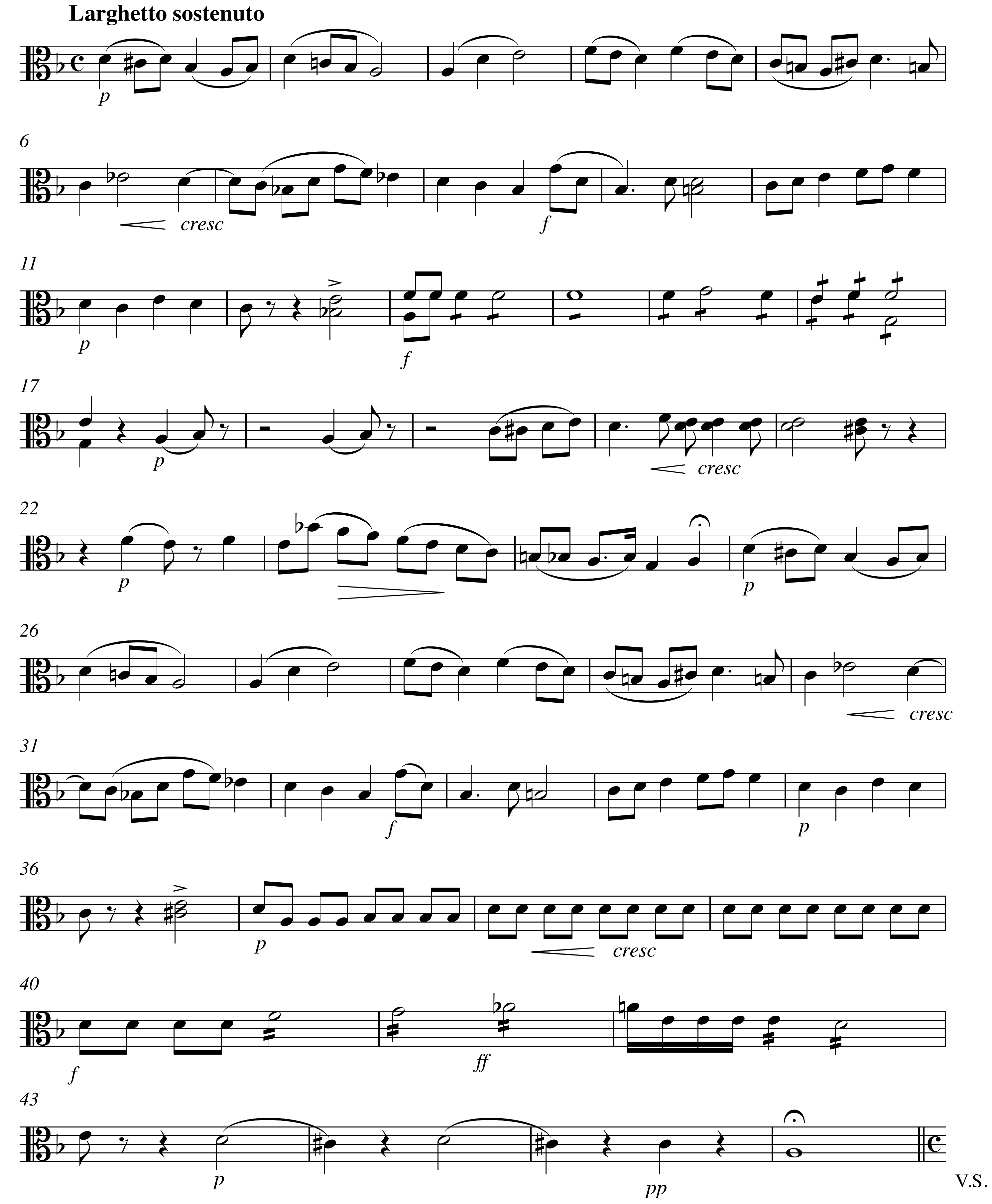
Allegretto



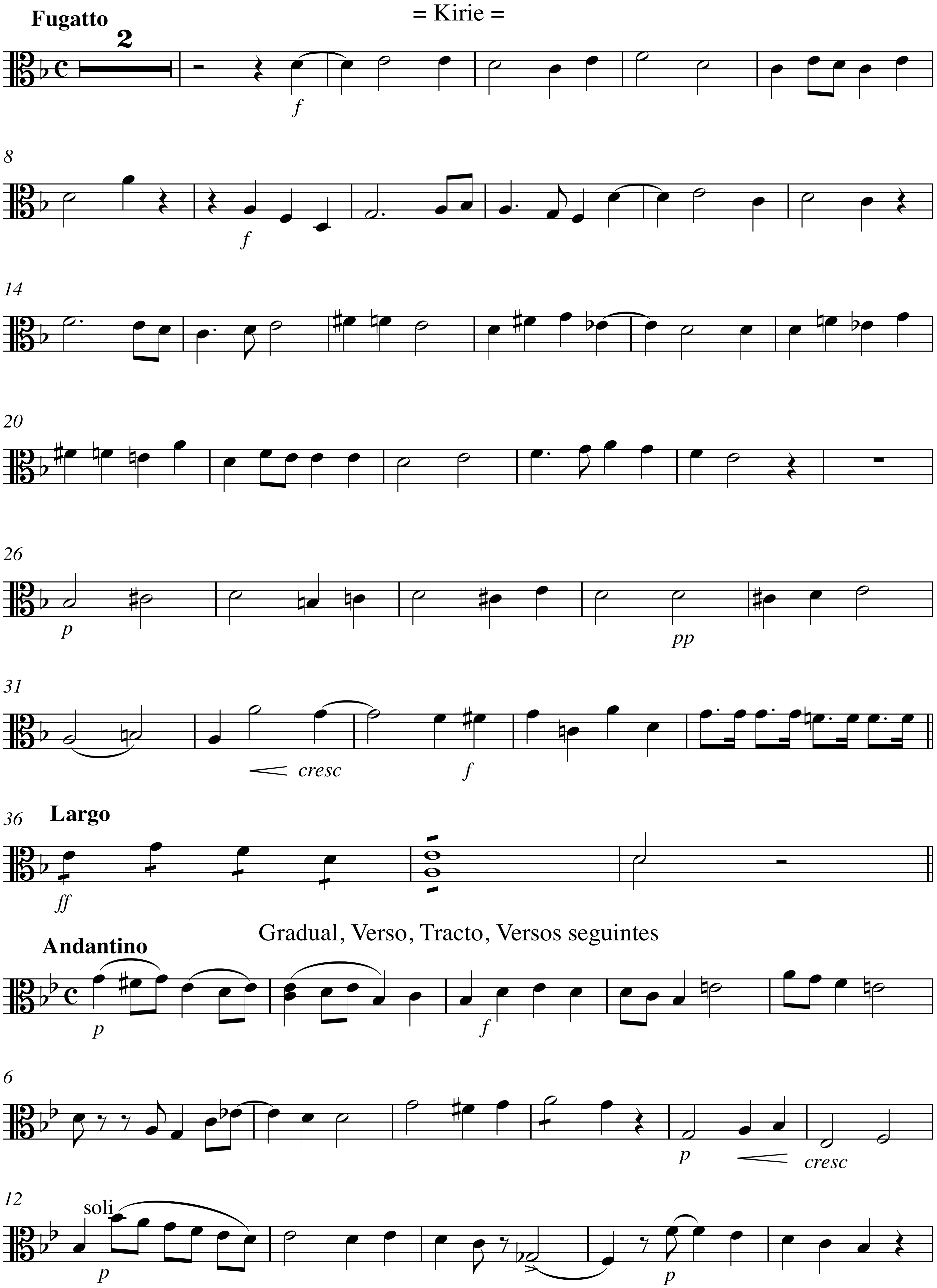
Missa dos Defuntos

Violas I

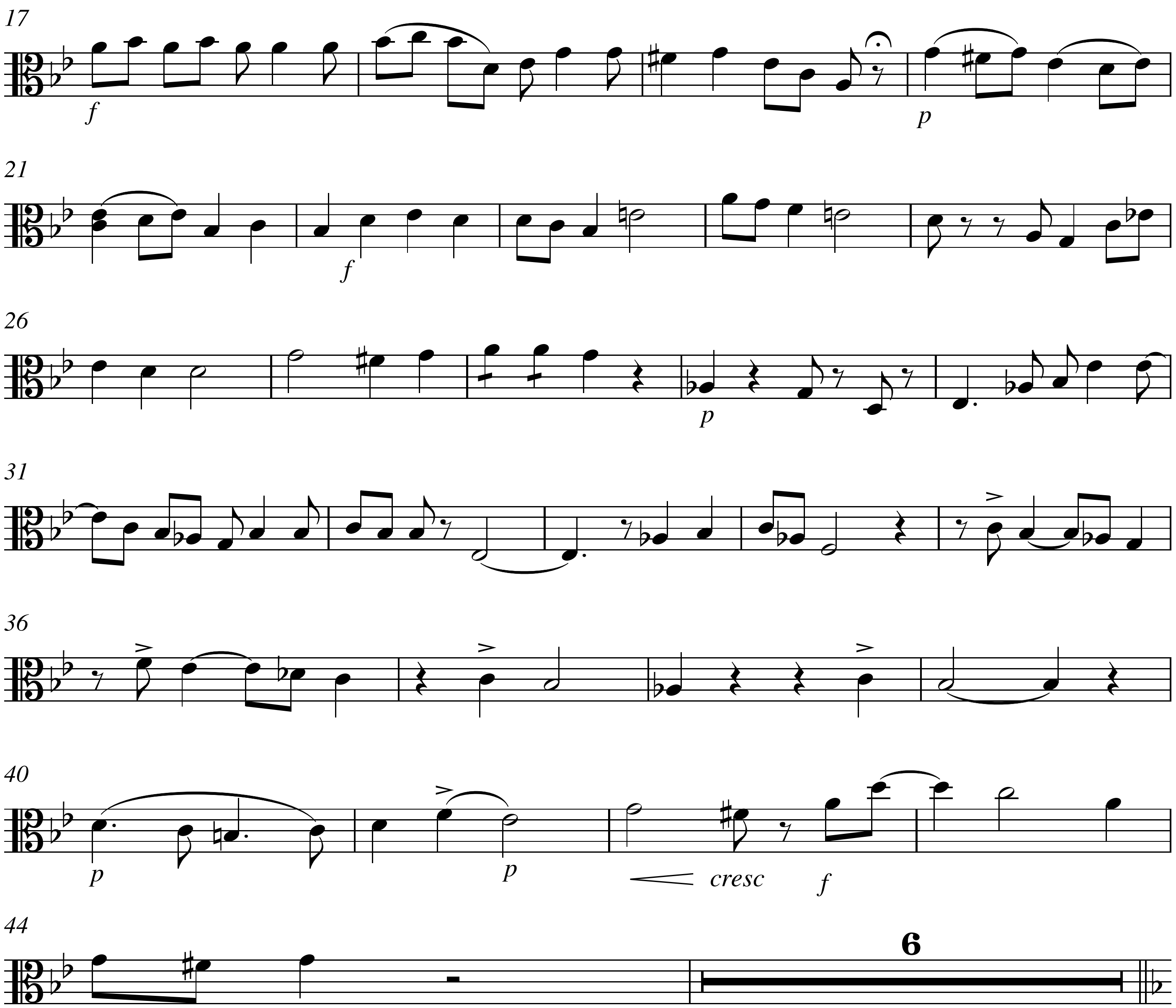
José Mauricio Nunes Garcia



2 Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I



Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I



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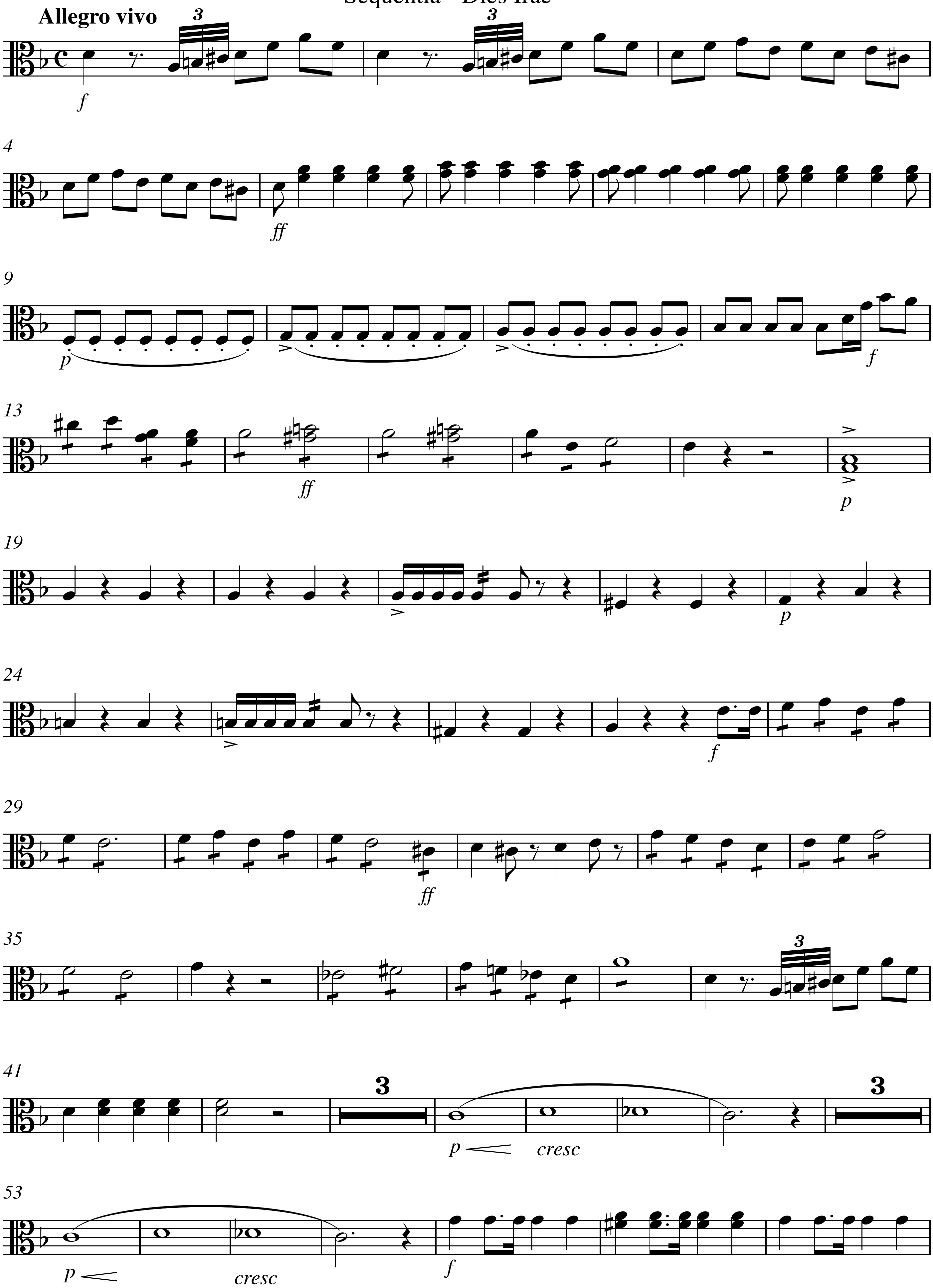
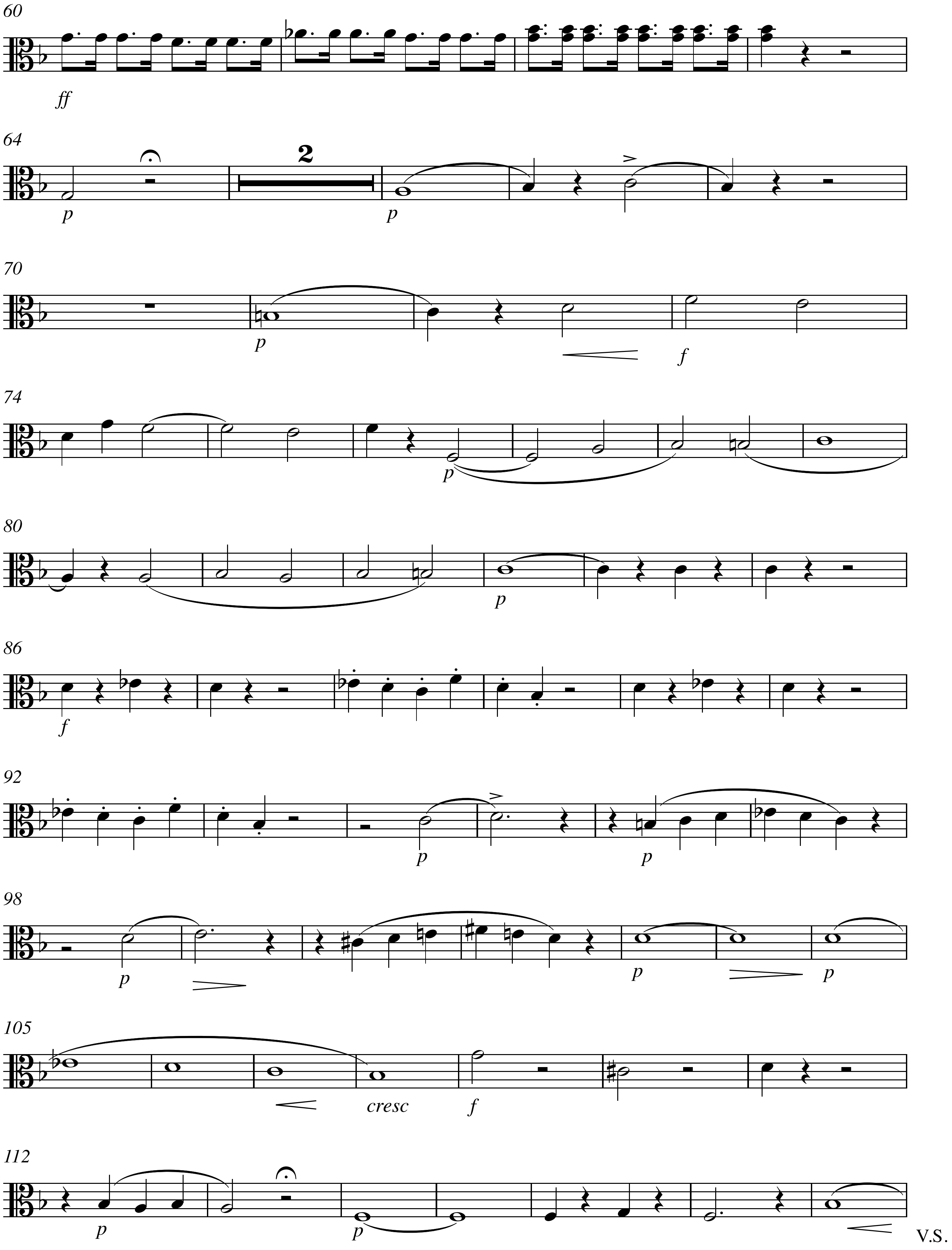
Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I

Sequentia - Dies Irae =



Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I



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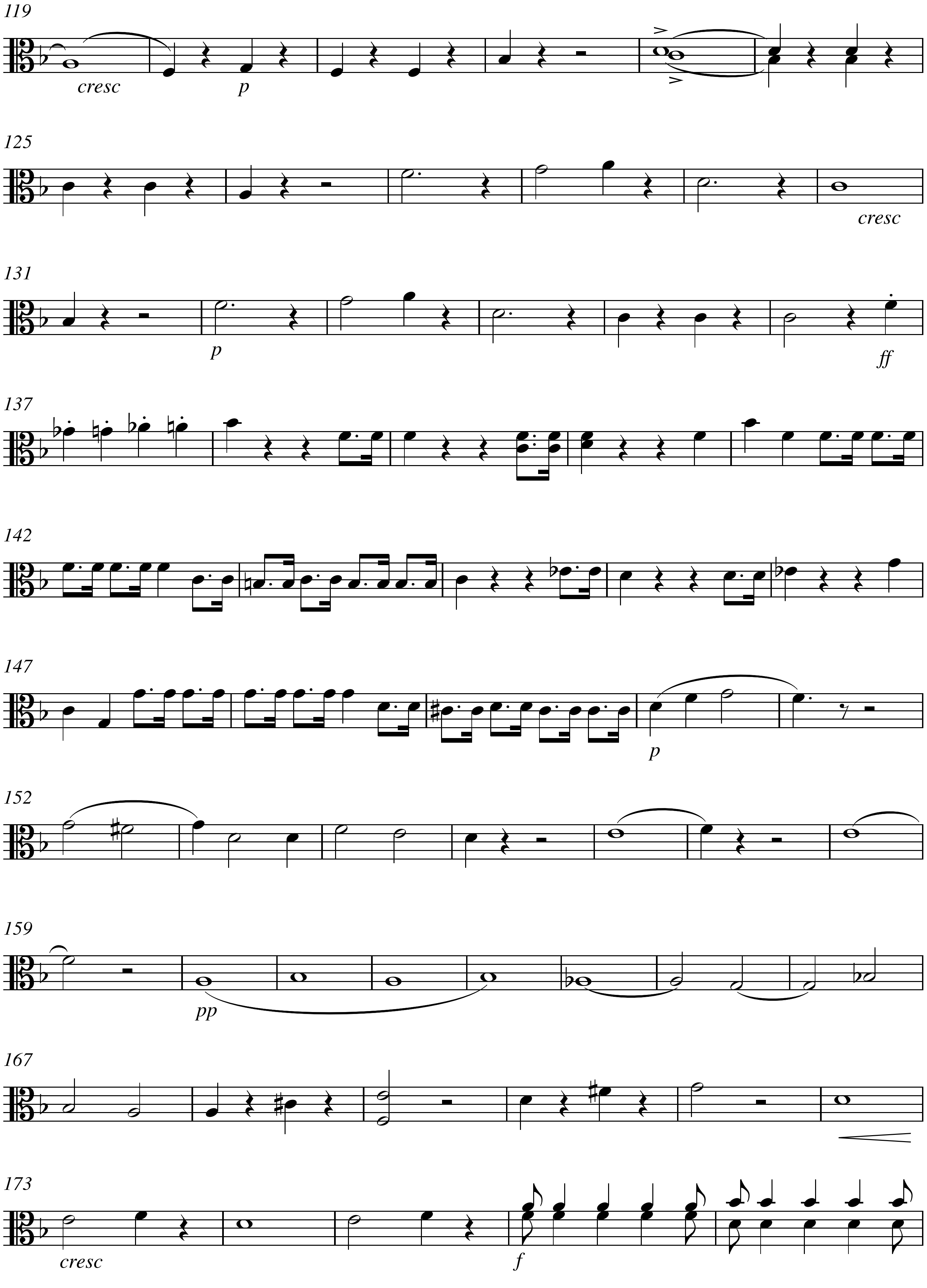
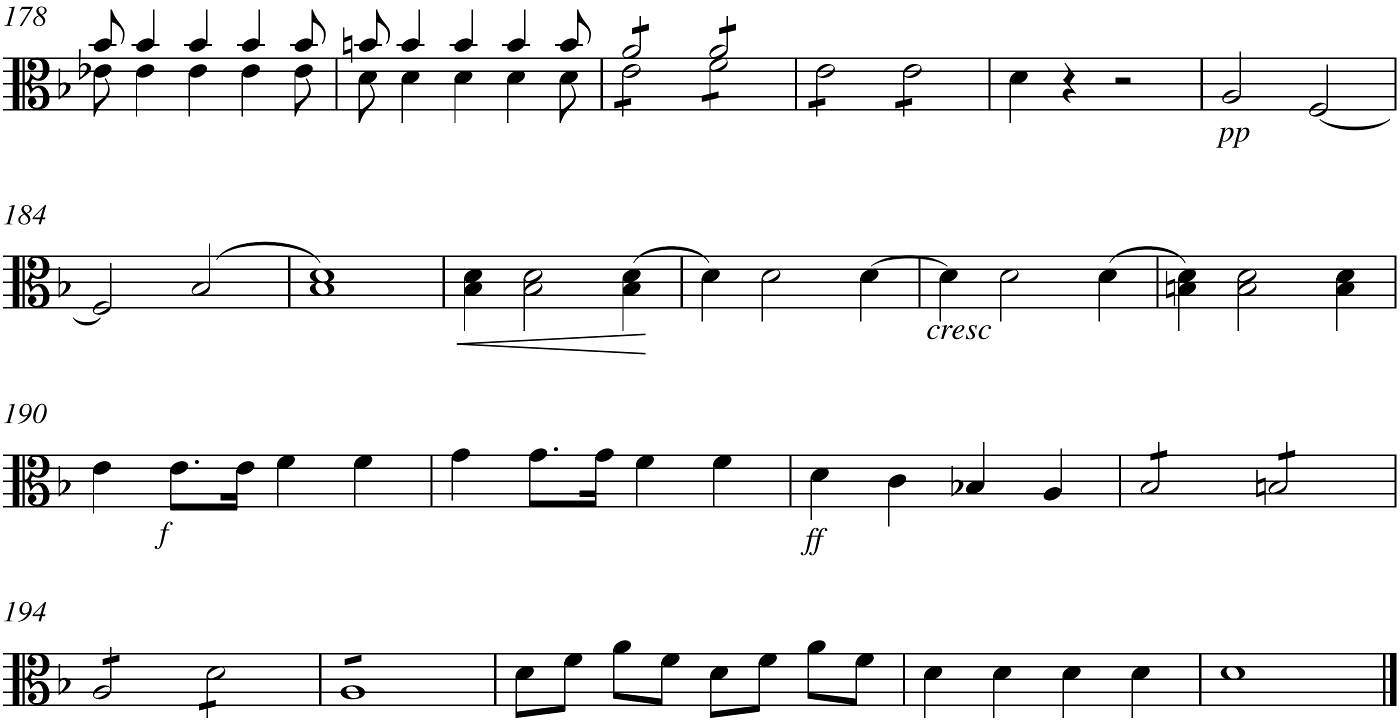
Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I

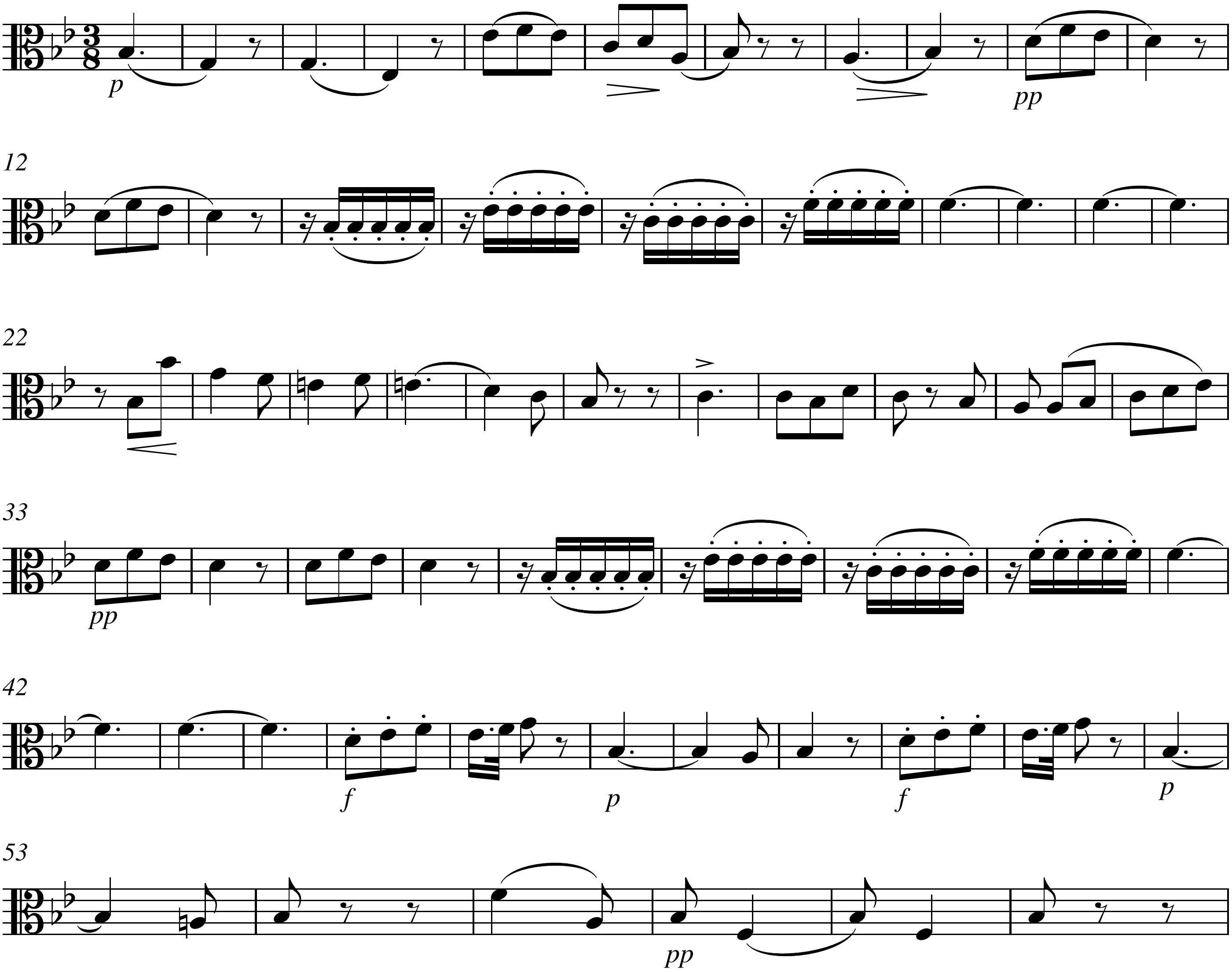


Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I



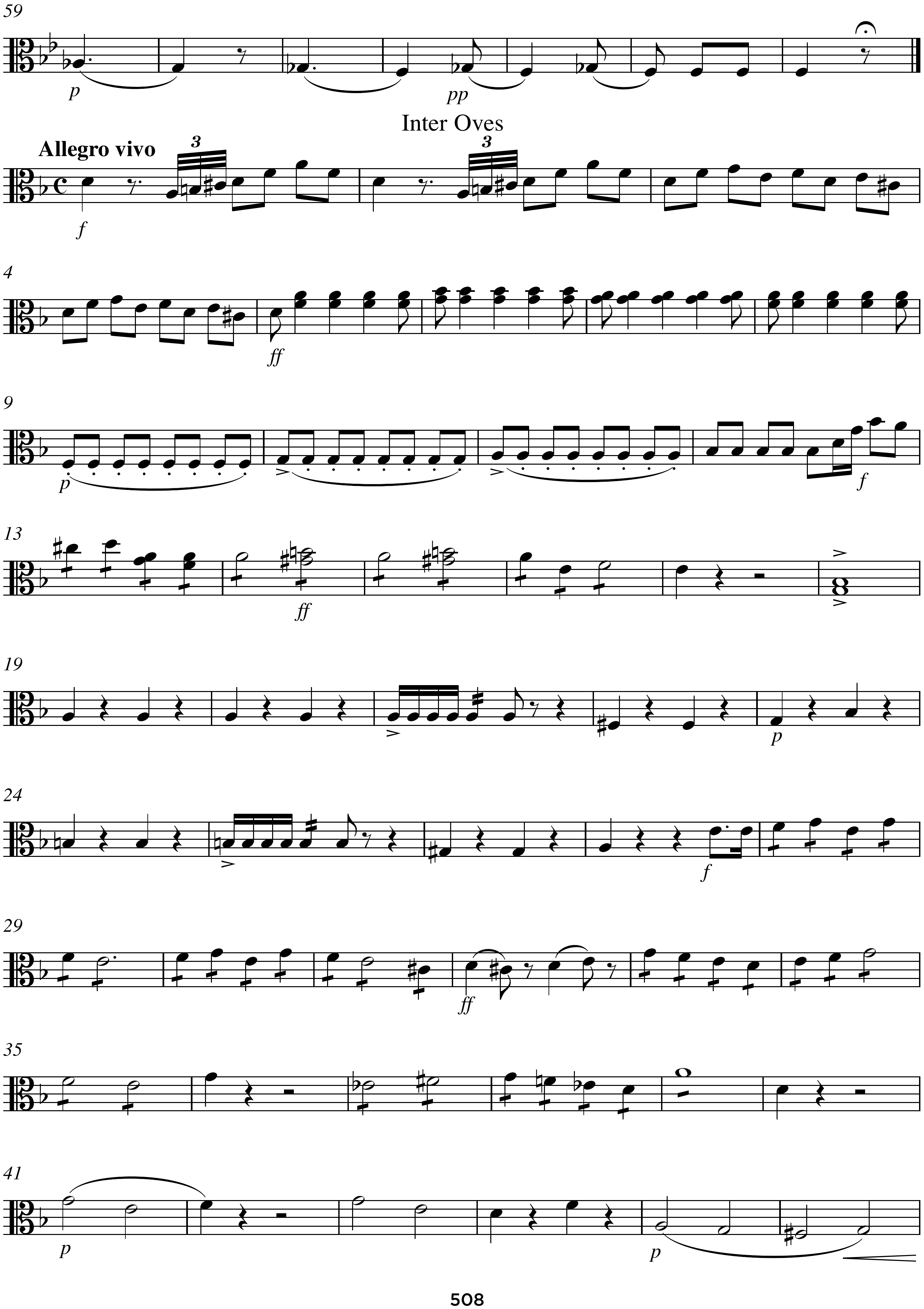
Ingemisco - Solo de Soprano

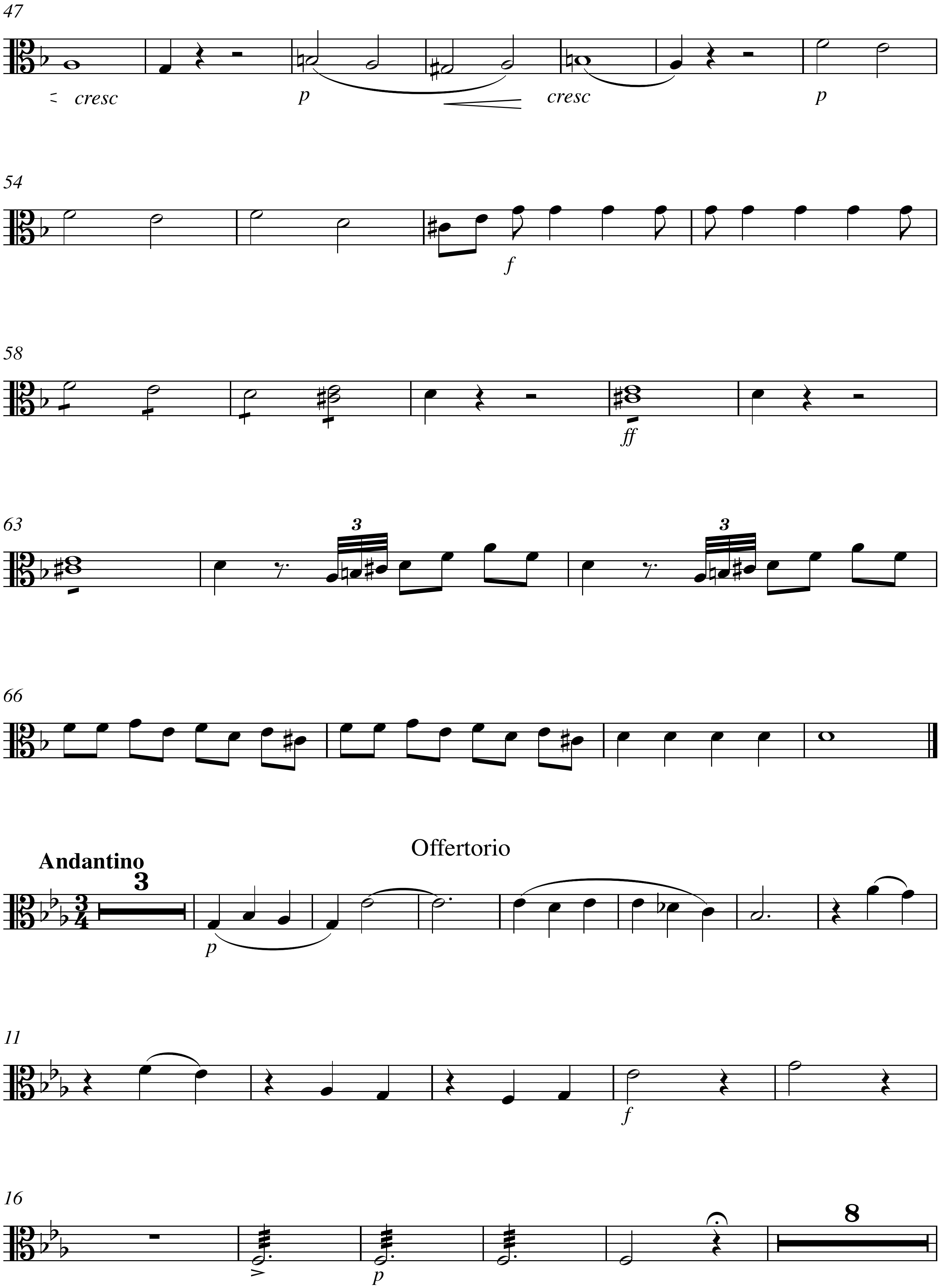
Andante sostenuto



V.S.

8 Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I




47
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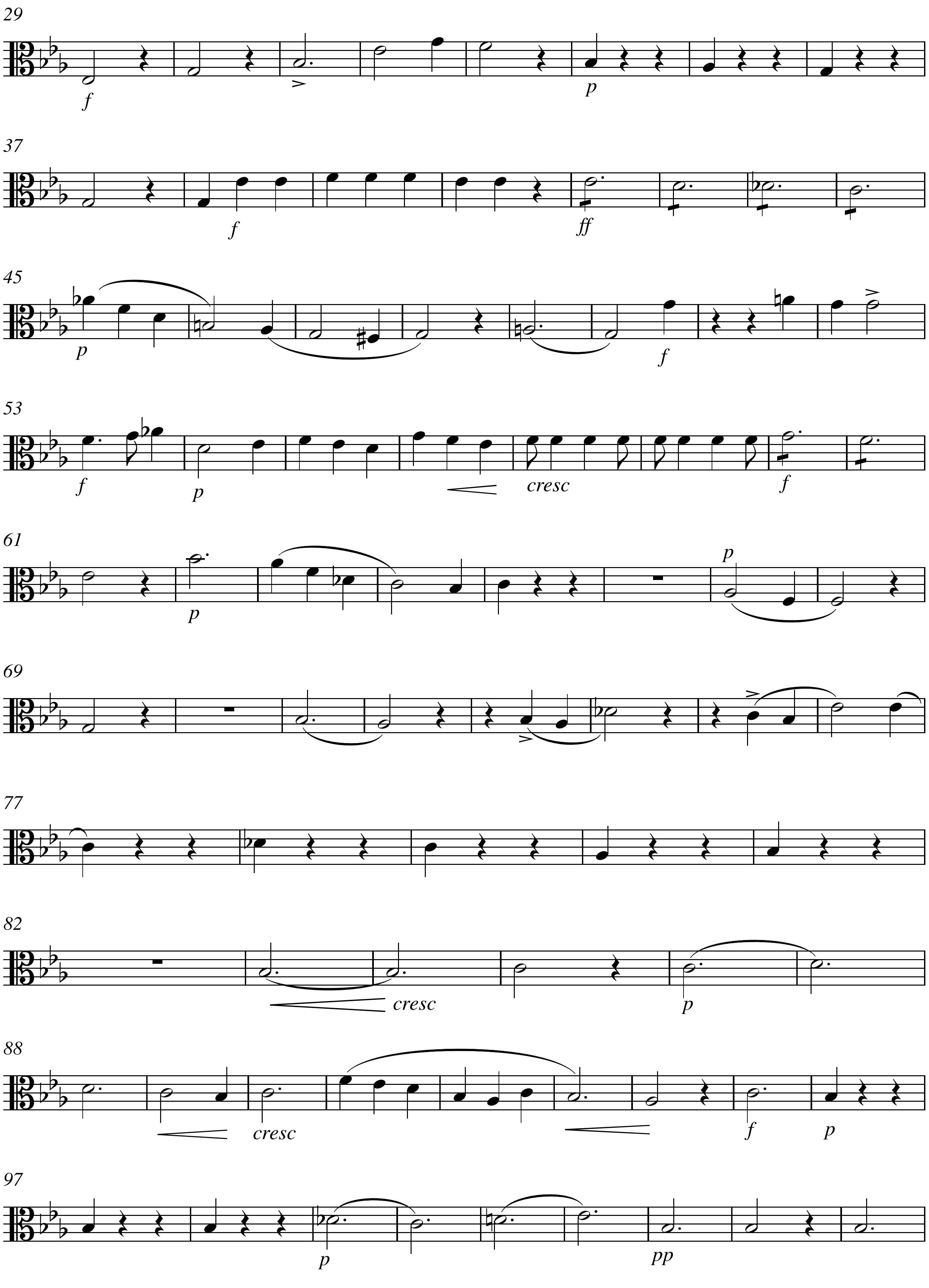
8

Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I



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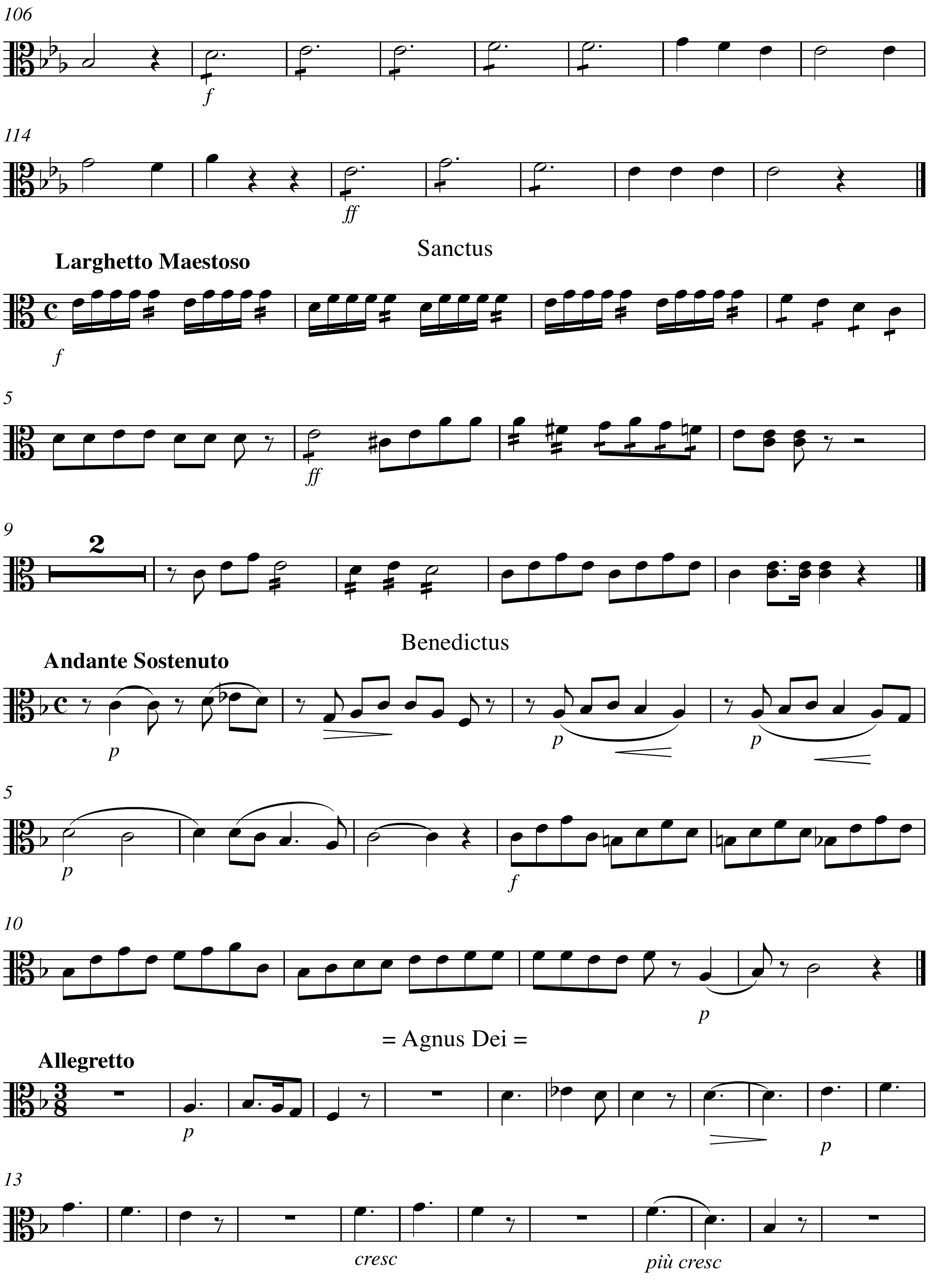
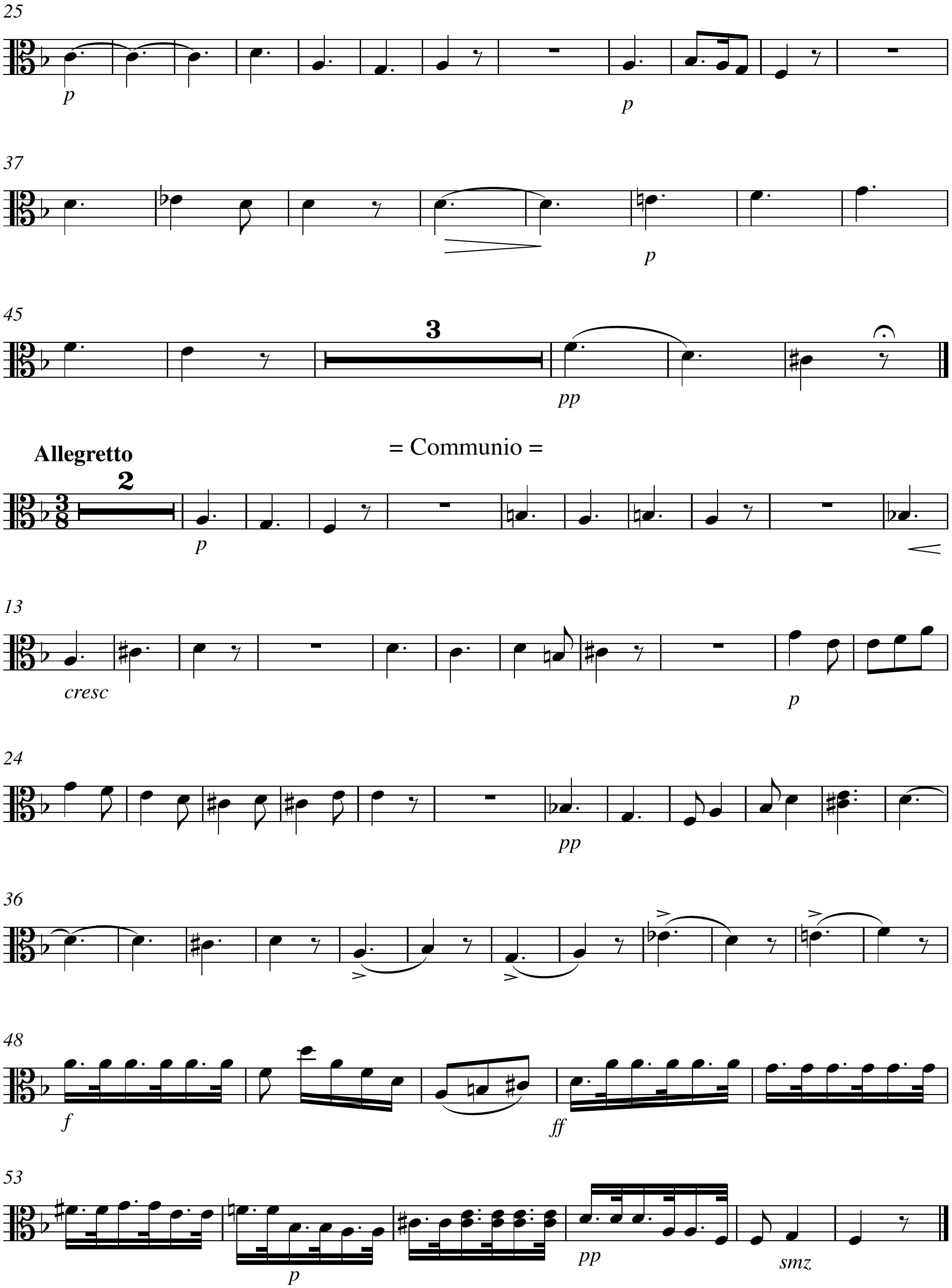


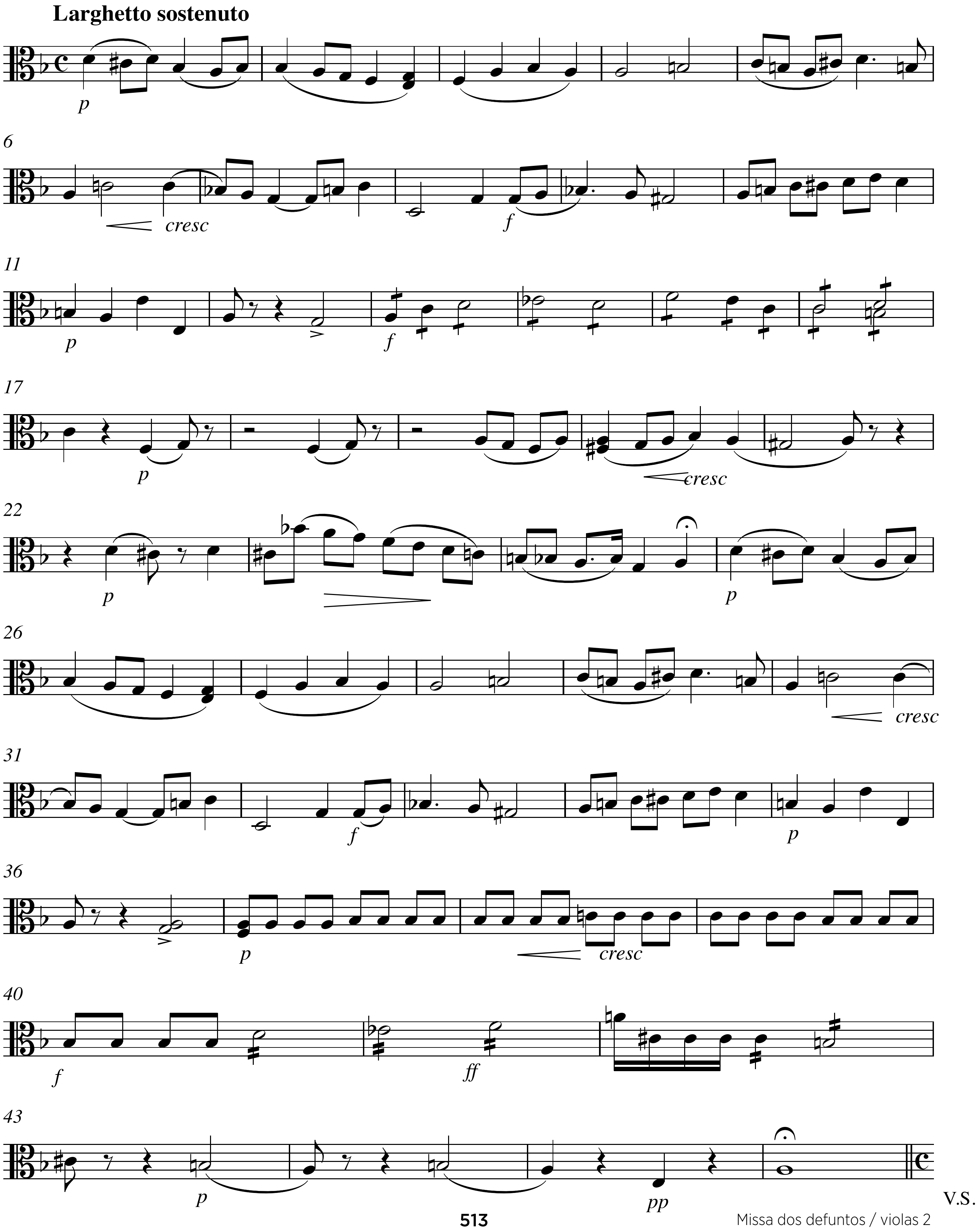
Missa dos Defuntos - José Mauricio Nunes Garcia - Violas I



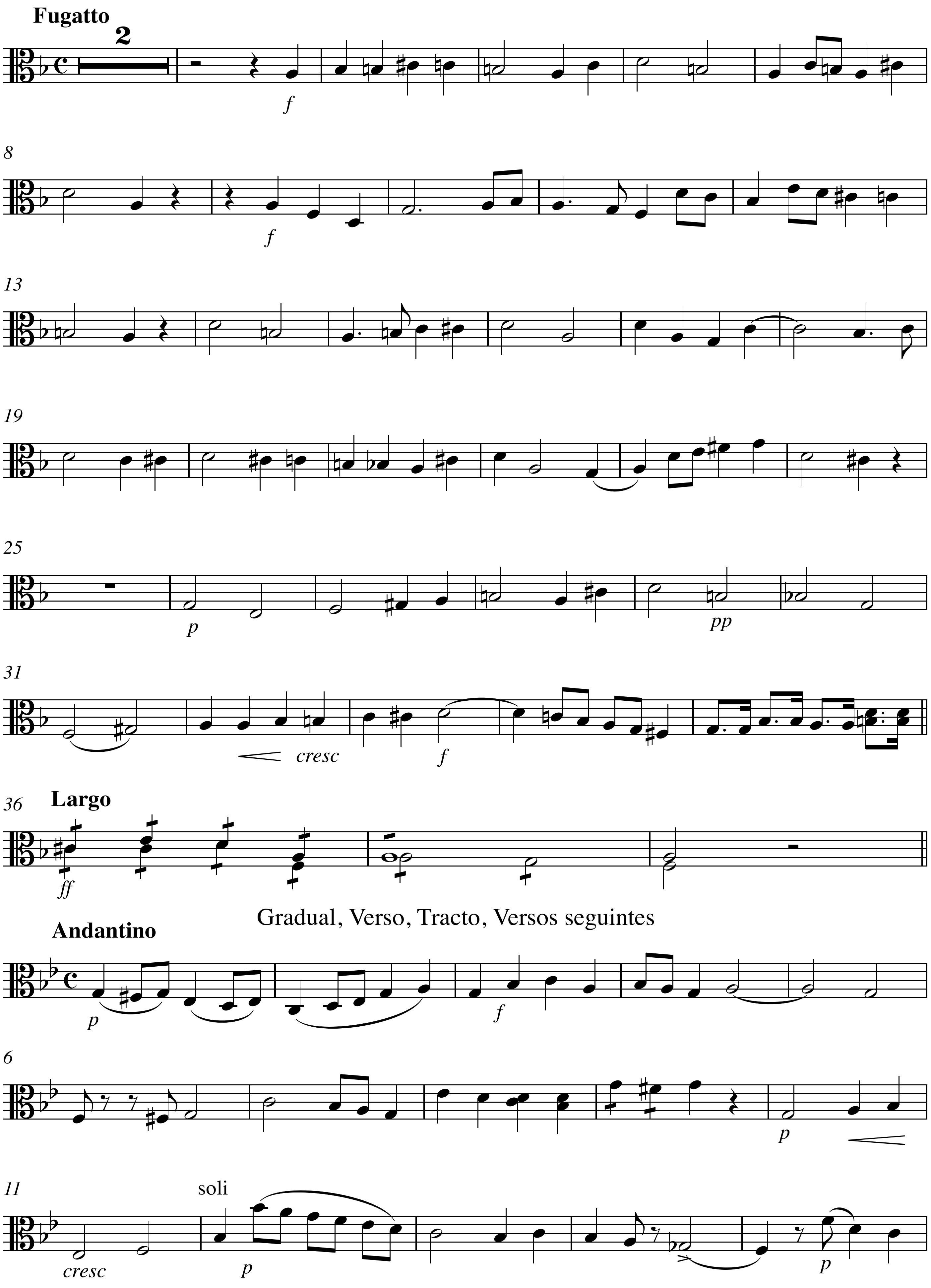
Missa dos Defuntos

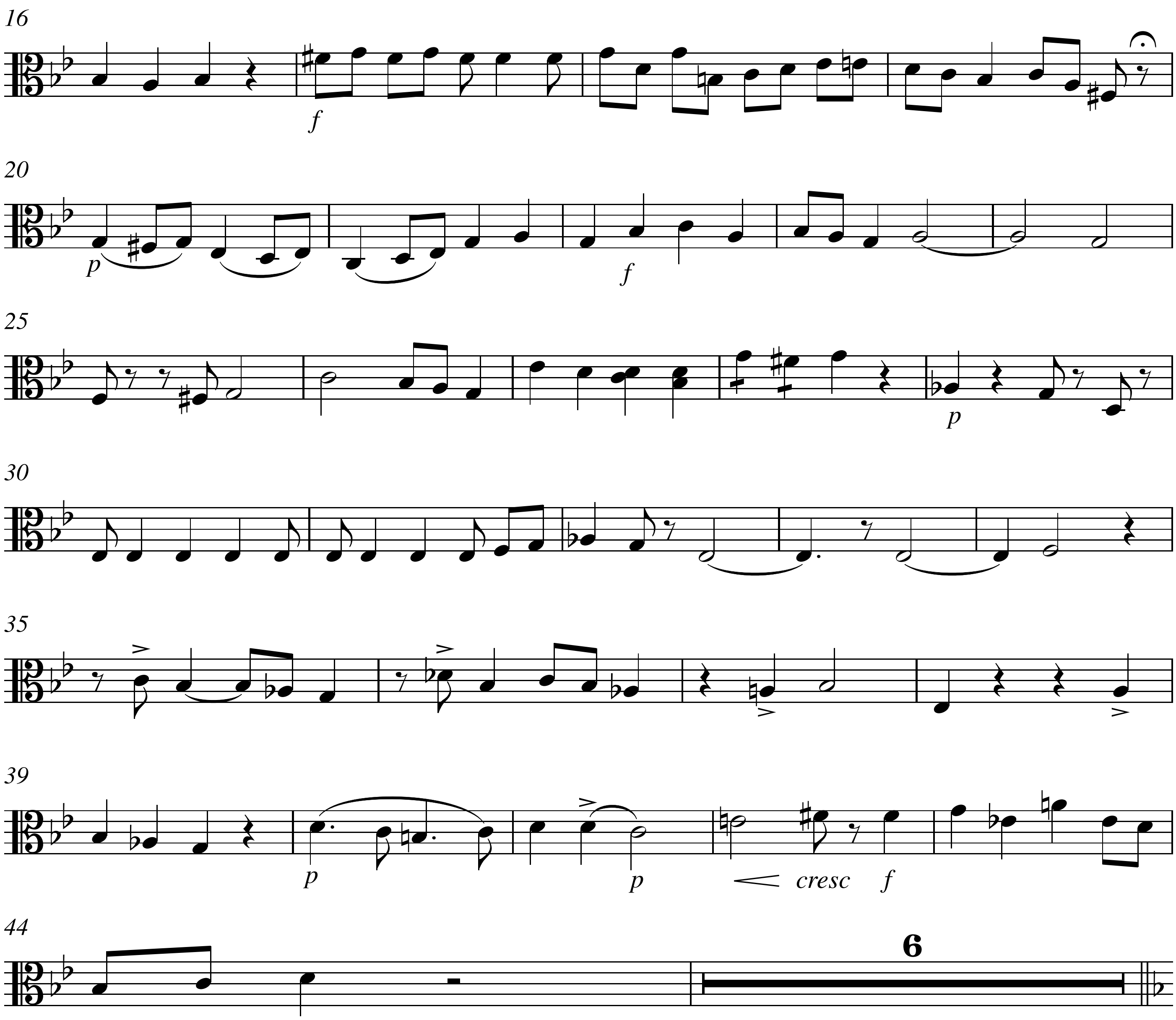
Violas II

José Mauricio Nunes Garcia



 Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II

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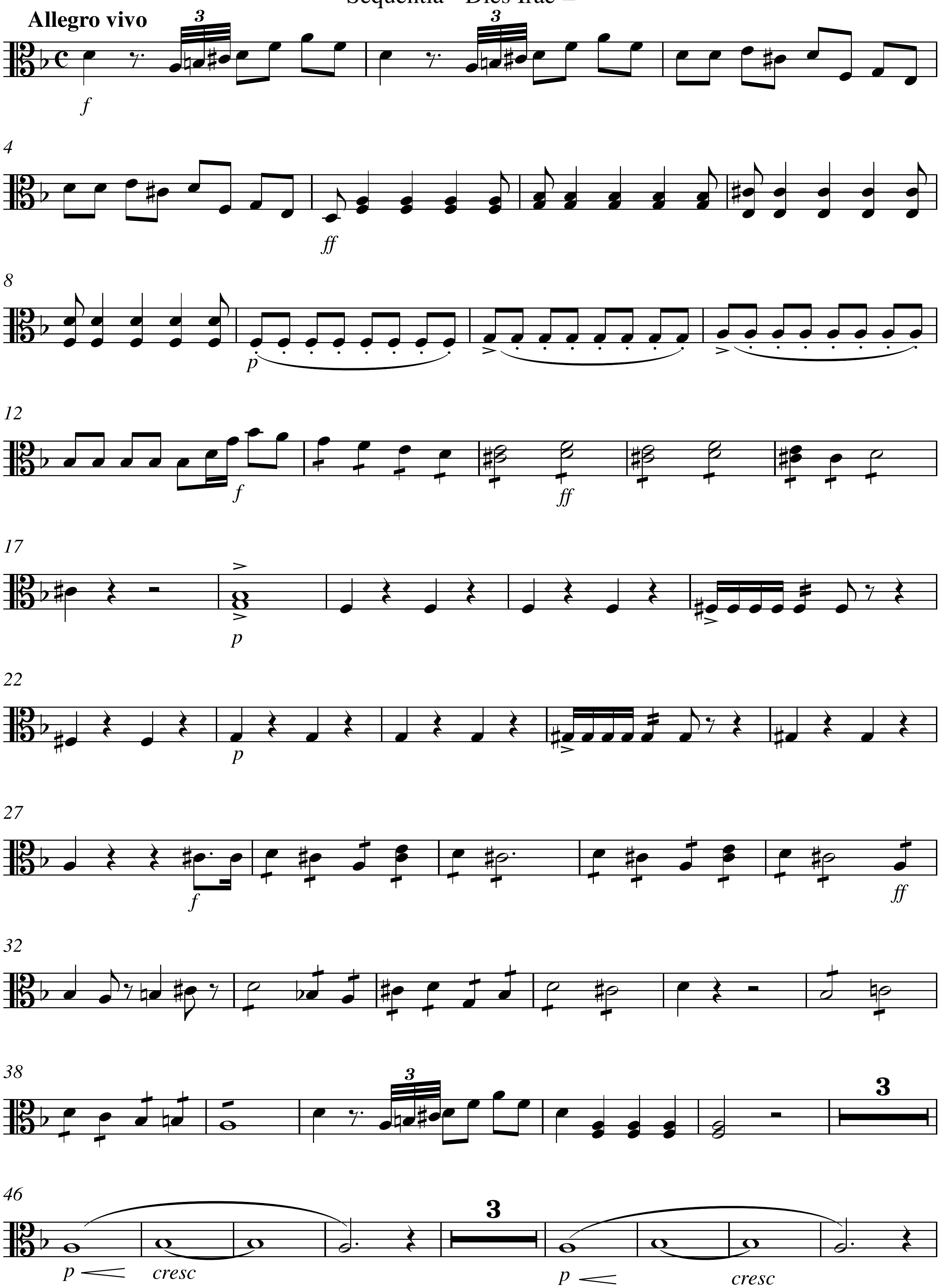
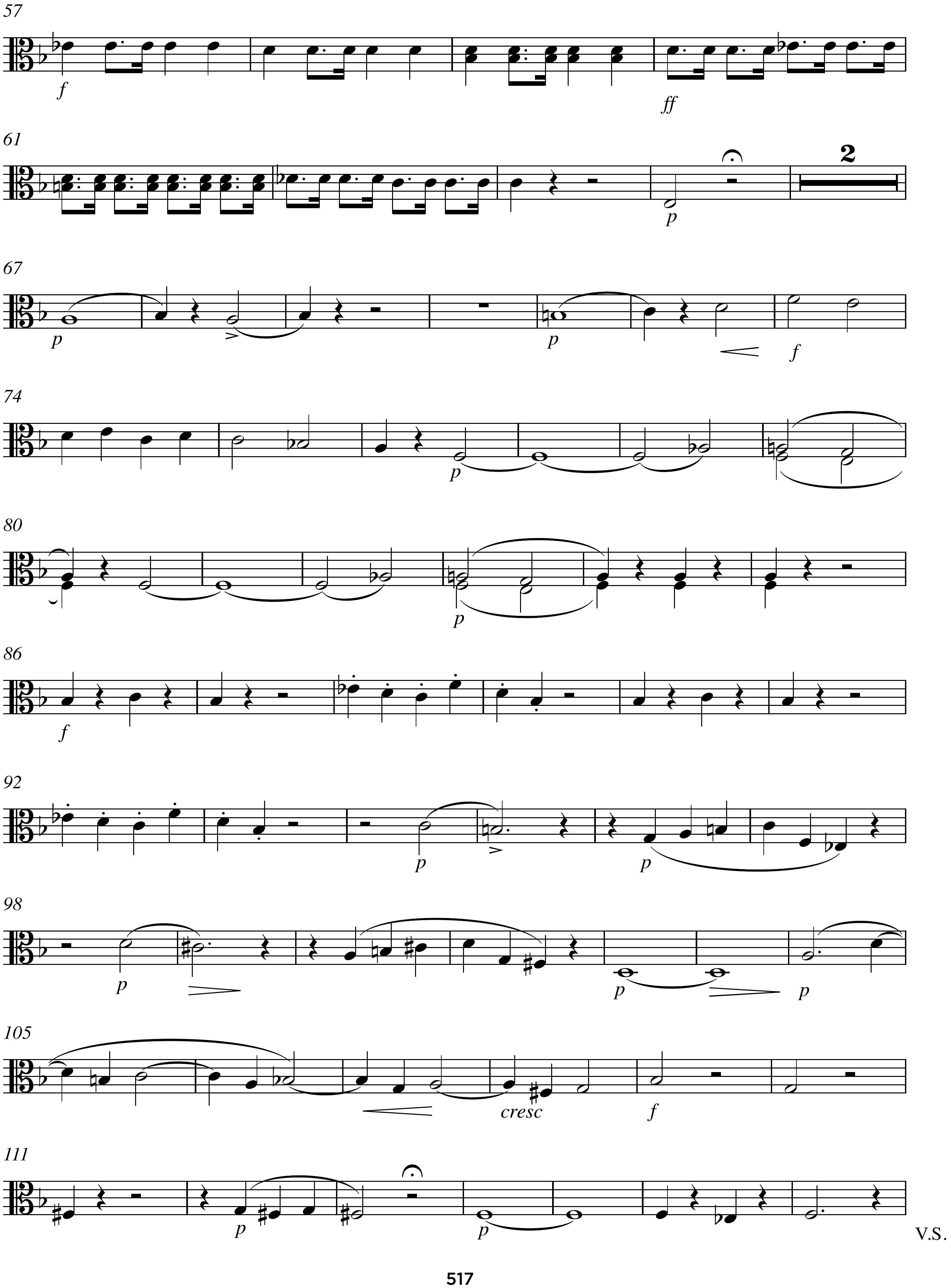
44
6

Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II

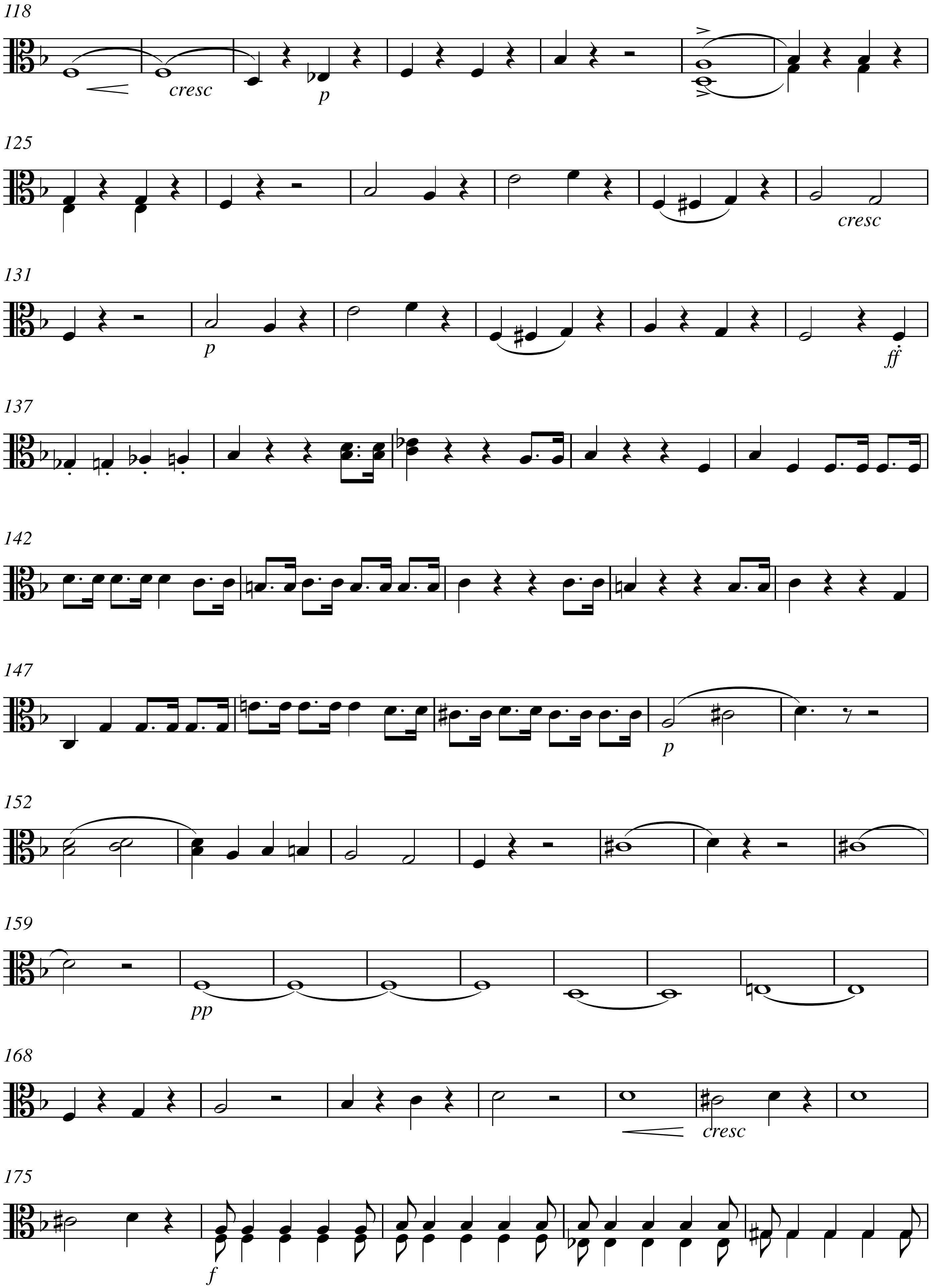
Sequentia - Dies Irae =



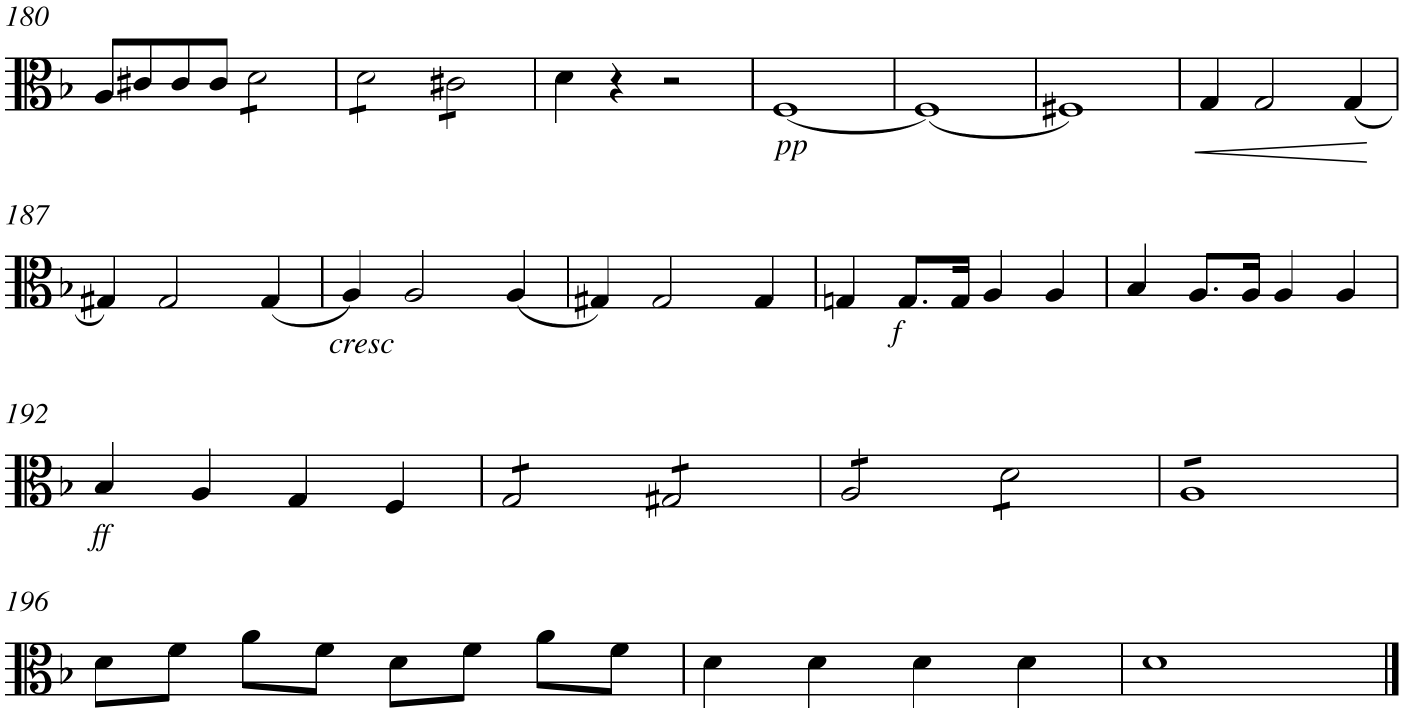
Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II 5



6 Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II

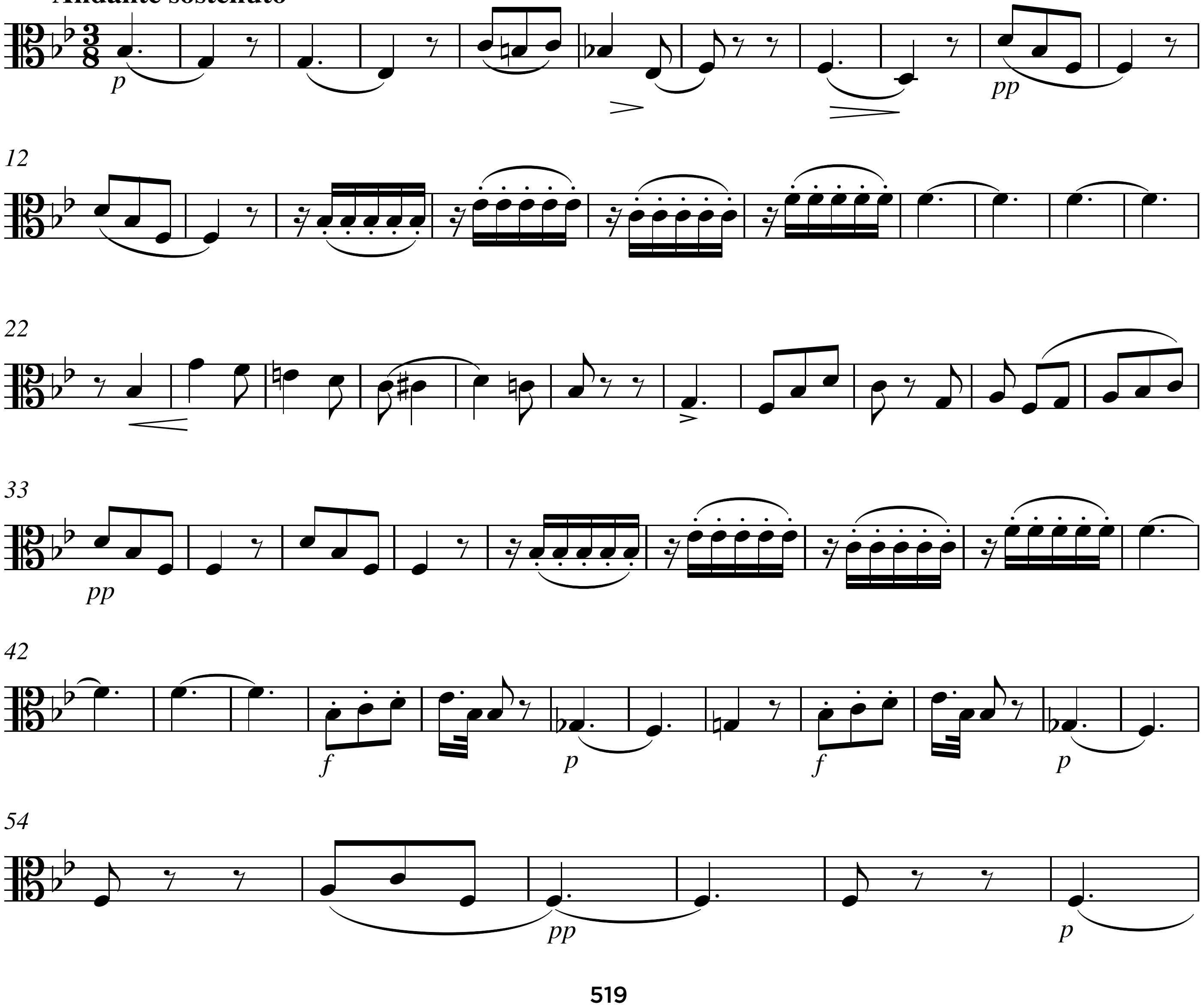


Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II



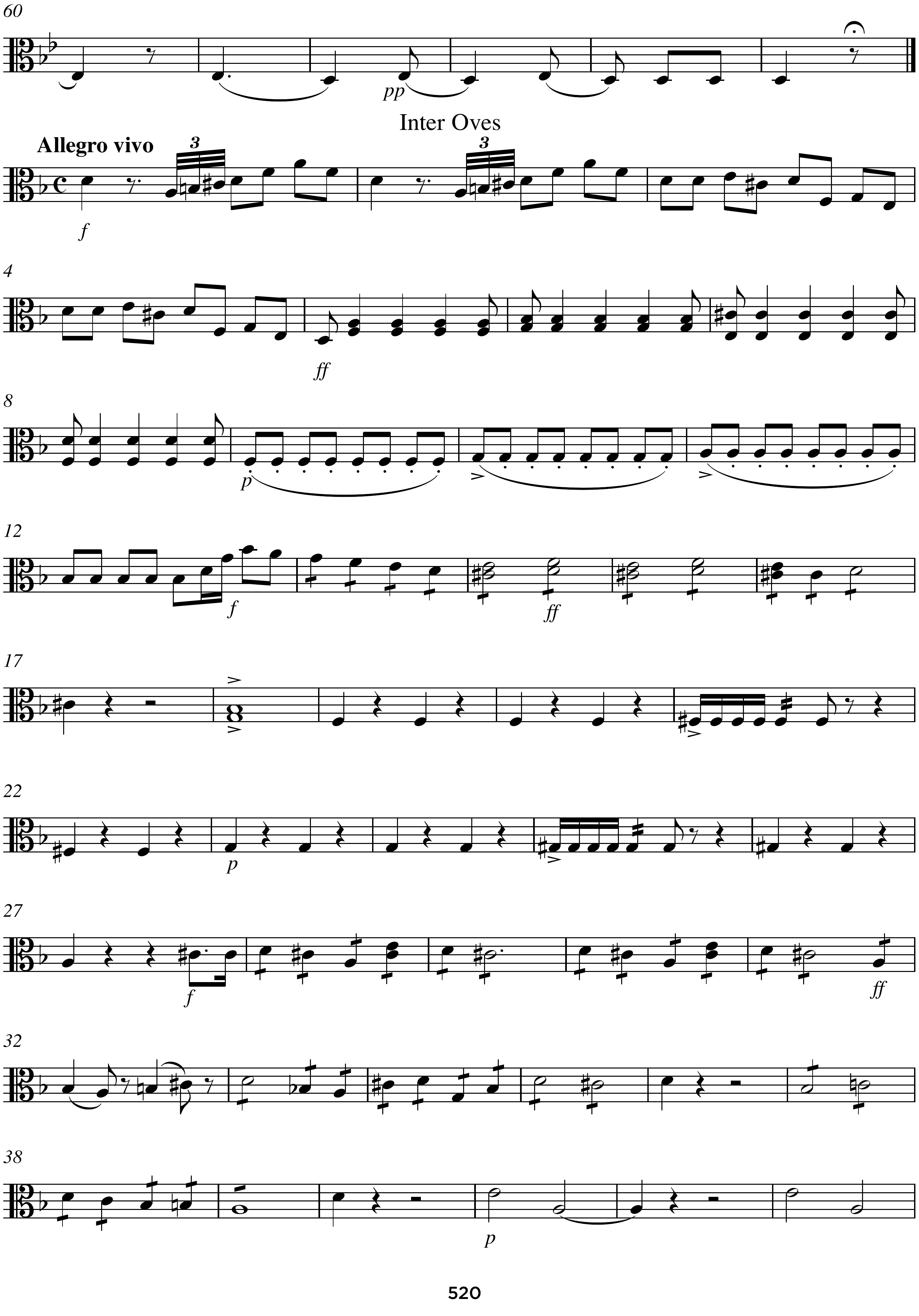
Ingemisco - Solo de Soprano

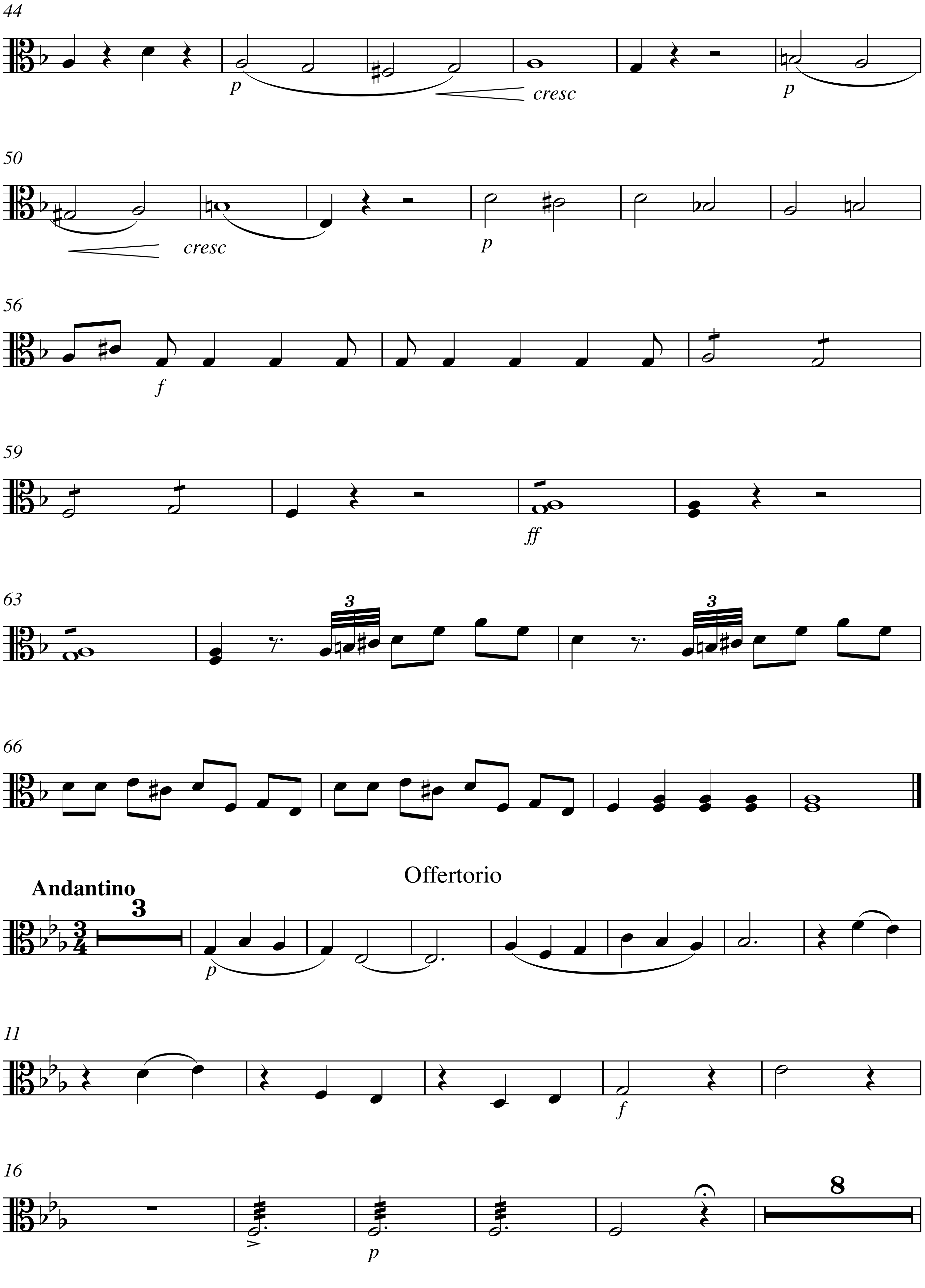
Andante sostenuto



V.S.

Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II




44
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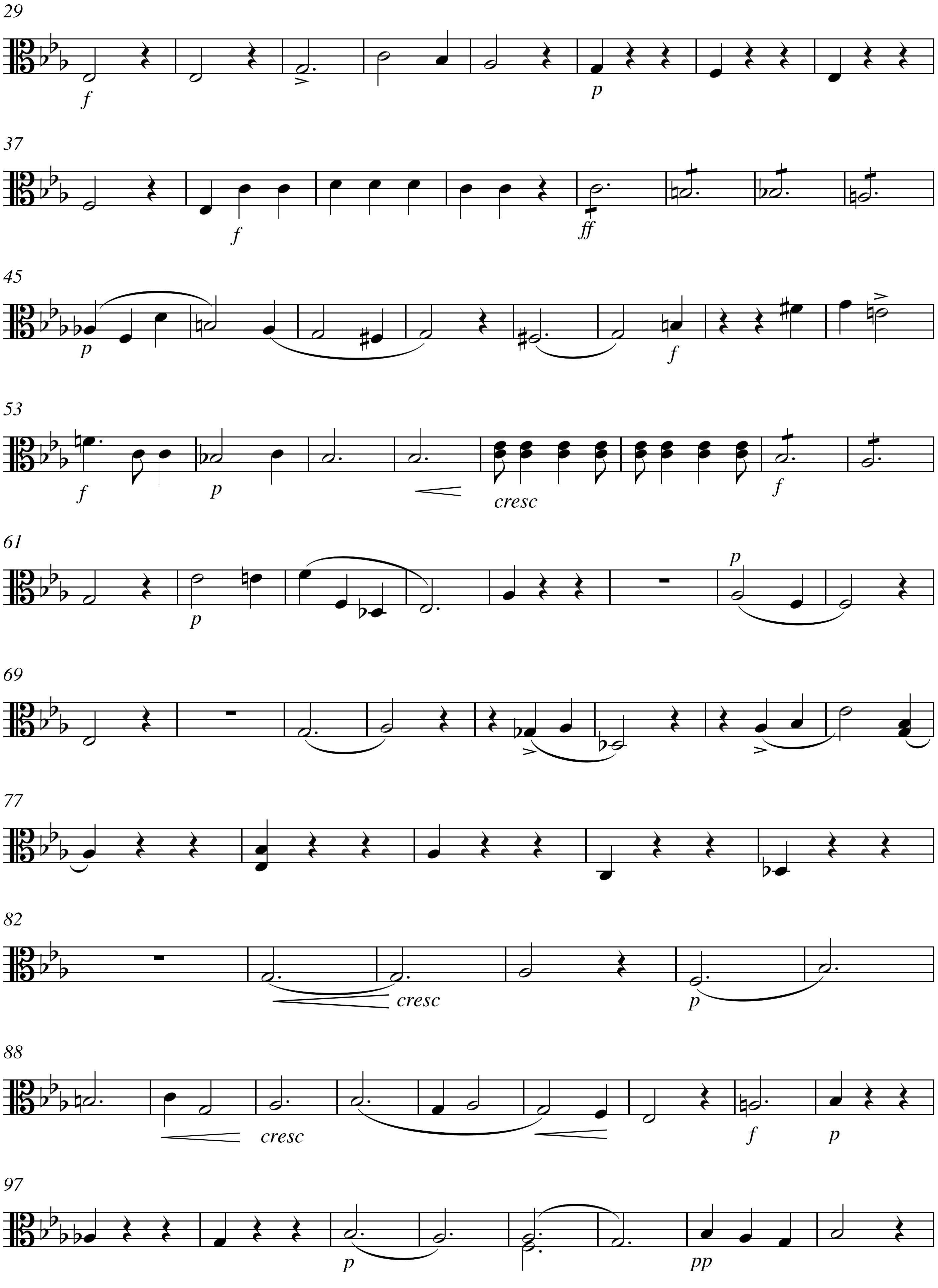
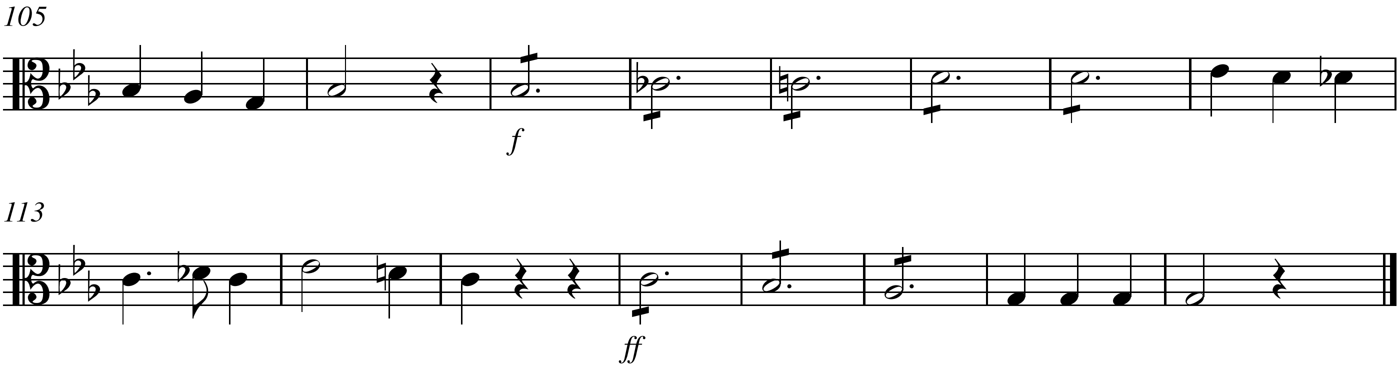
Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II

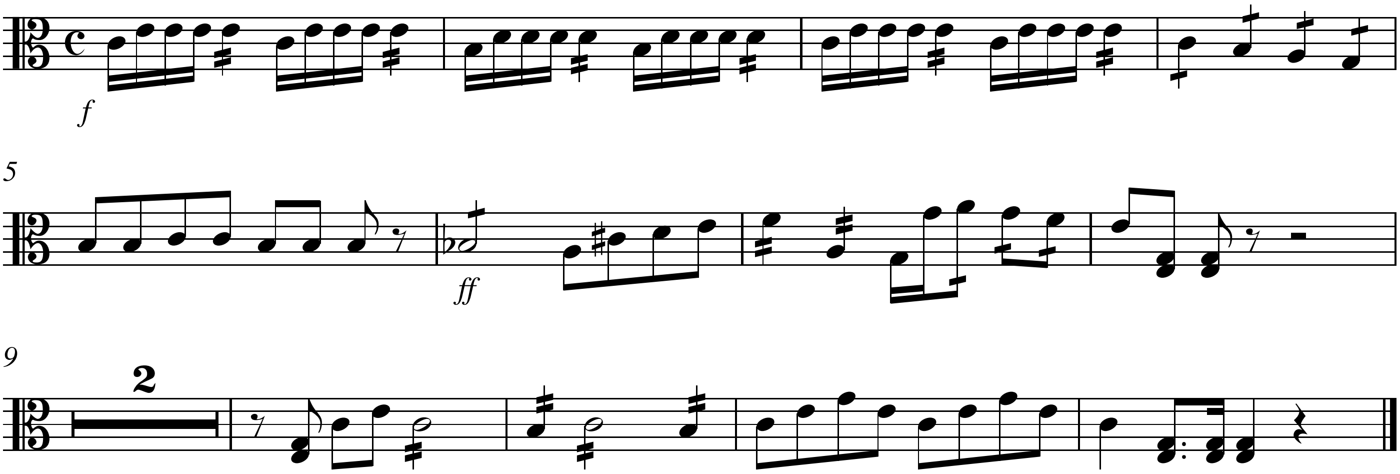


Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II



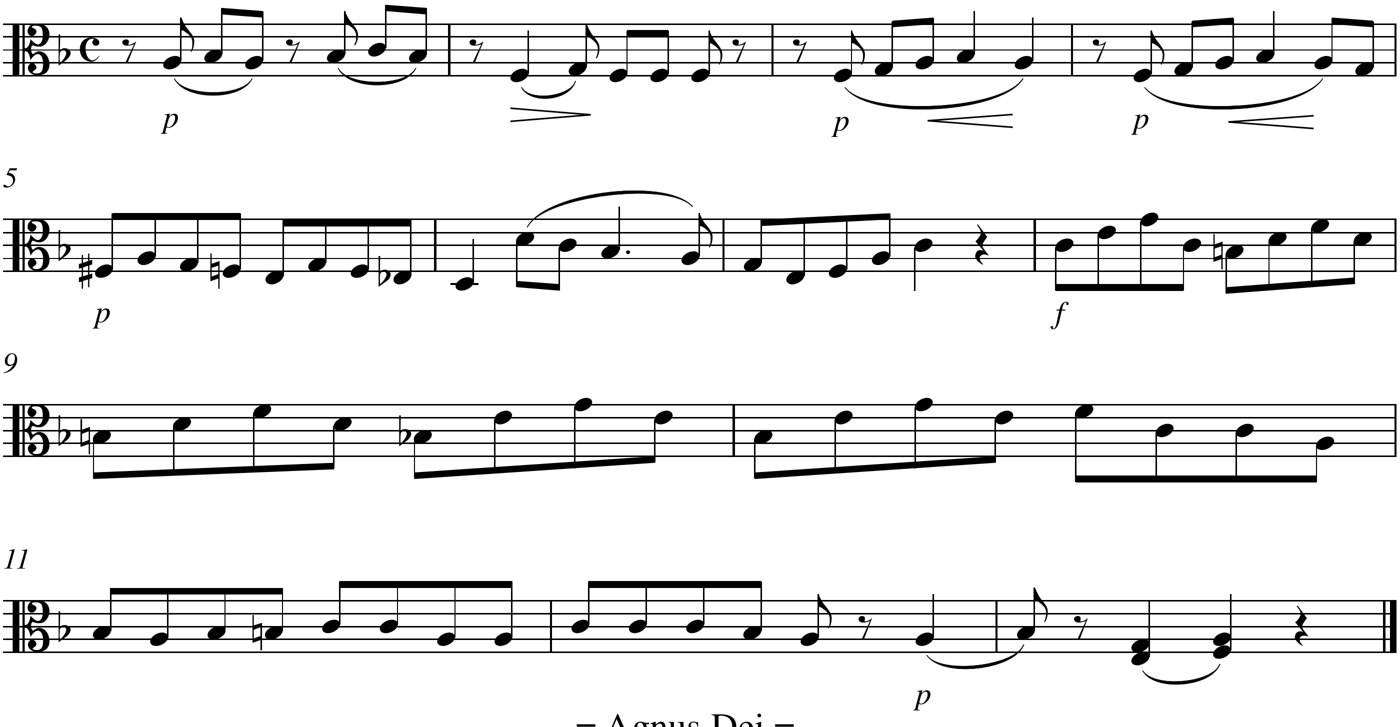
Sanctus

Larghetto Maestoso



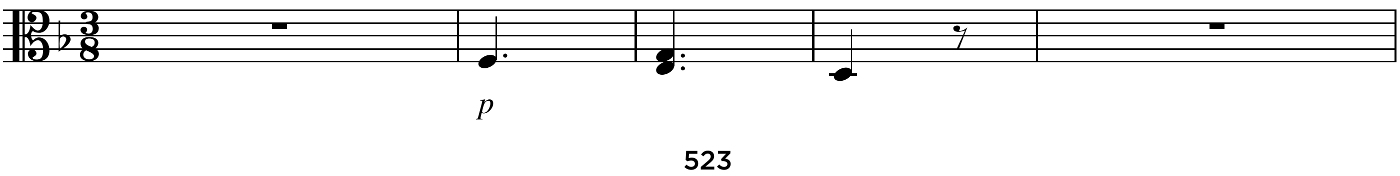
Benedictus

Andante Sostenuto

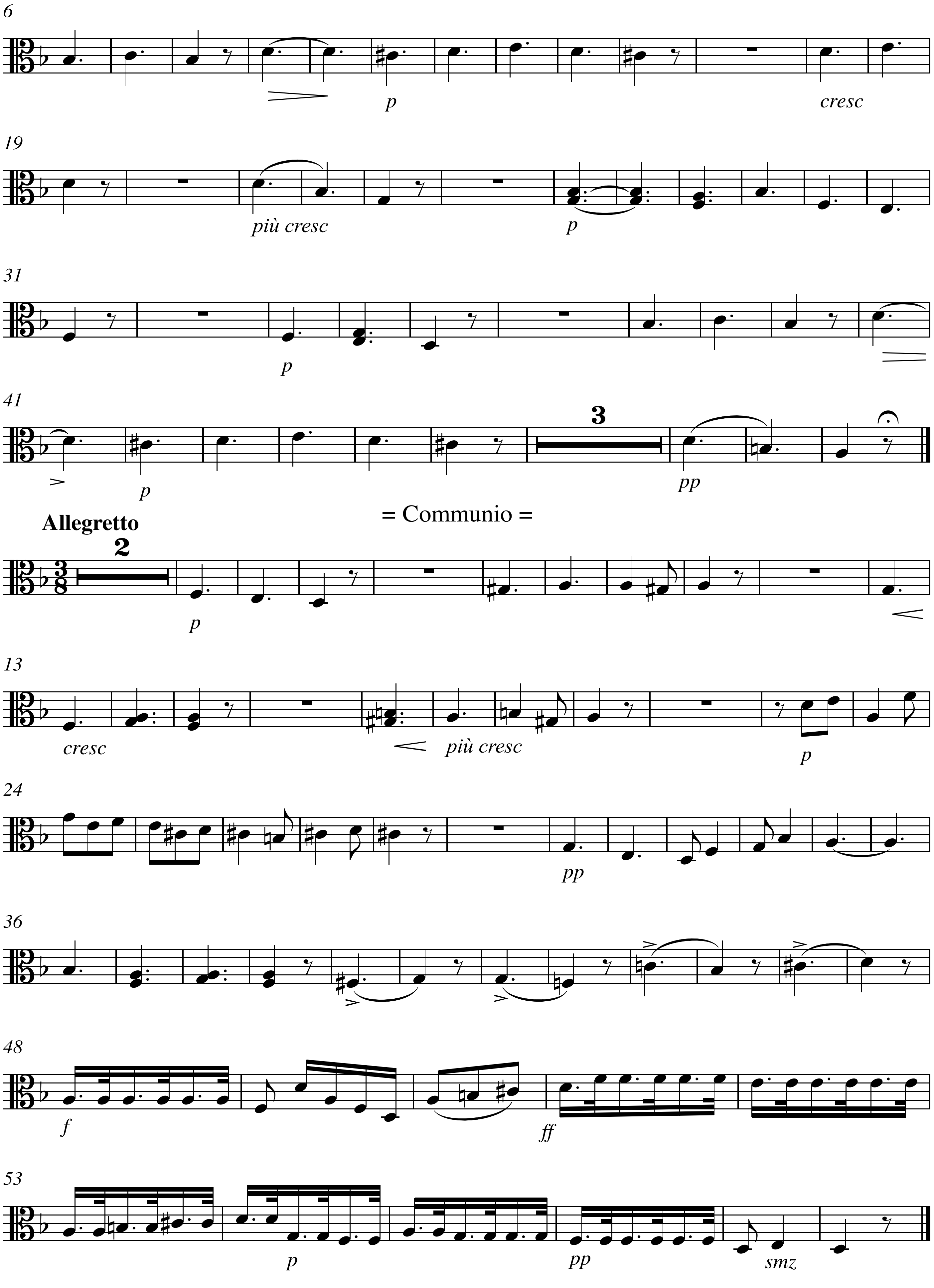


= Agnus Dei =

Allegretto



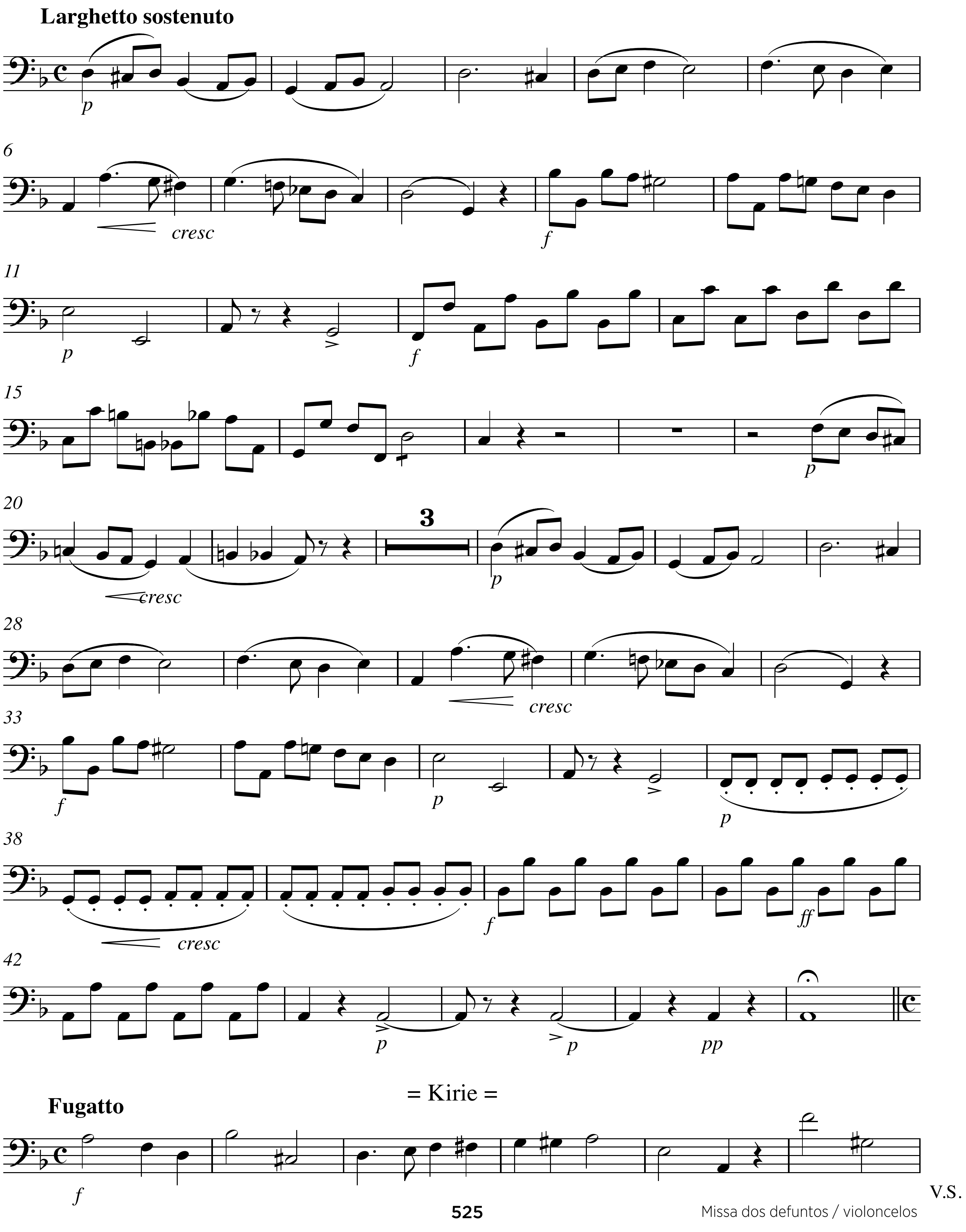
12 Missa dos Defuntos - José Mauricio Nunes Garcia - Violas II



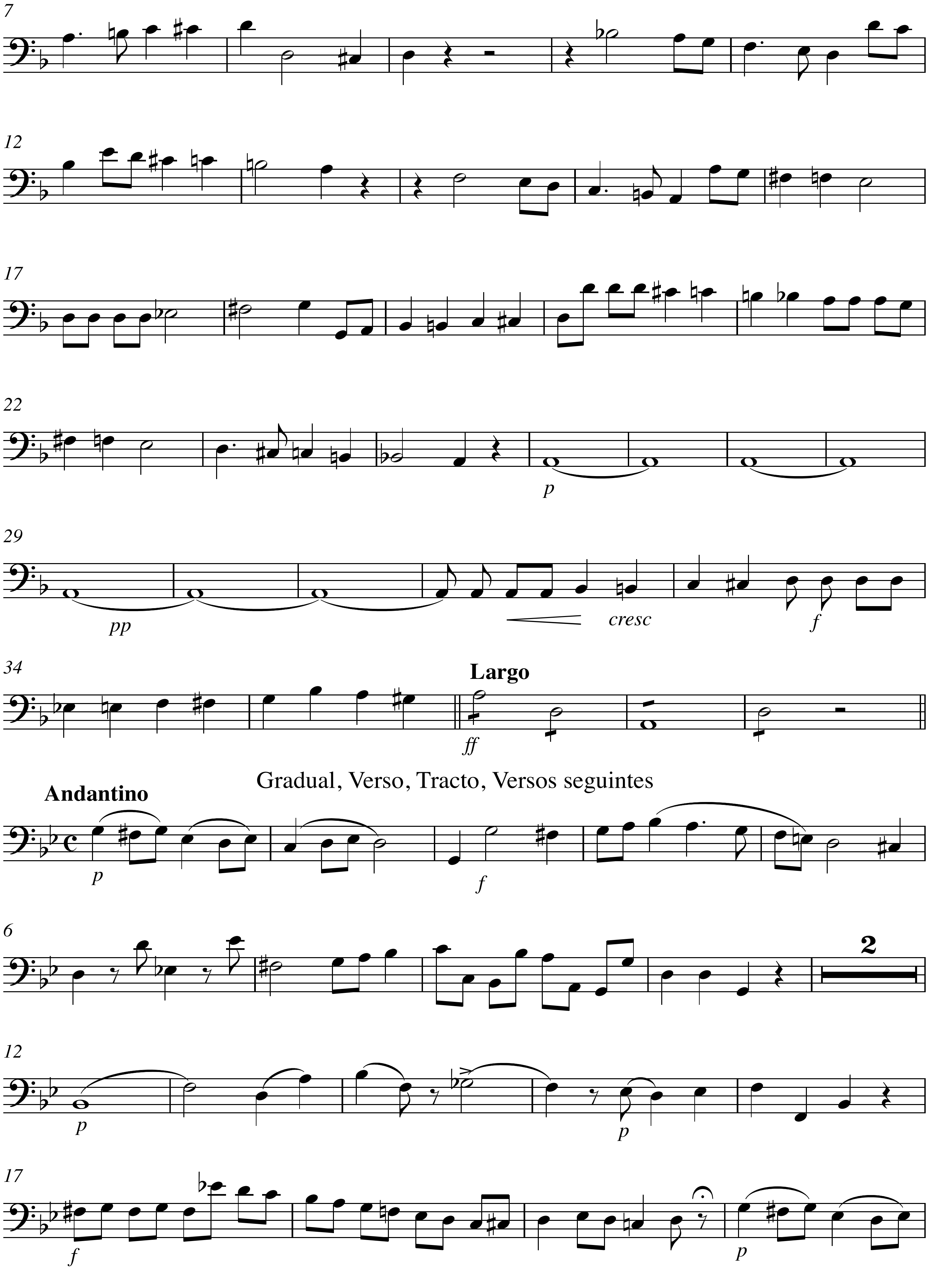
Missa dos Defuntos

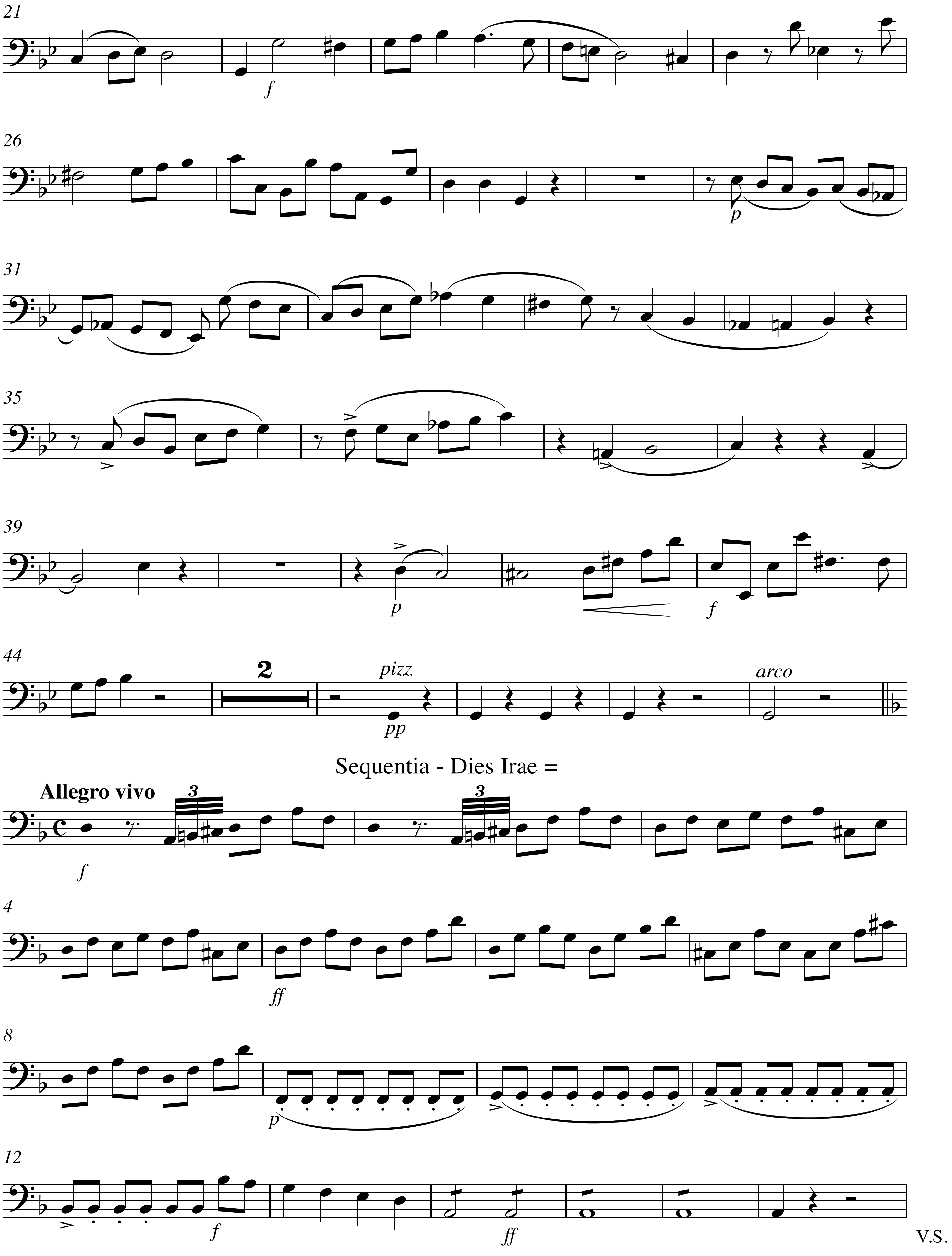
Violoncelos

José Mauricio Nunes Garcia



2 Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos

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Sequentia - Dies Irae =
Allegro vivo
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12
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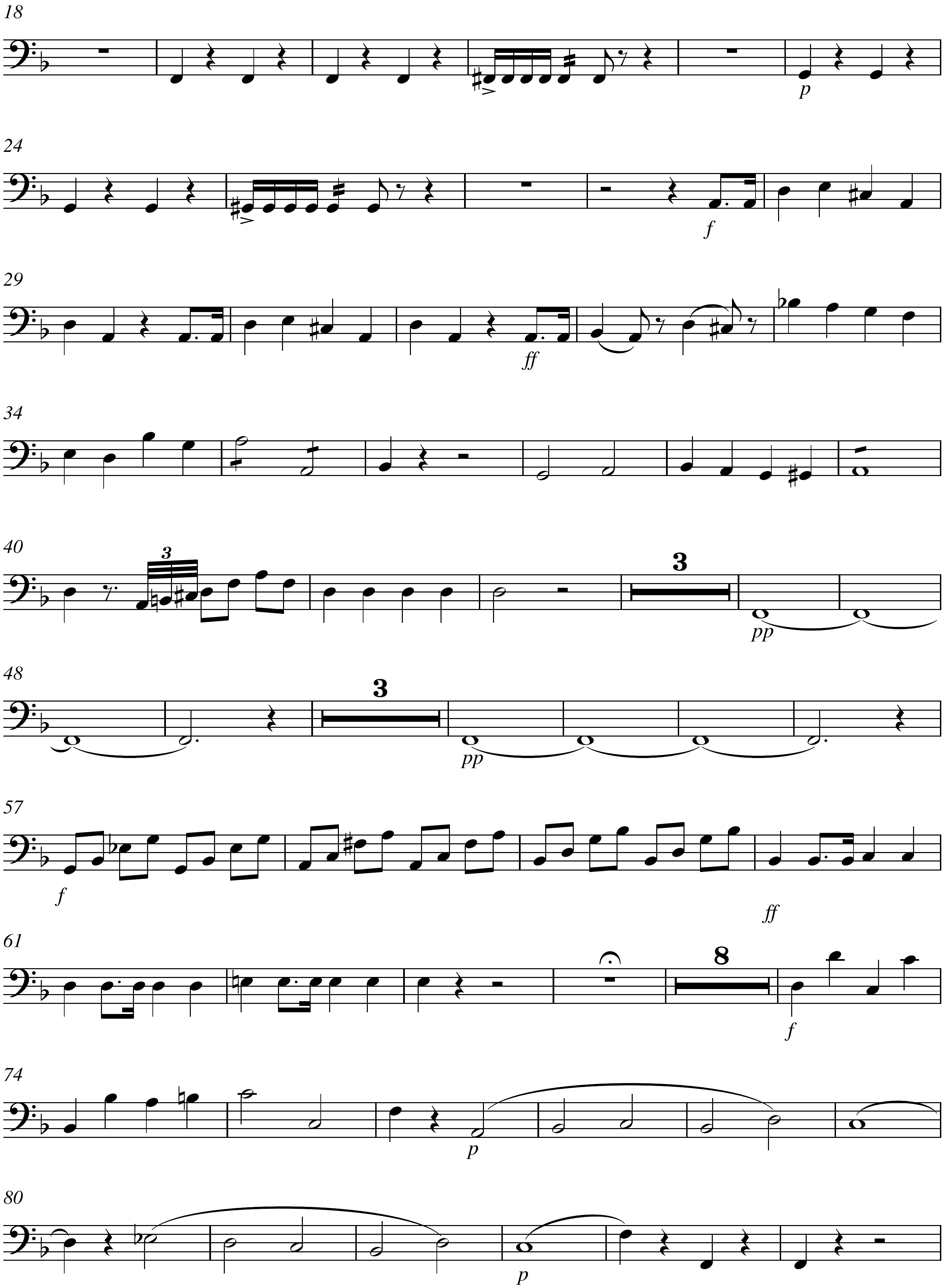
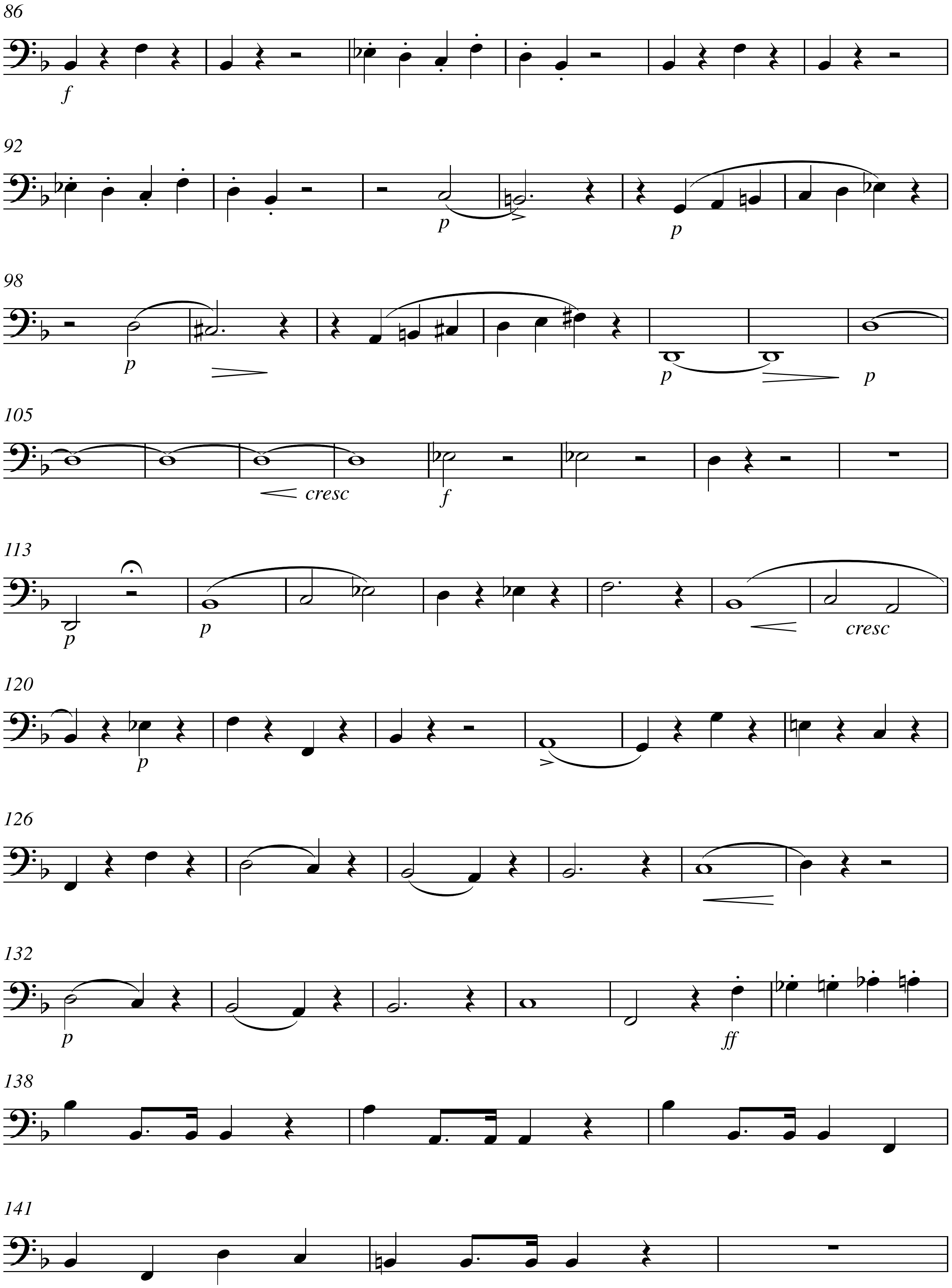
V.S.

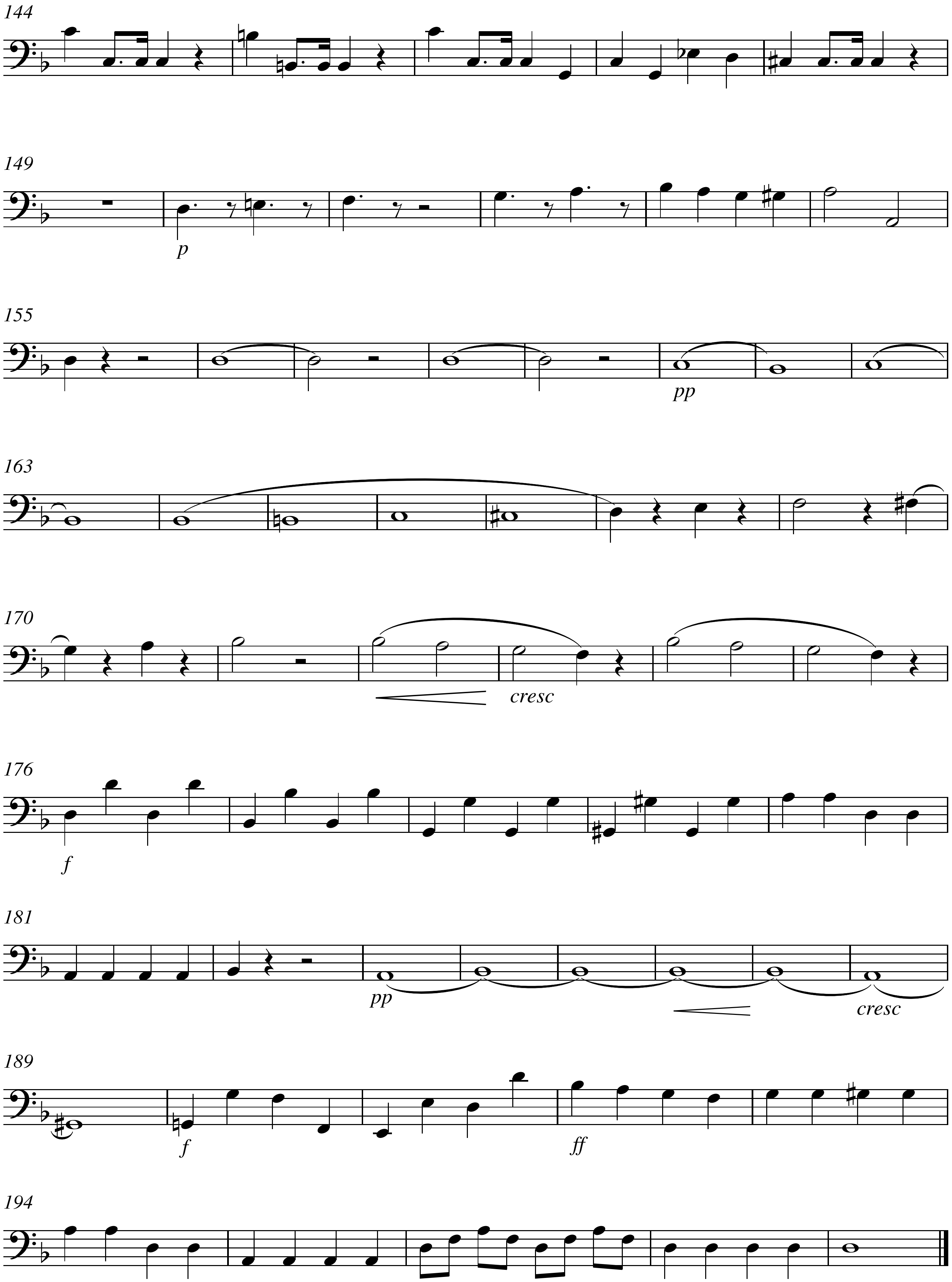
4 Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos



Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos

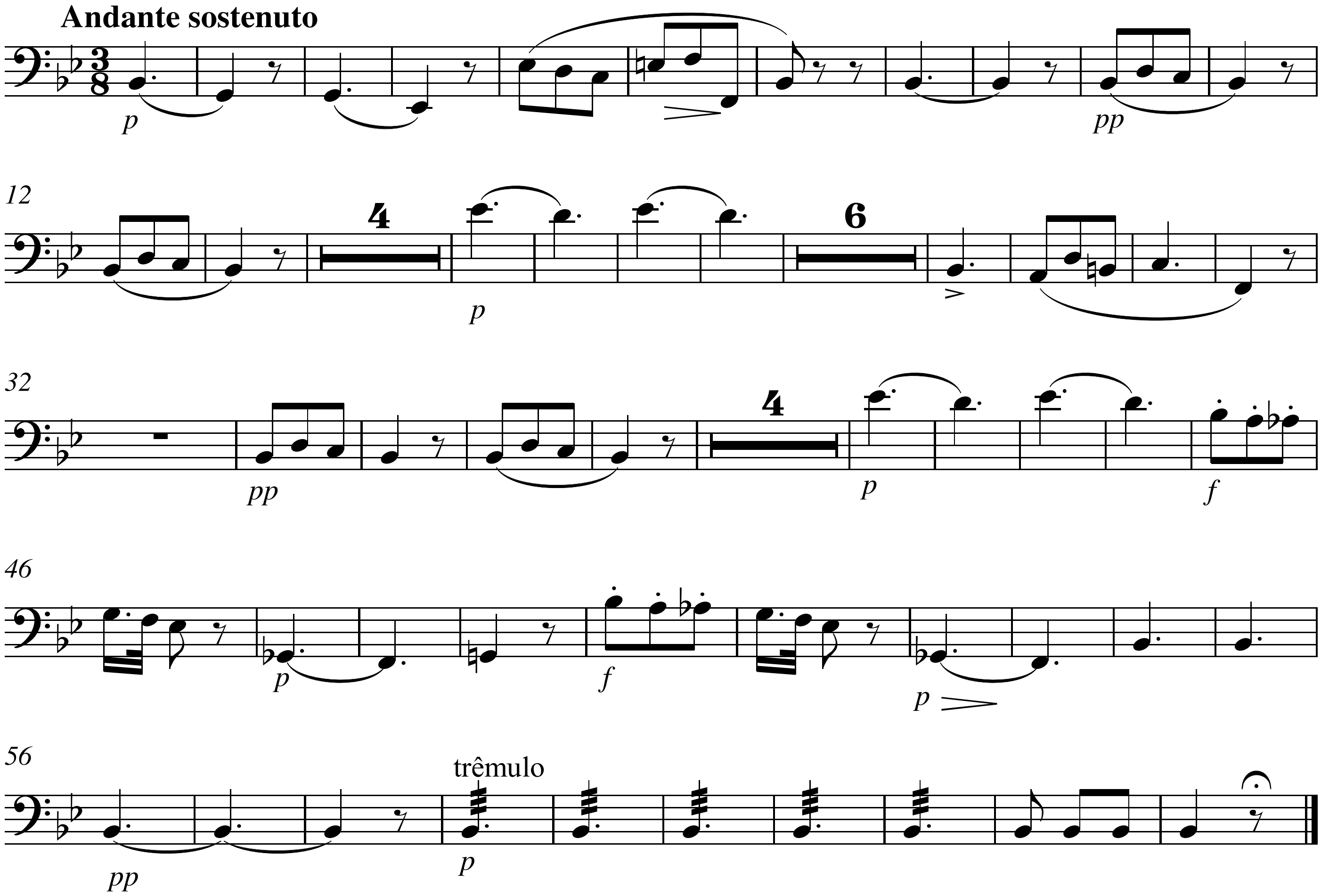


6 Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos

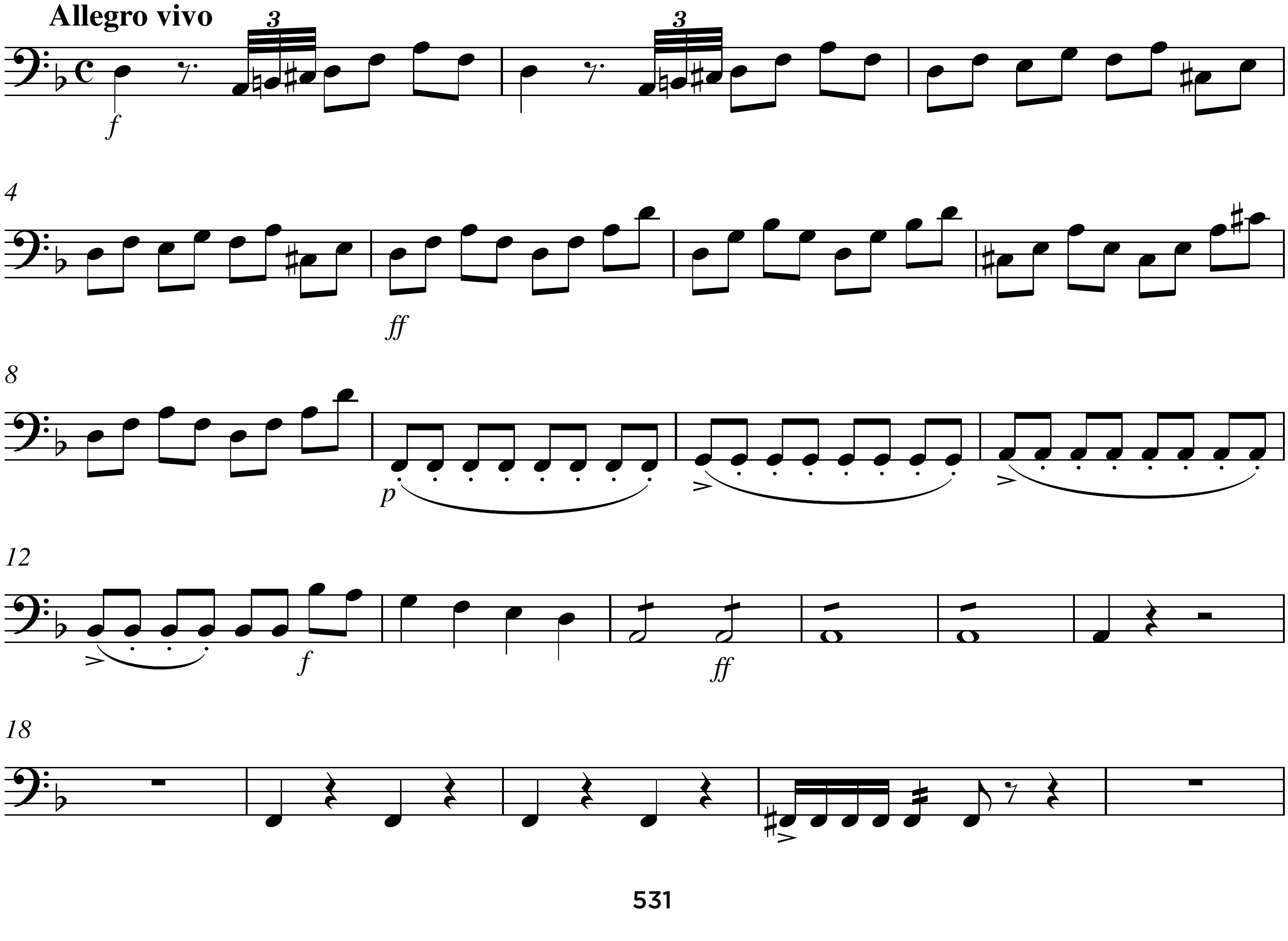


Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos 7

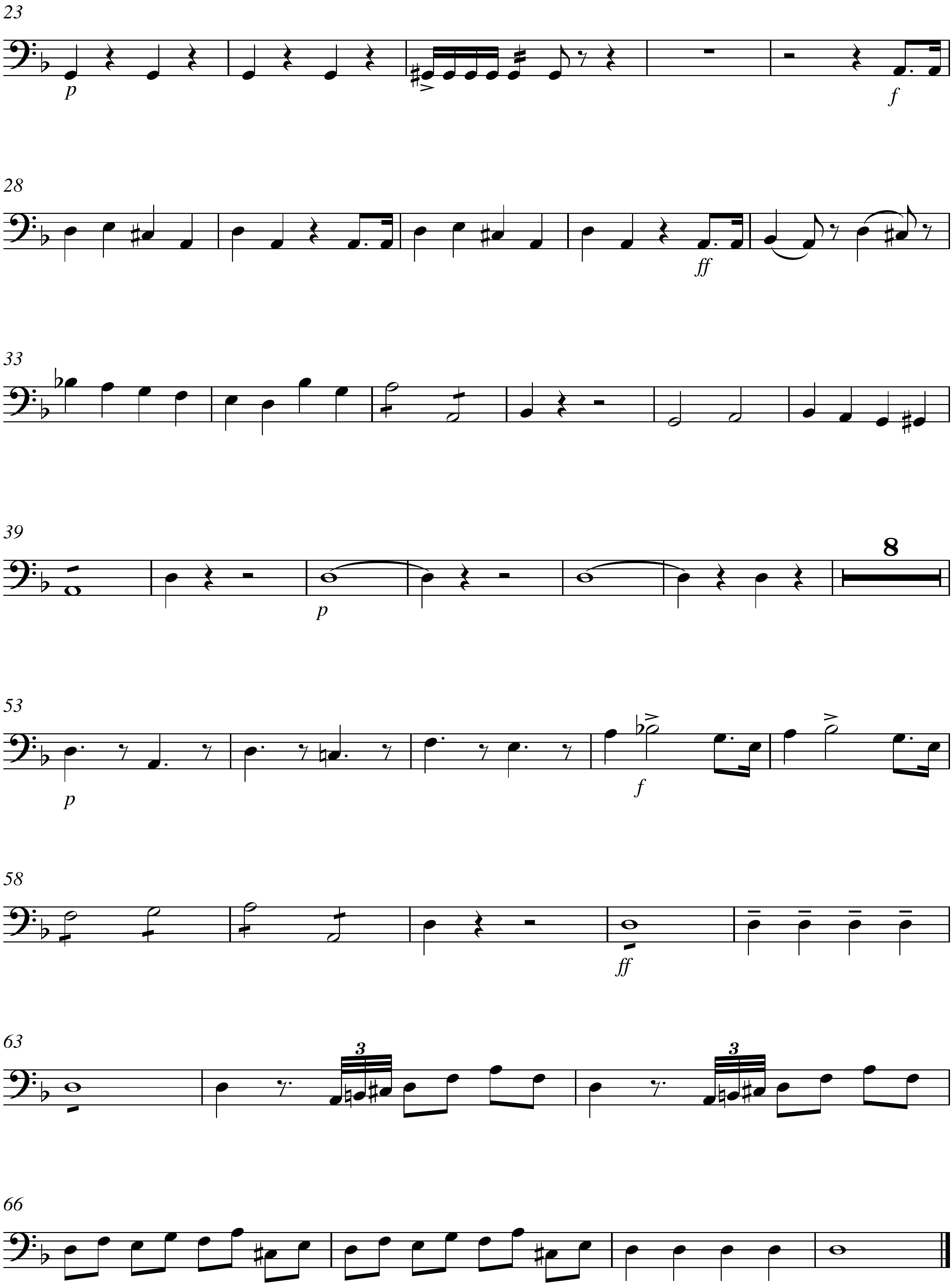
Ingemisco - Solo de Soprano



Inter Oves

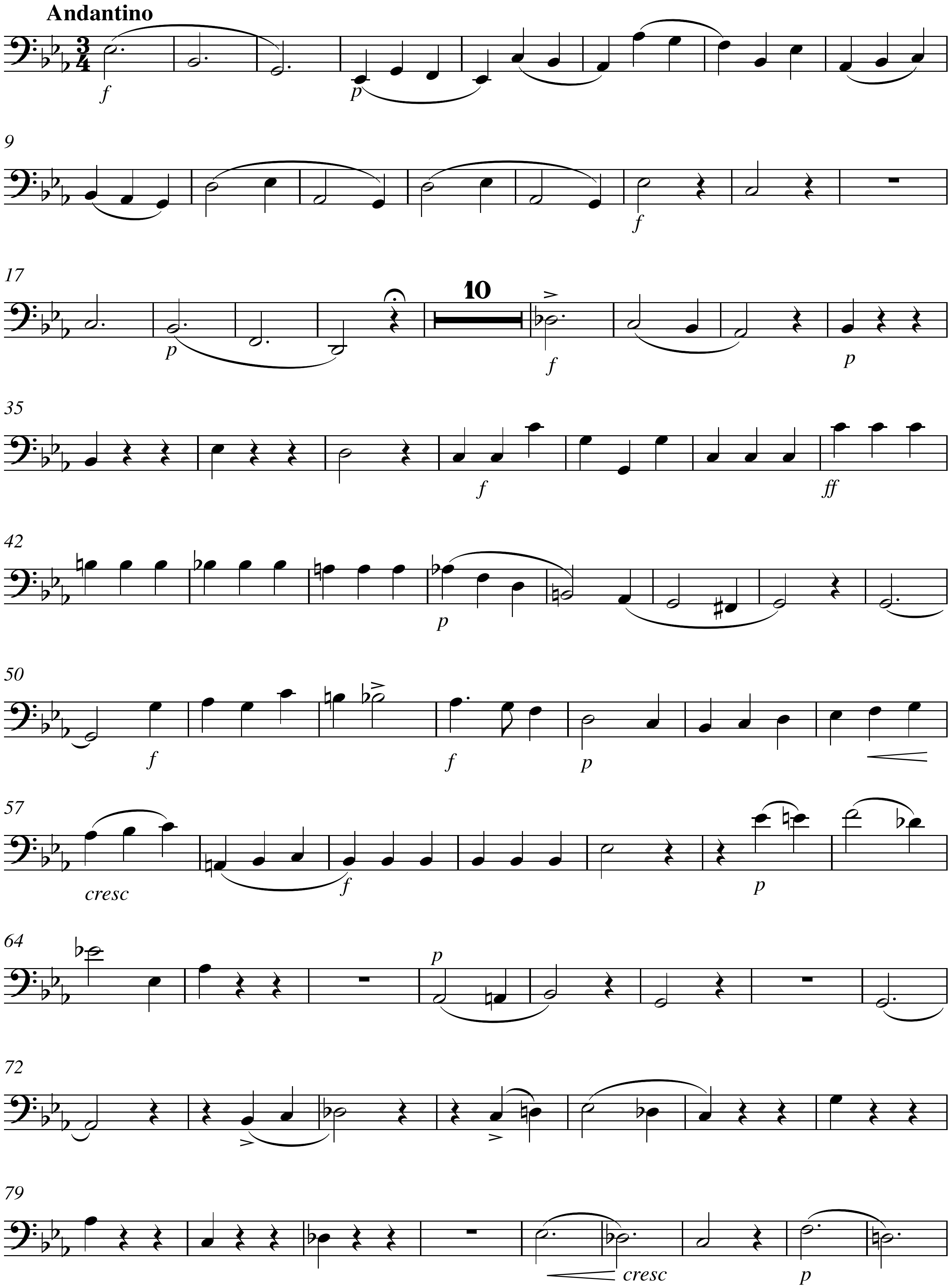


8 Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos

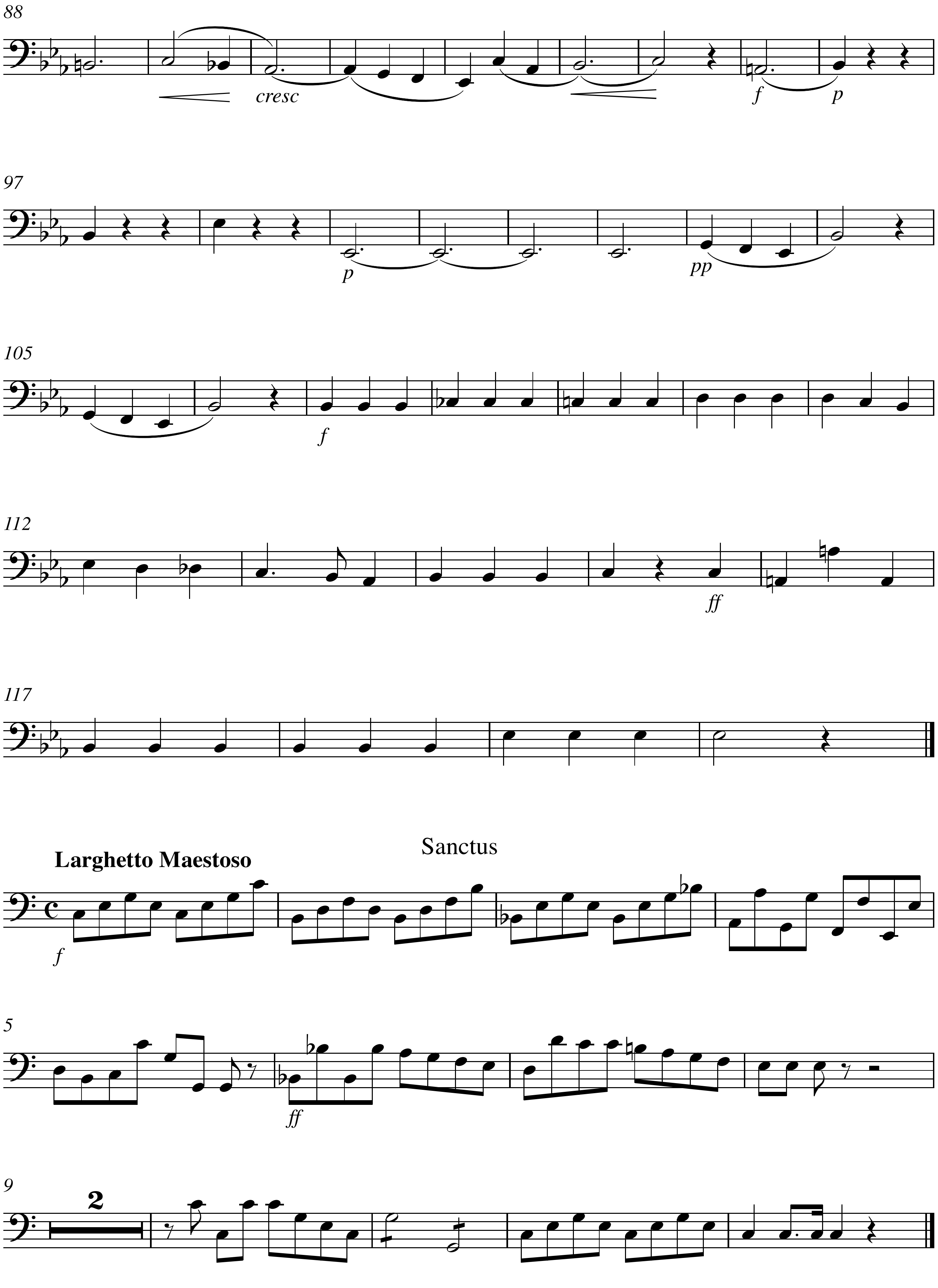


Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos

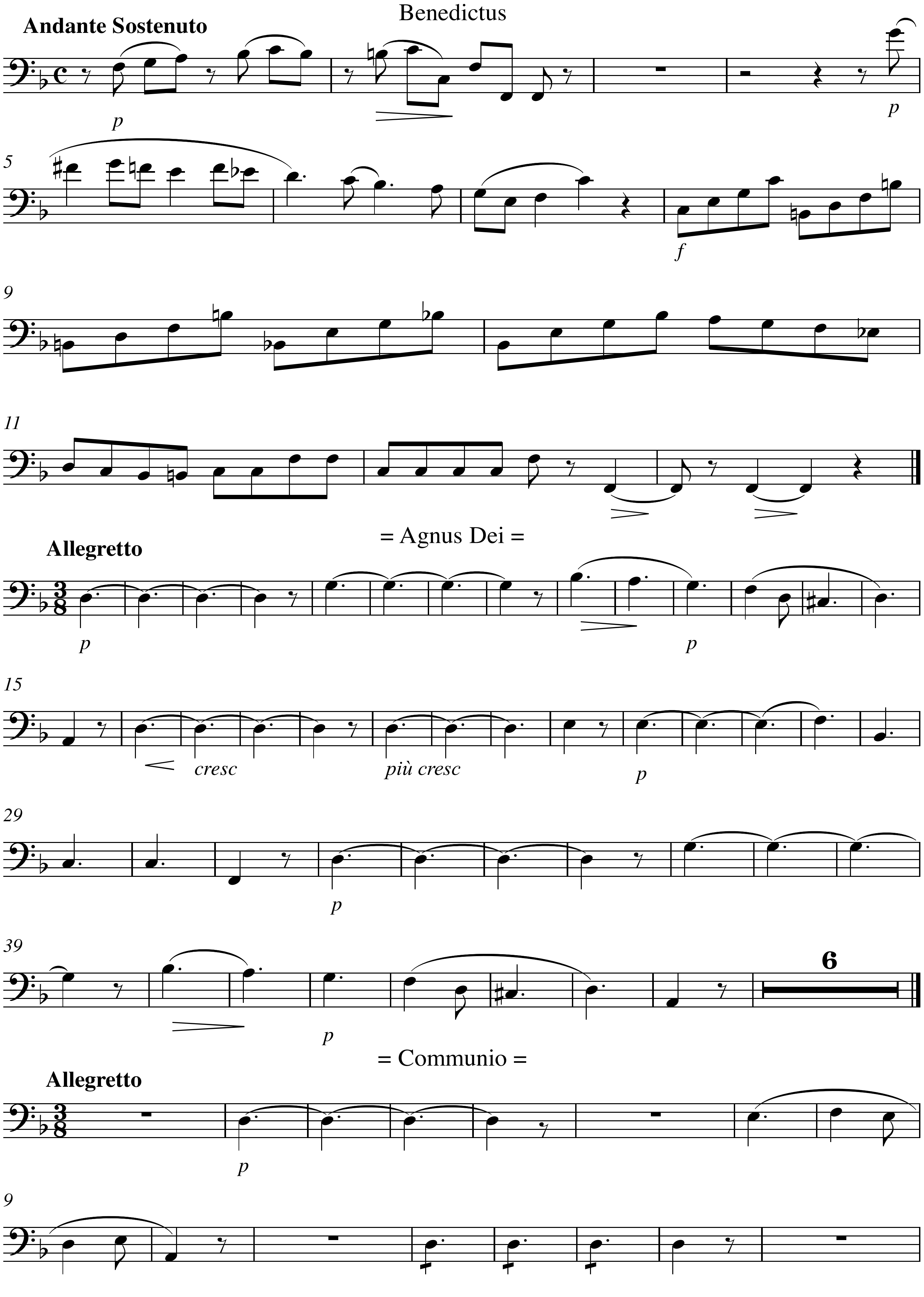
Offertorio



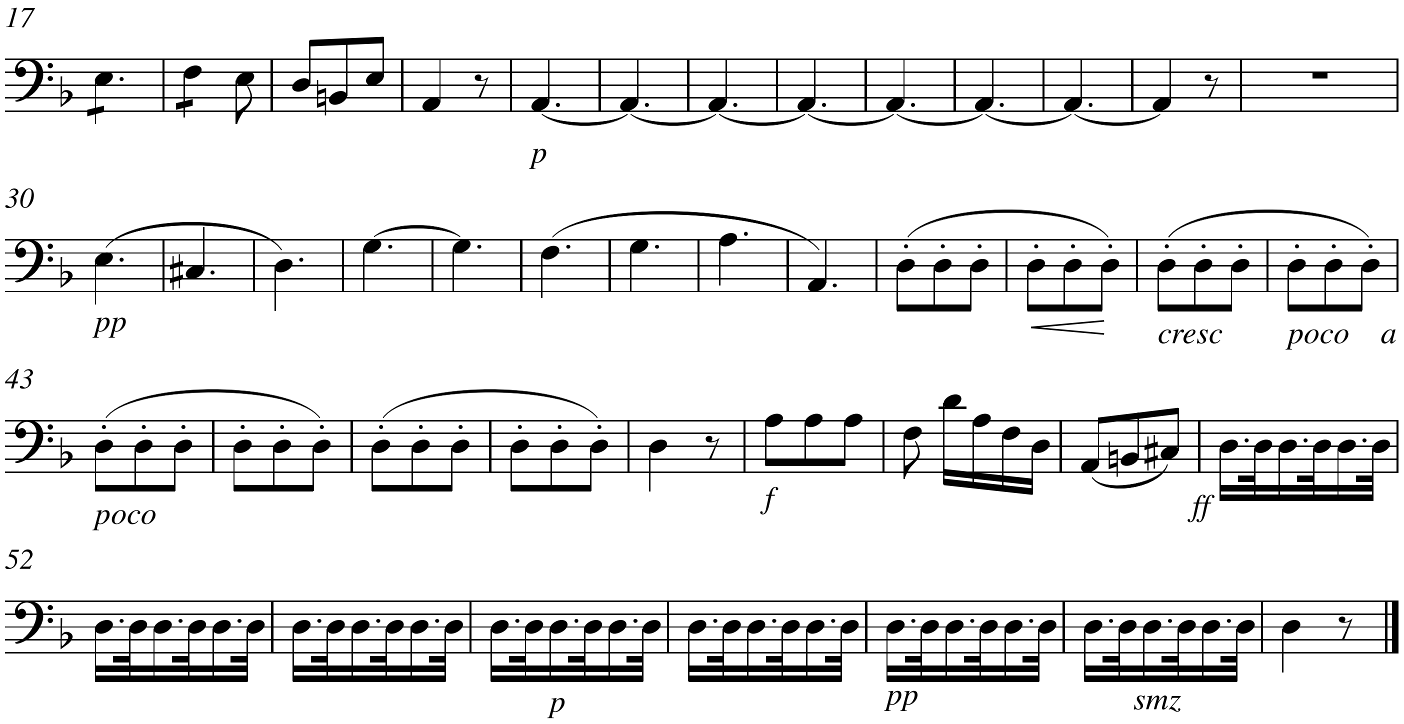
Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos



Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos 11



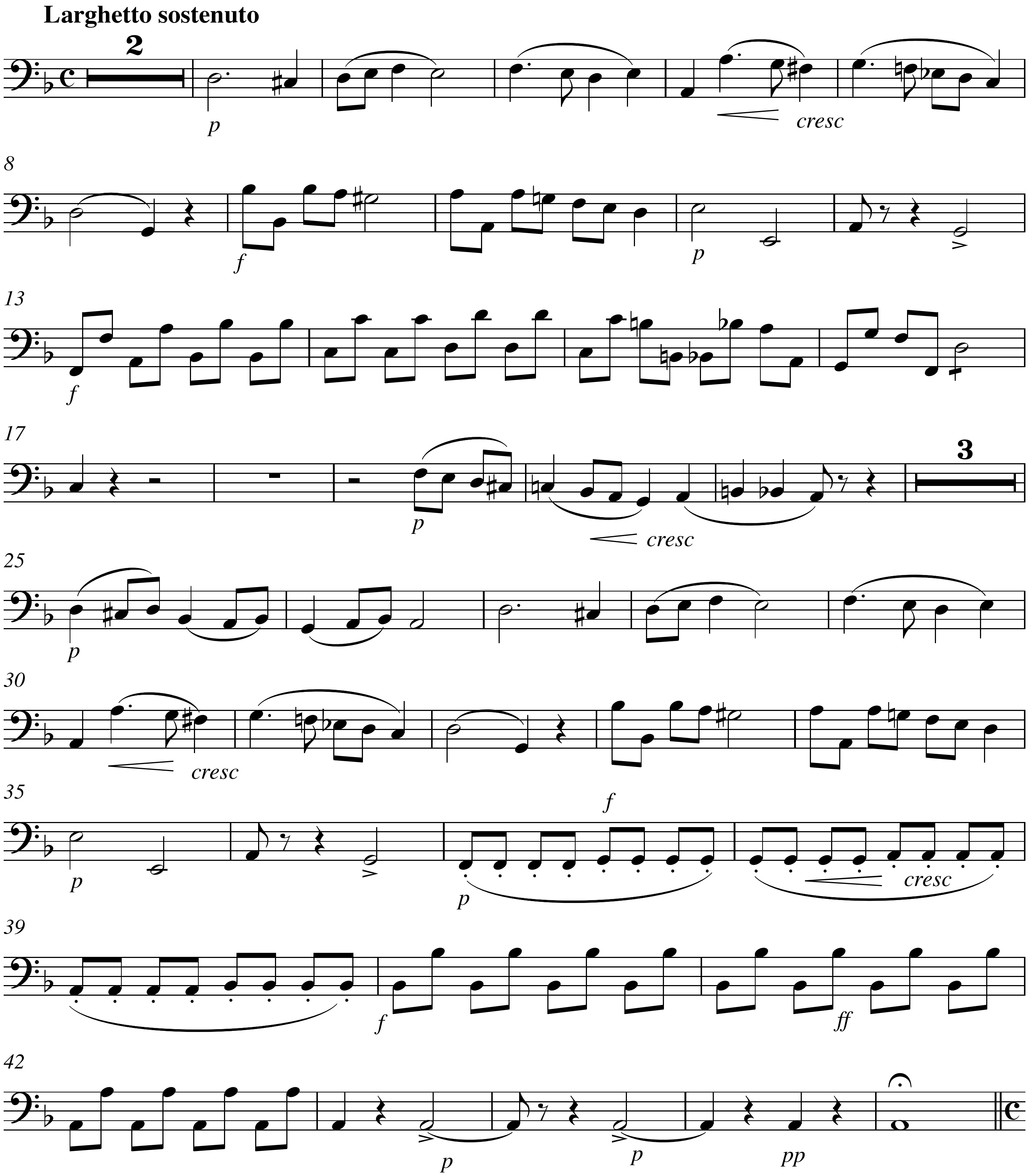
12 Missa dos Defuntos - José Mauricio Nunes Garcia - Violoncelos



Missa dos Defuntos

Contrabaixos

José Mauricio Nunes Garcia



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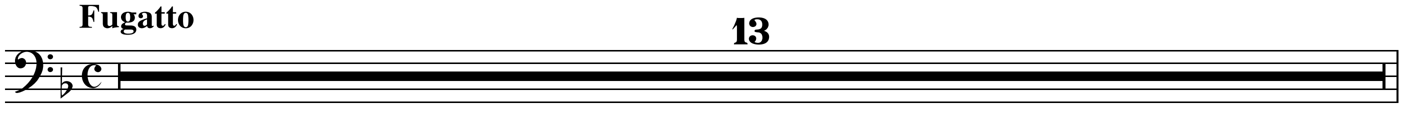
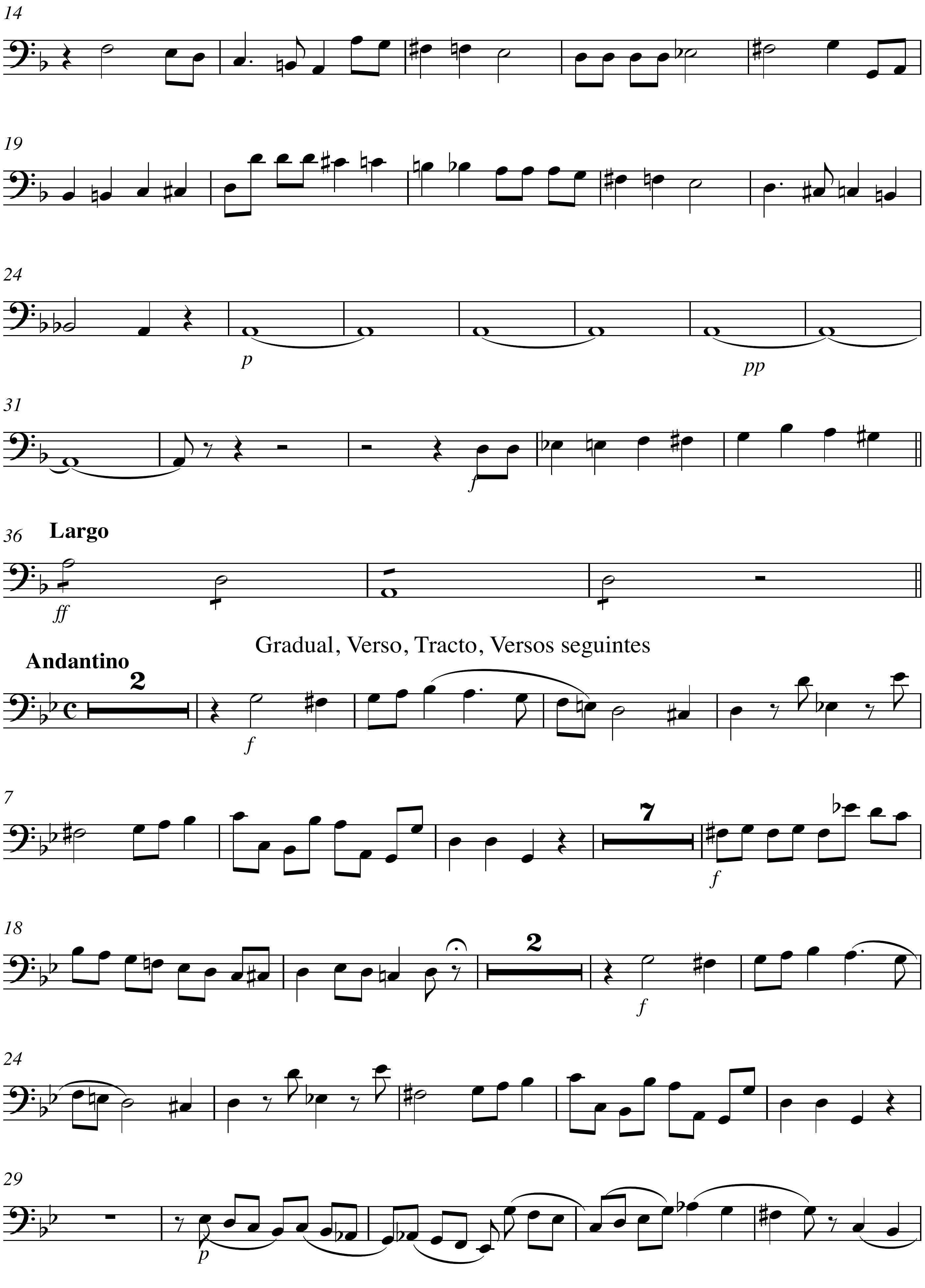
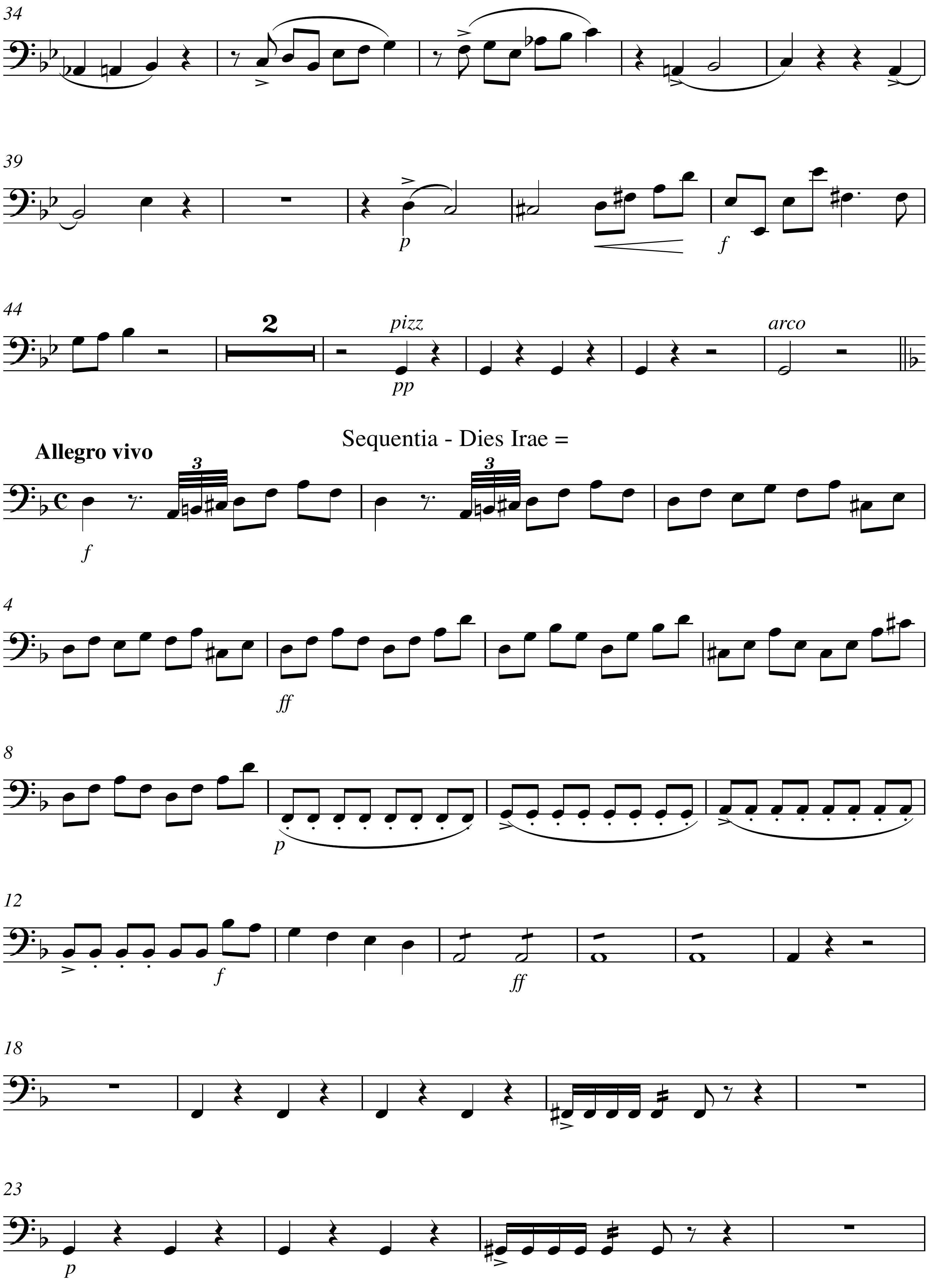


Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos




34
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Sequentia - Dies Irae =
Allegro vivo
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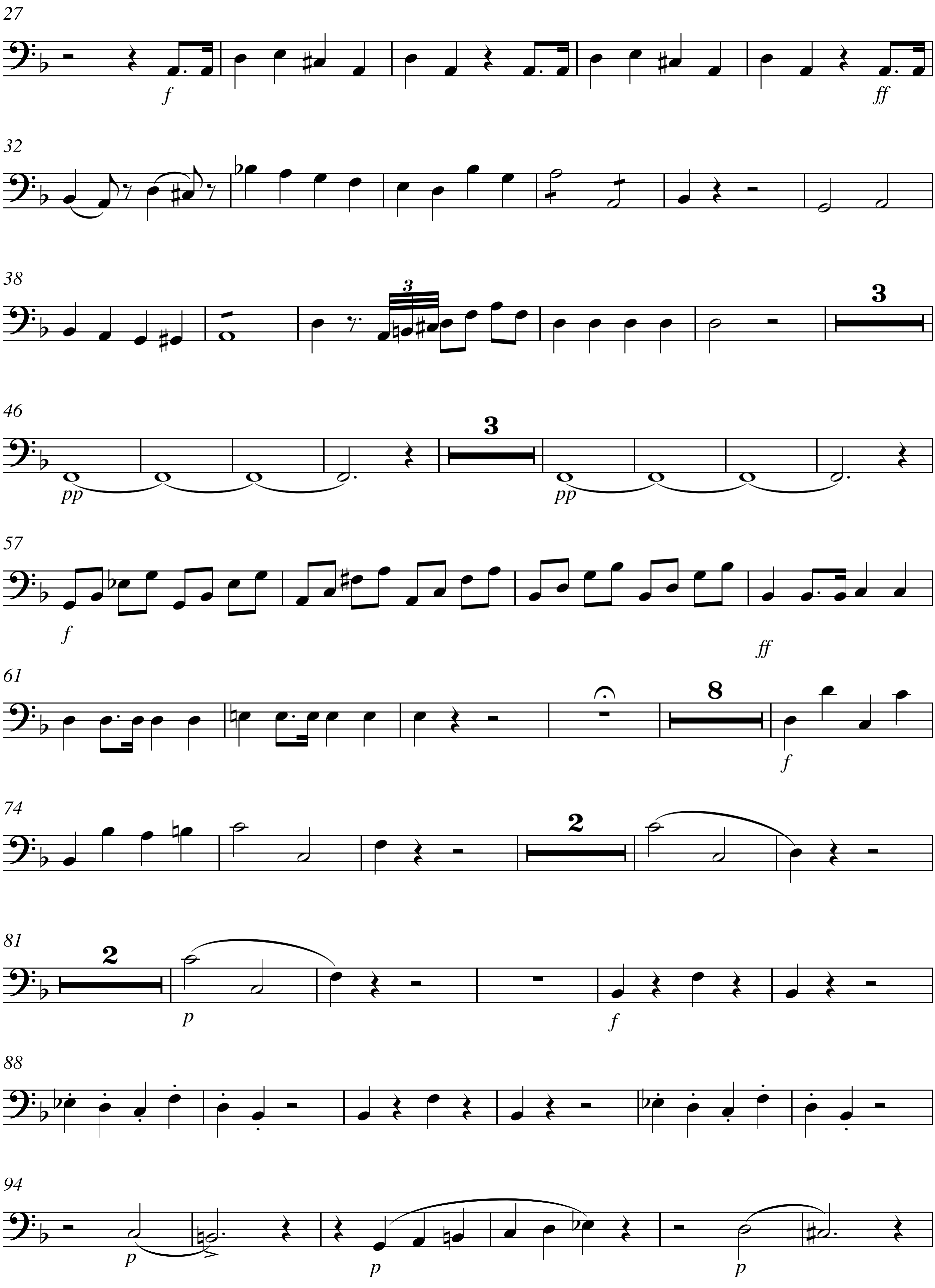
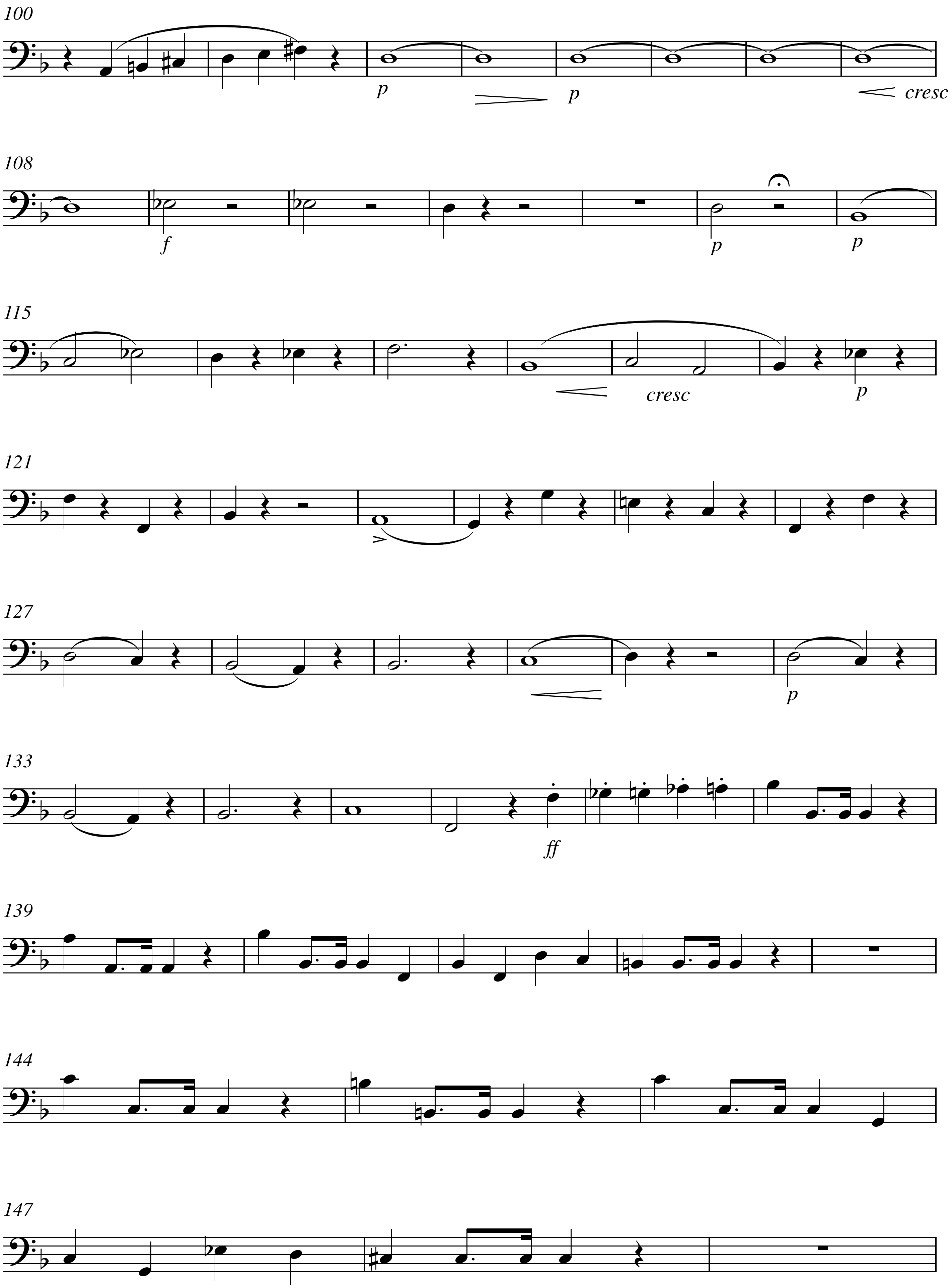
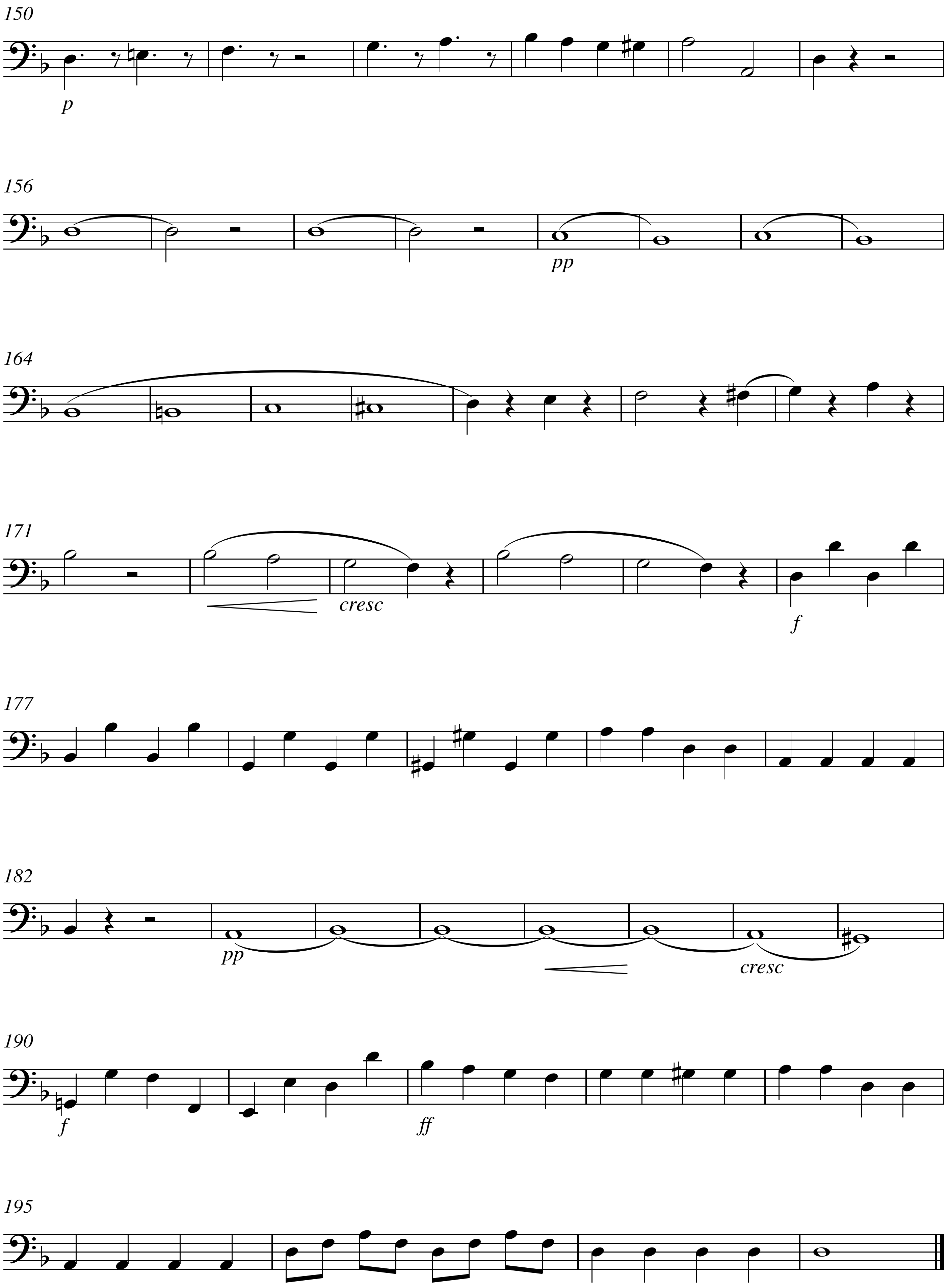
Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos



Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos 5



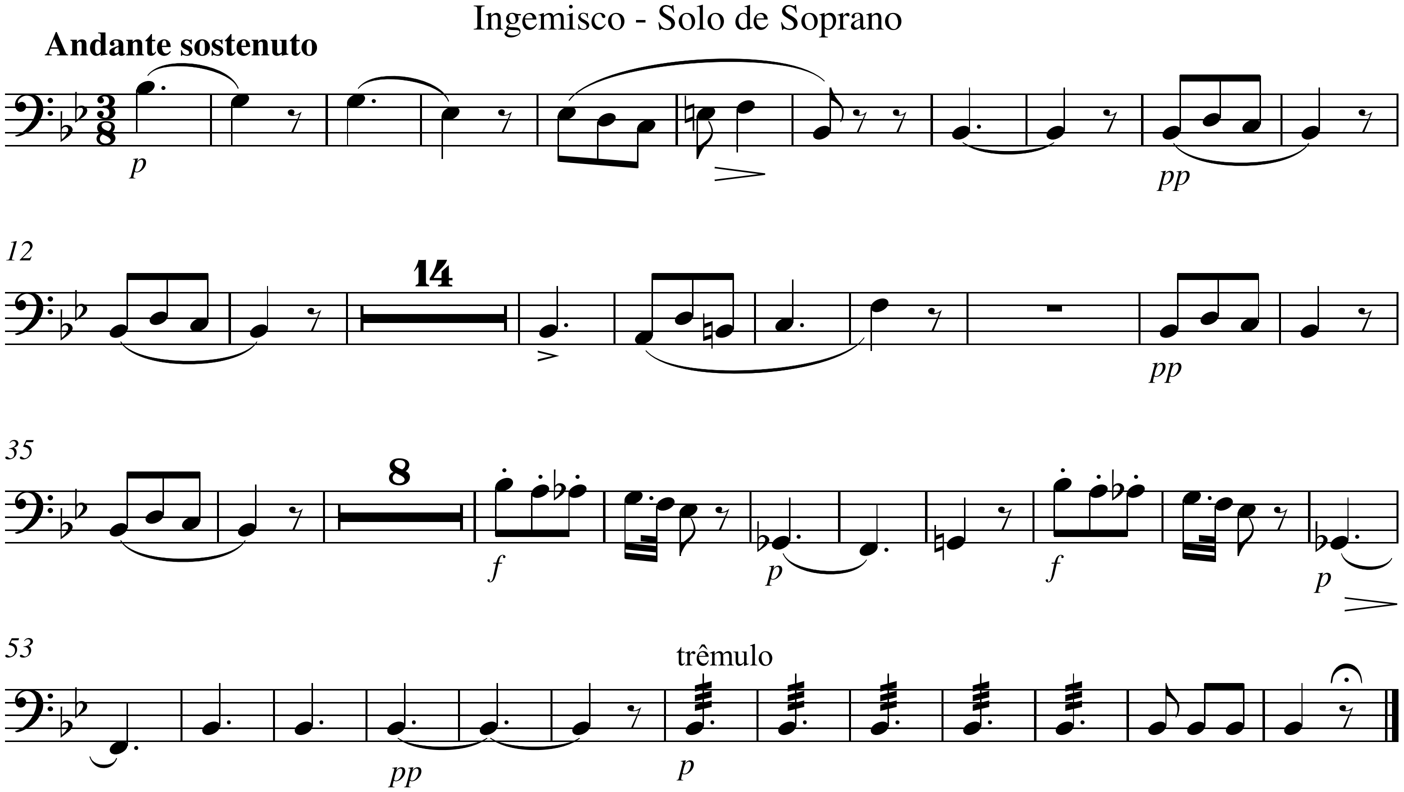
6 Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos



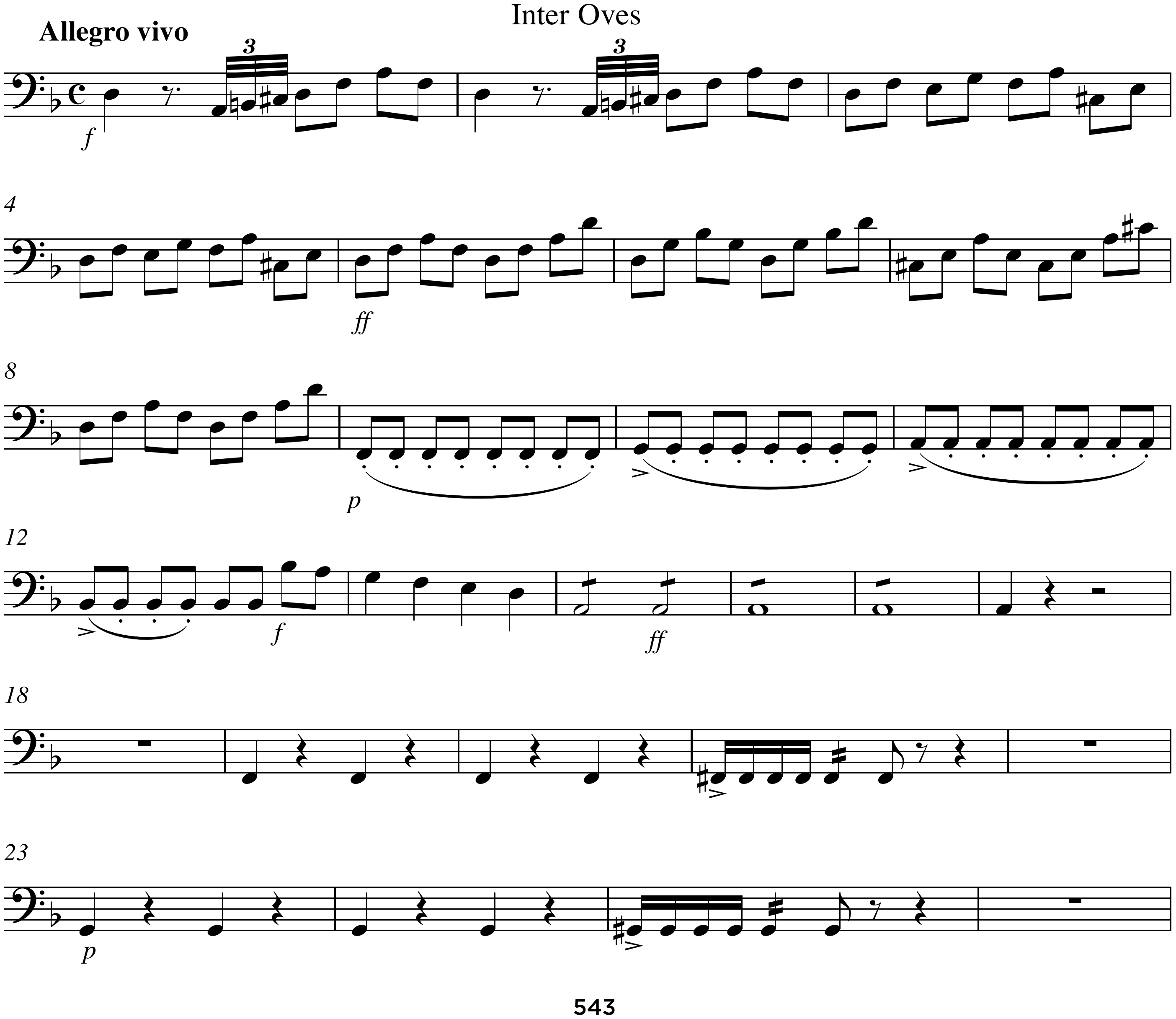
Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos

7

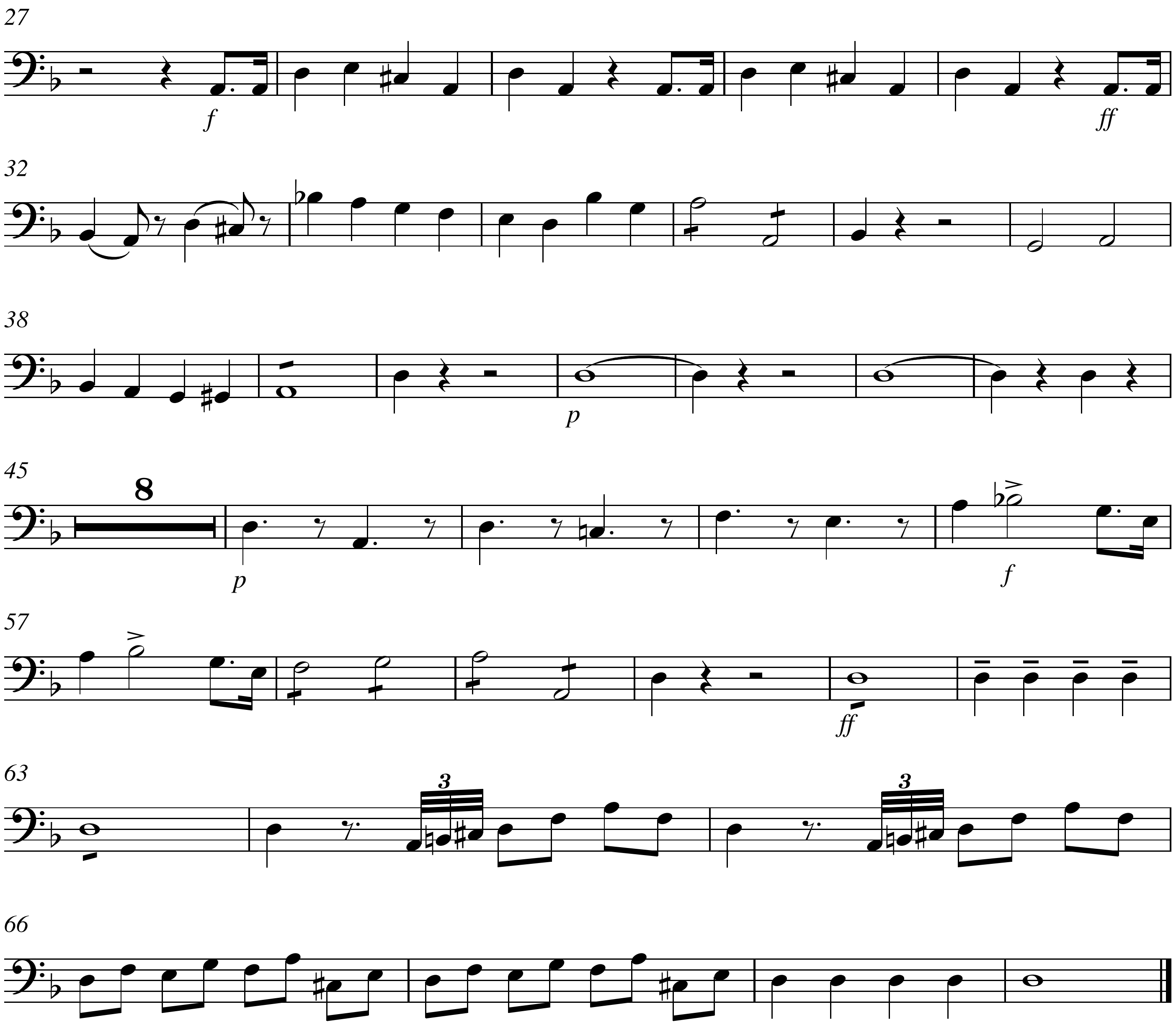
Ingemisco - Solo de Soprano



Inter Oves

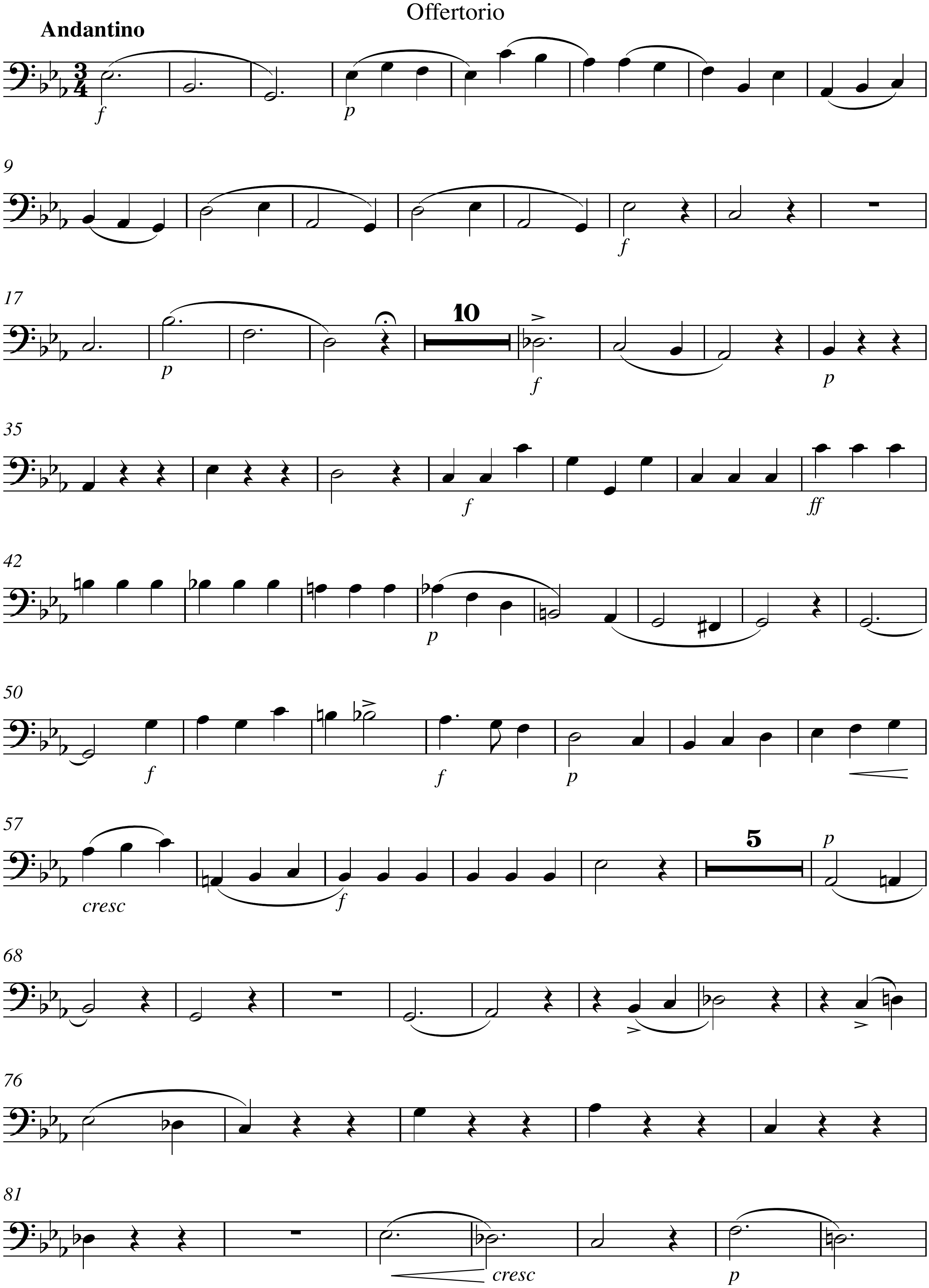


Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos

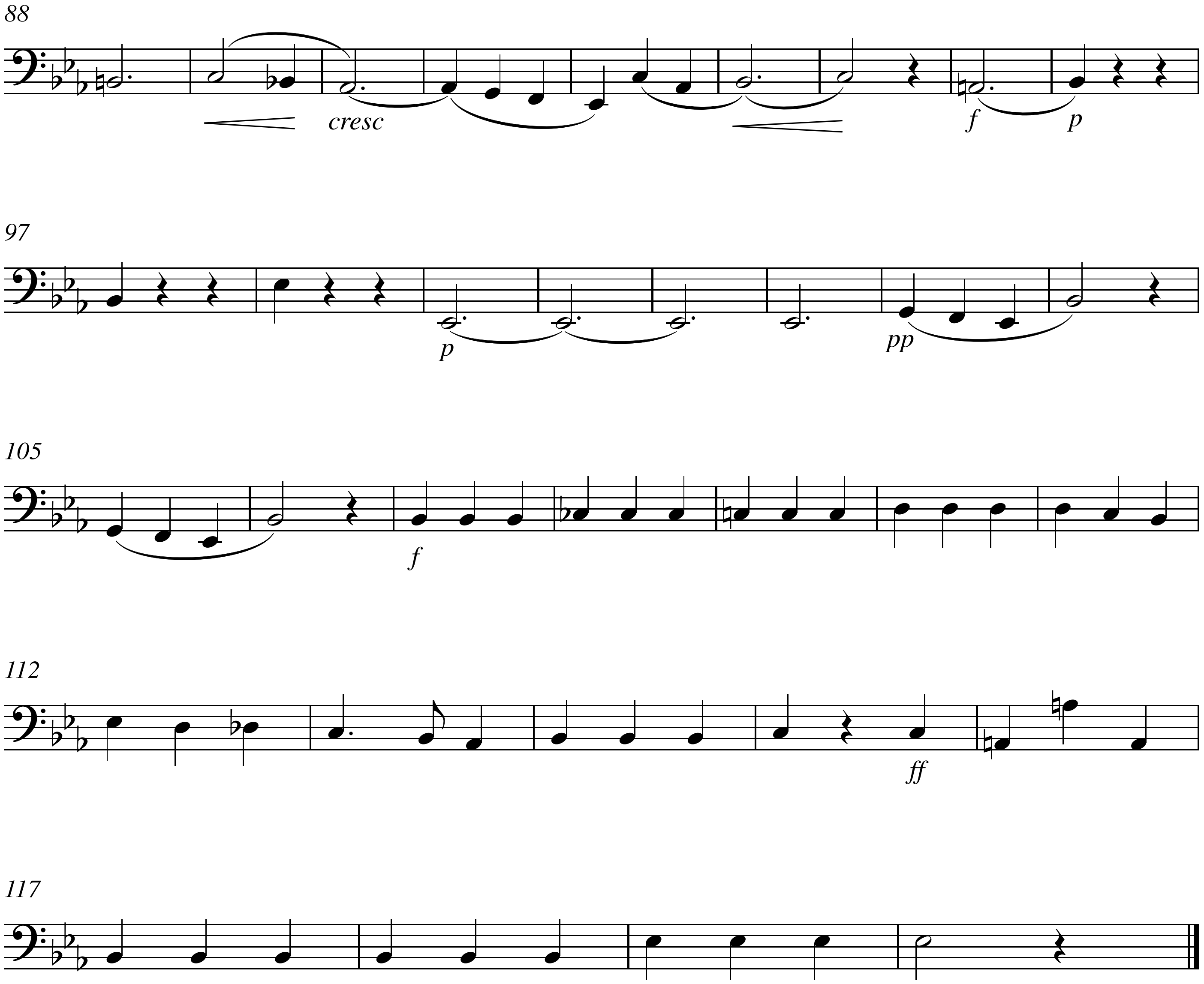


Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos

Offertorio

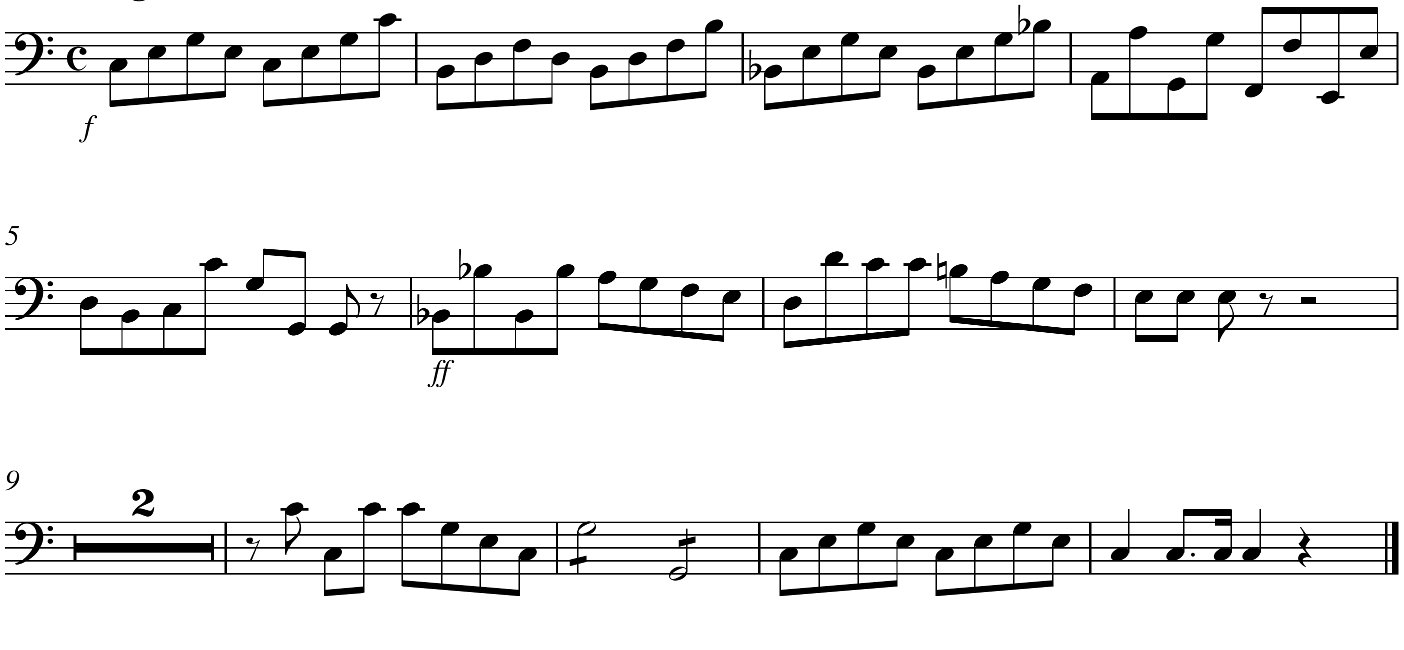


Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos



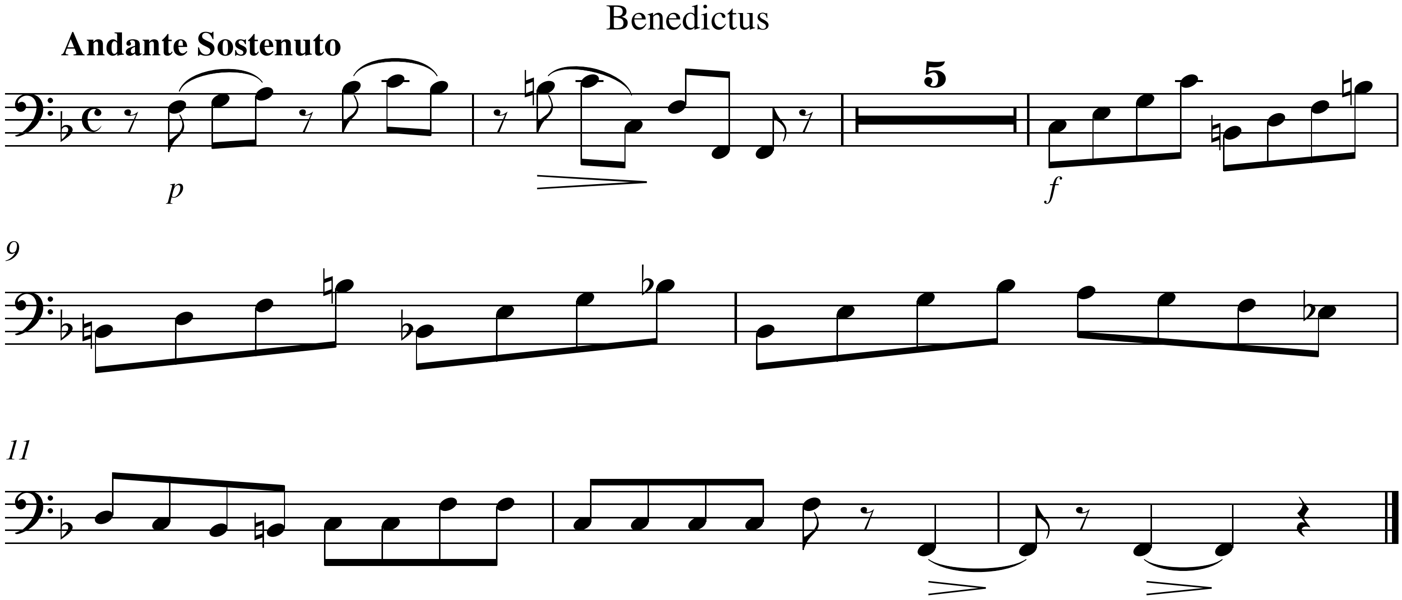
Sanctus

Larghetto Maestoso

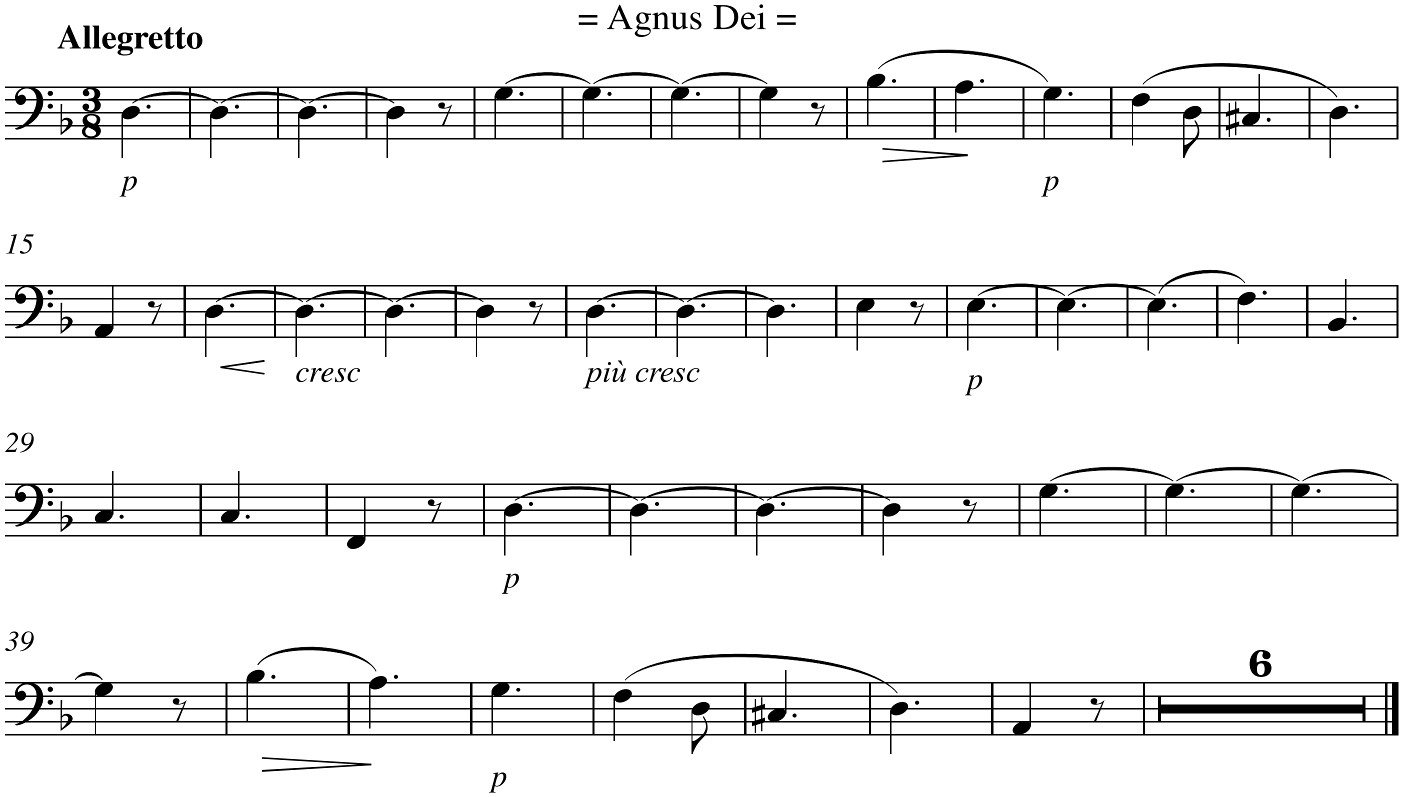


Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos

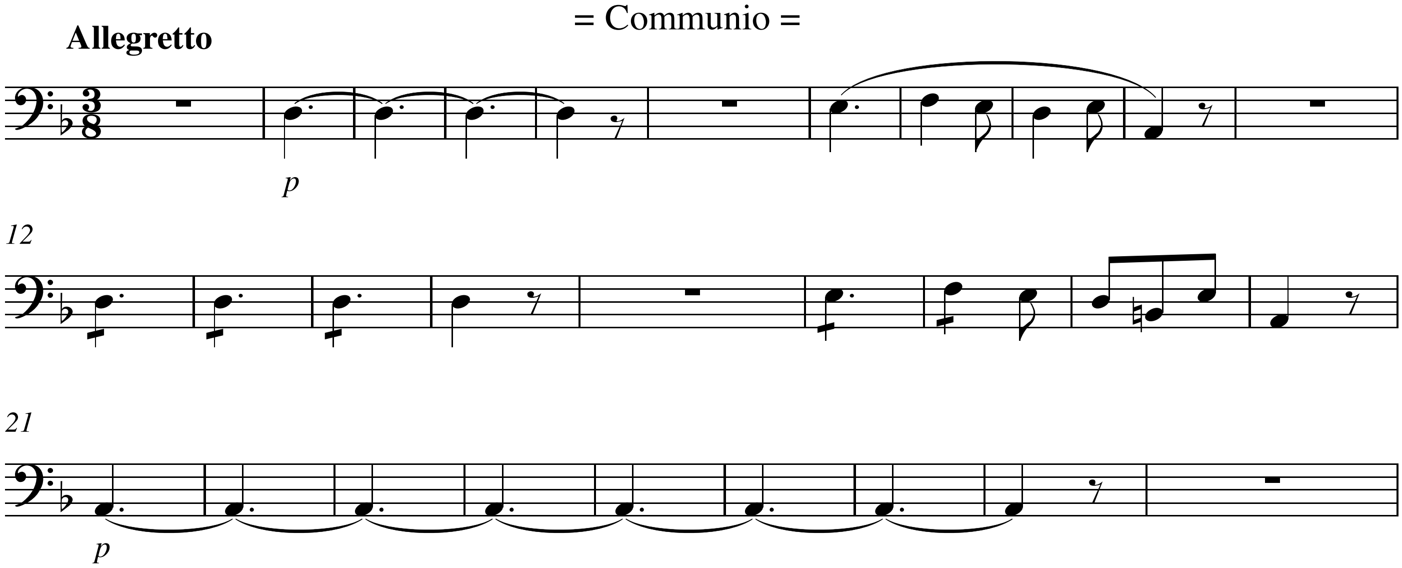
Benedictus



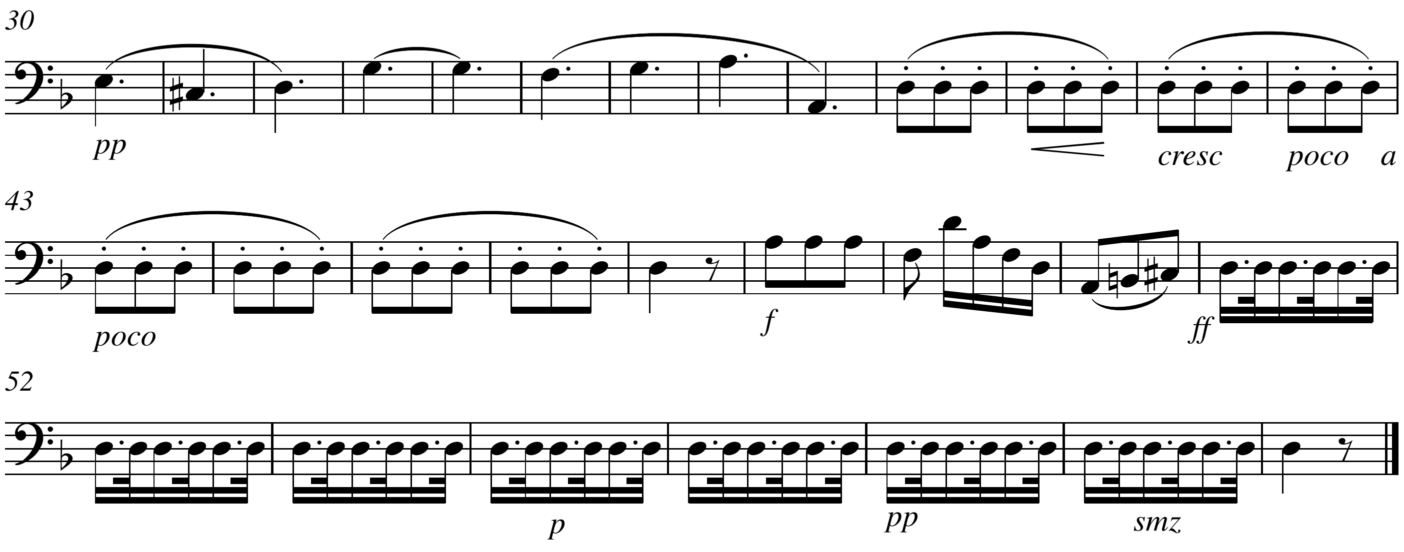
= Agnus Dei =



= Communio =



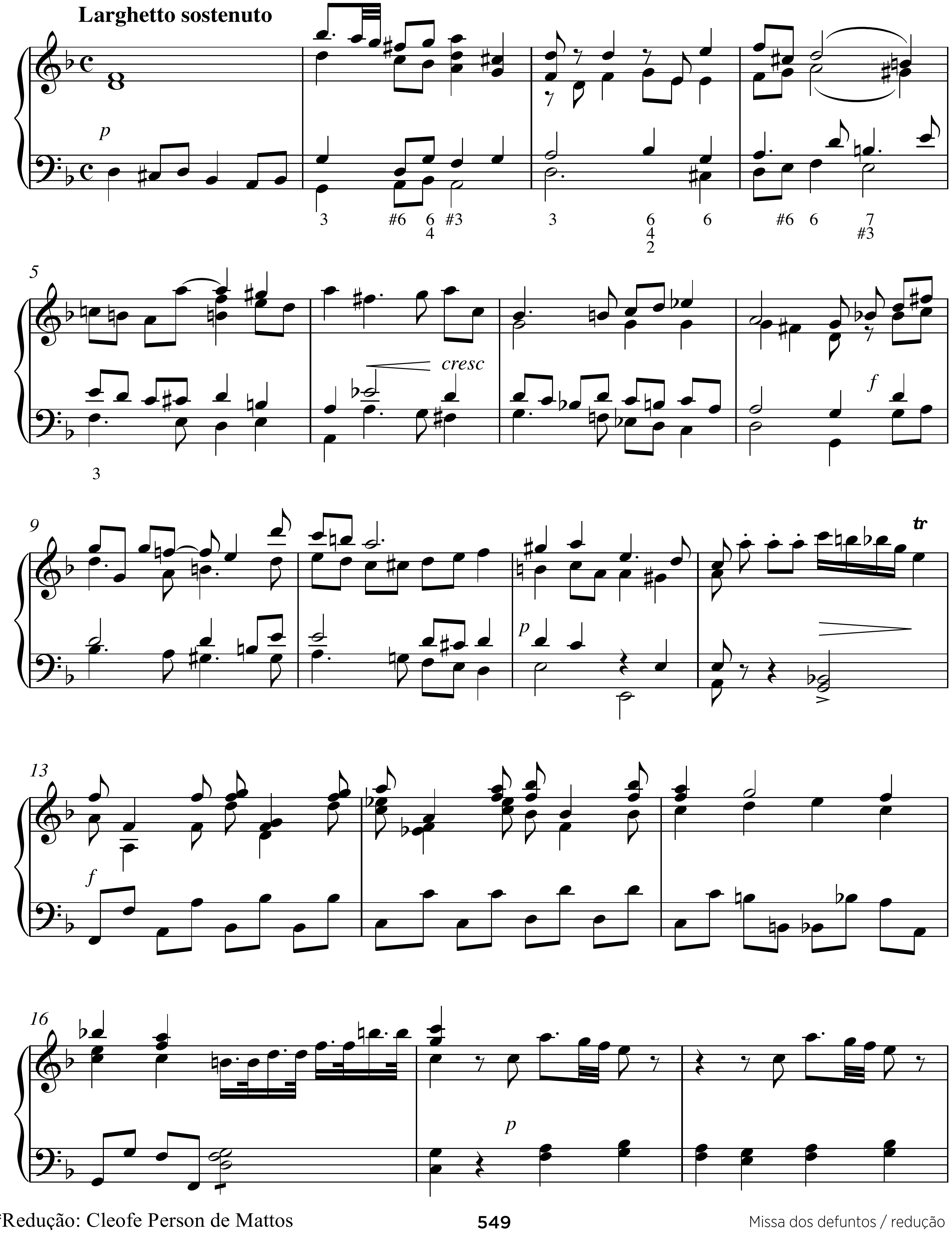
12 Missa dos Defuntos - José Mauricio Nunes Garcia - Contrabaixos



Missa dos Defuntos

Redução*

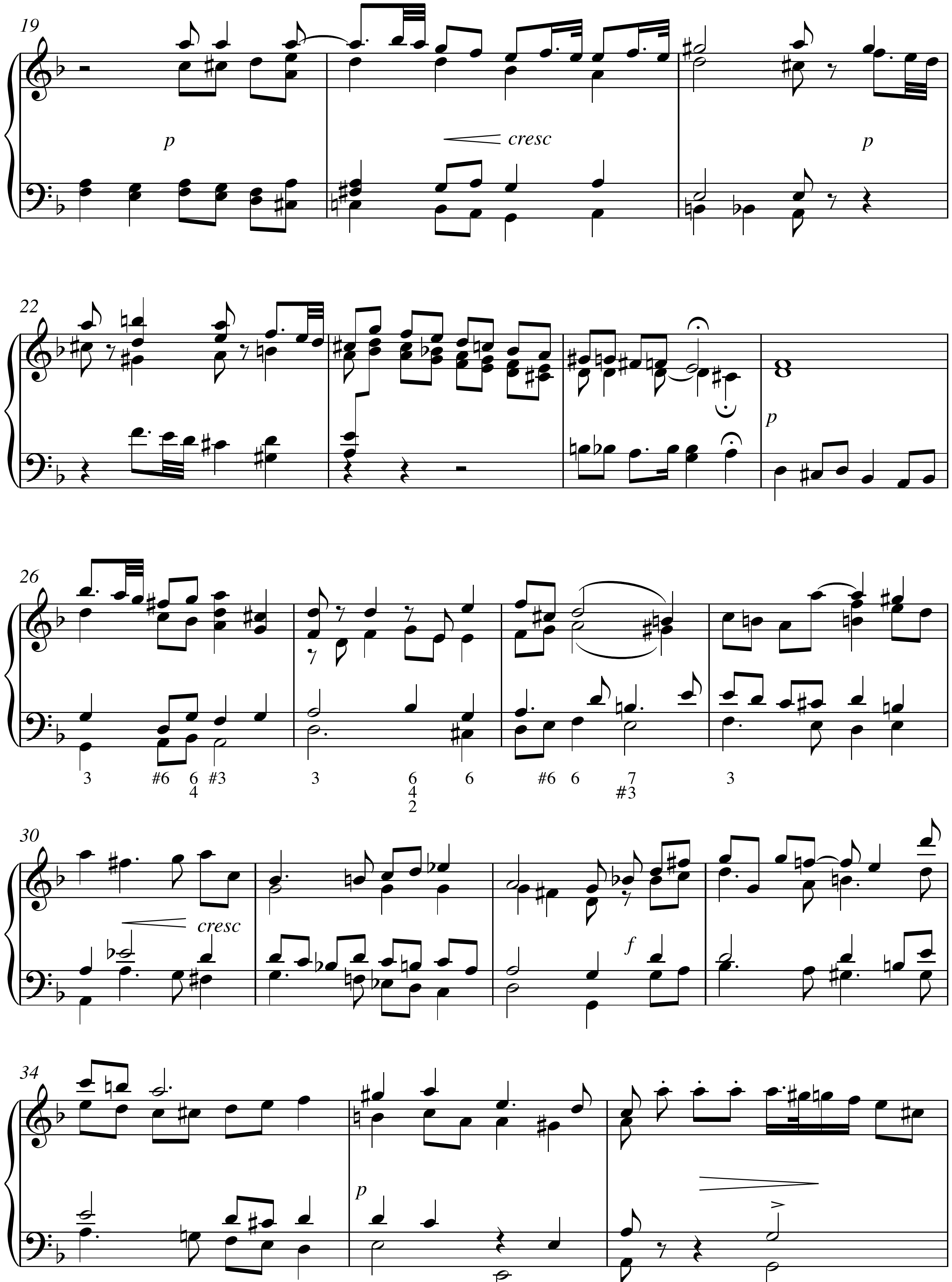
José Mauricio Nunes Garcia

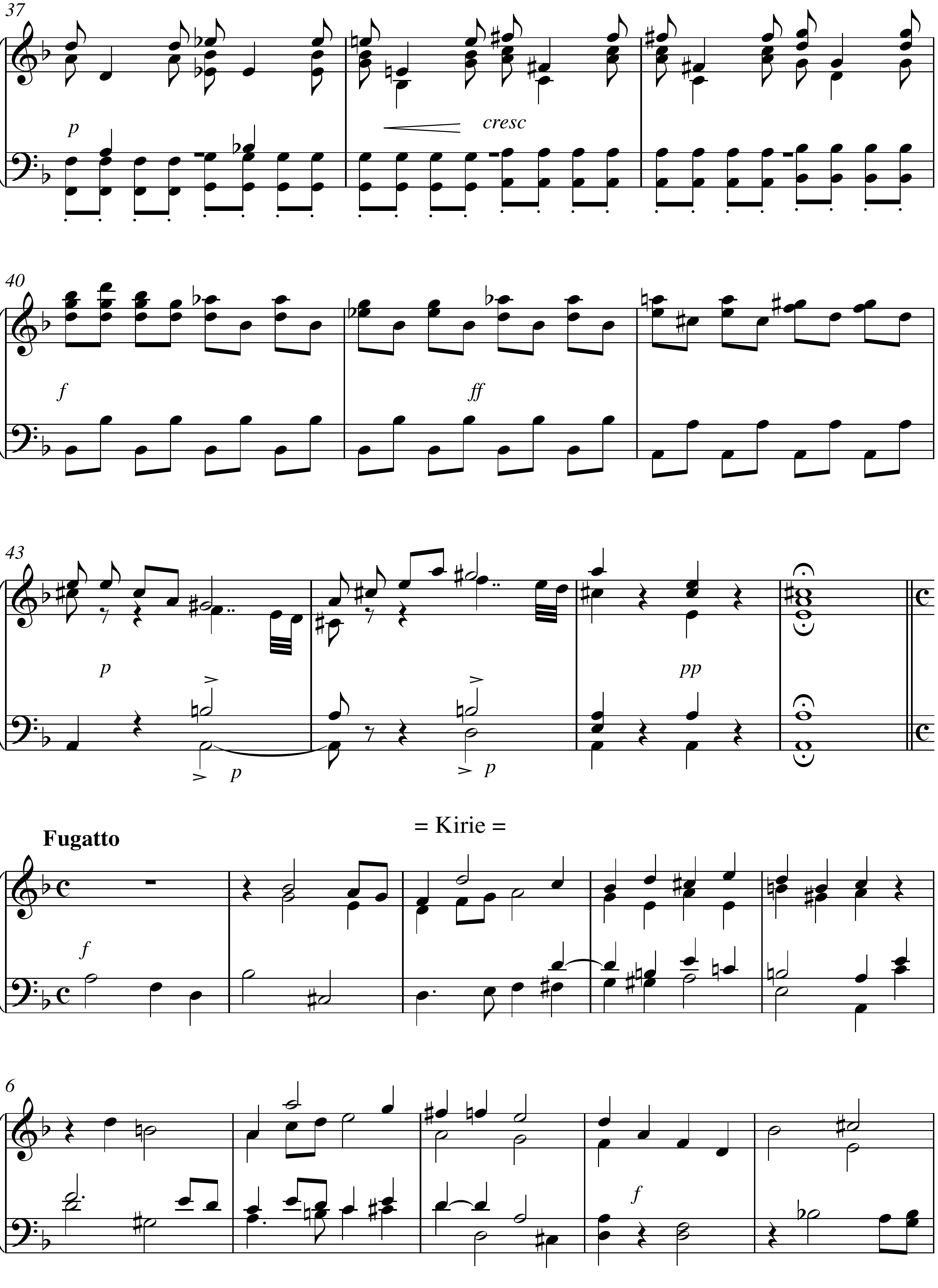


V.S.

*Redução: Cleofe Person de Mattos

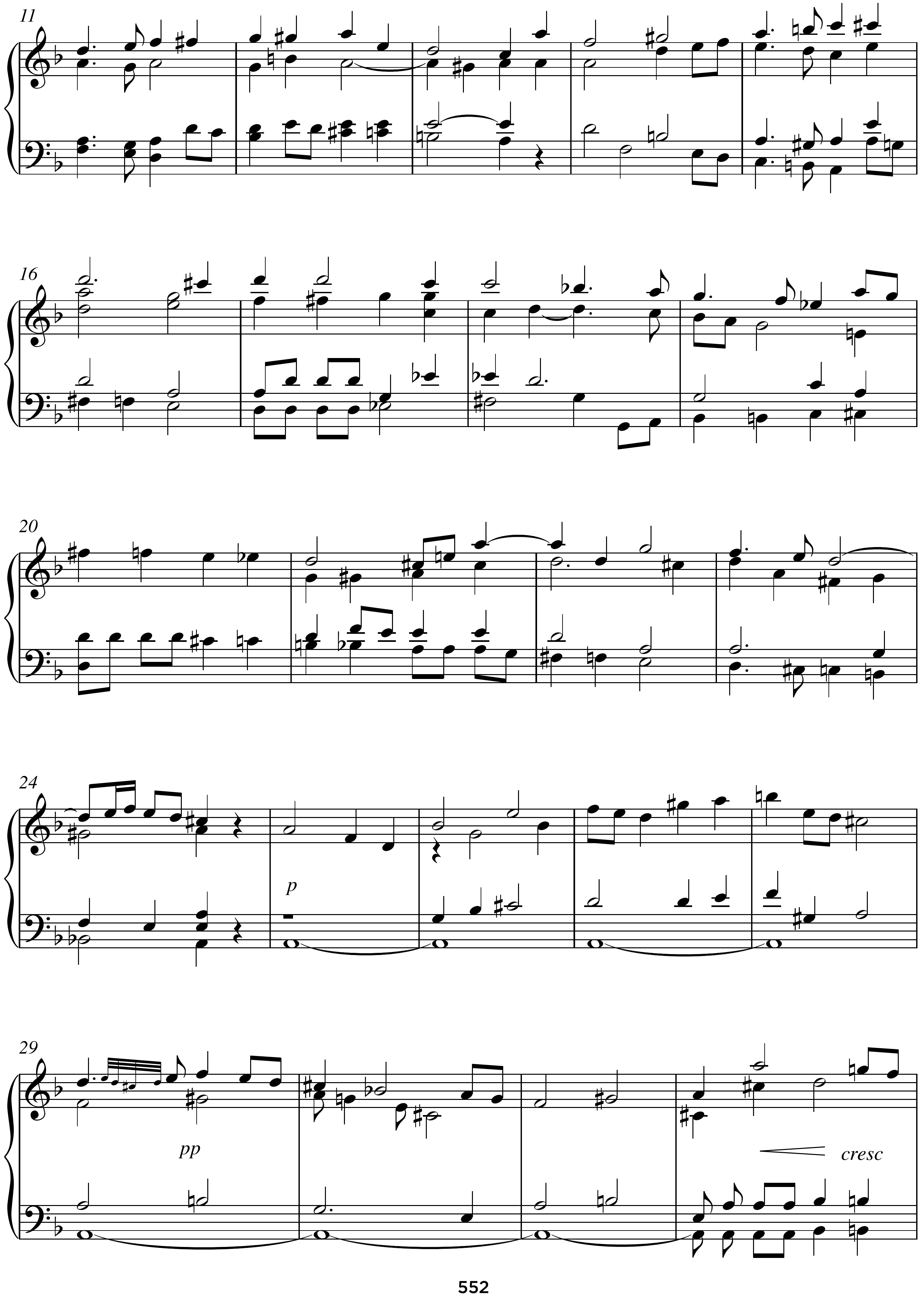
Missa dos Defuntos - José Mauricio Nunes Garcia - Redução

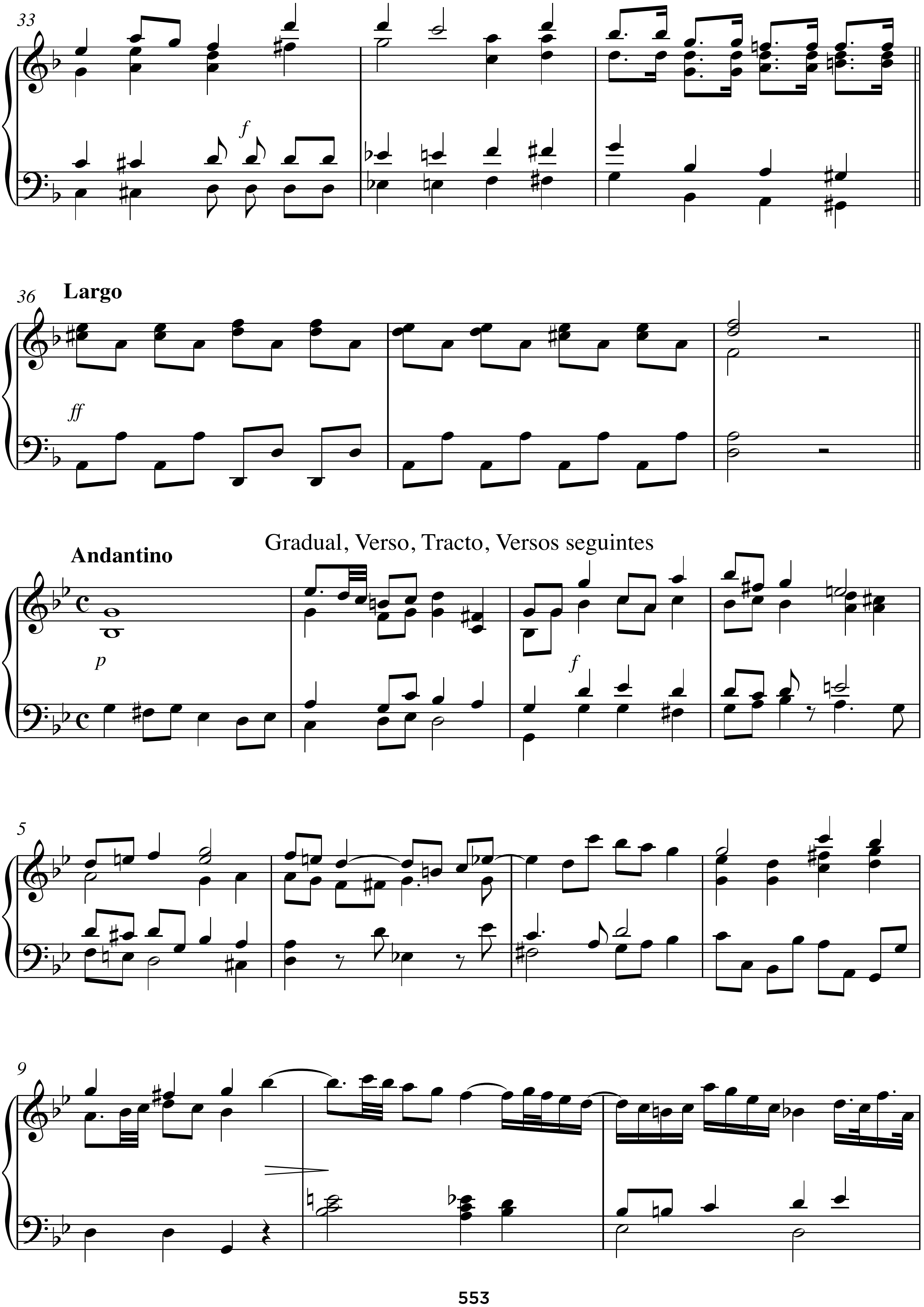




V.S.

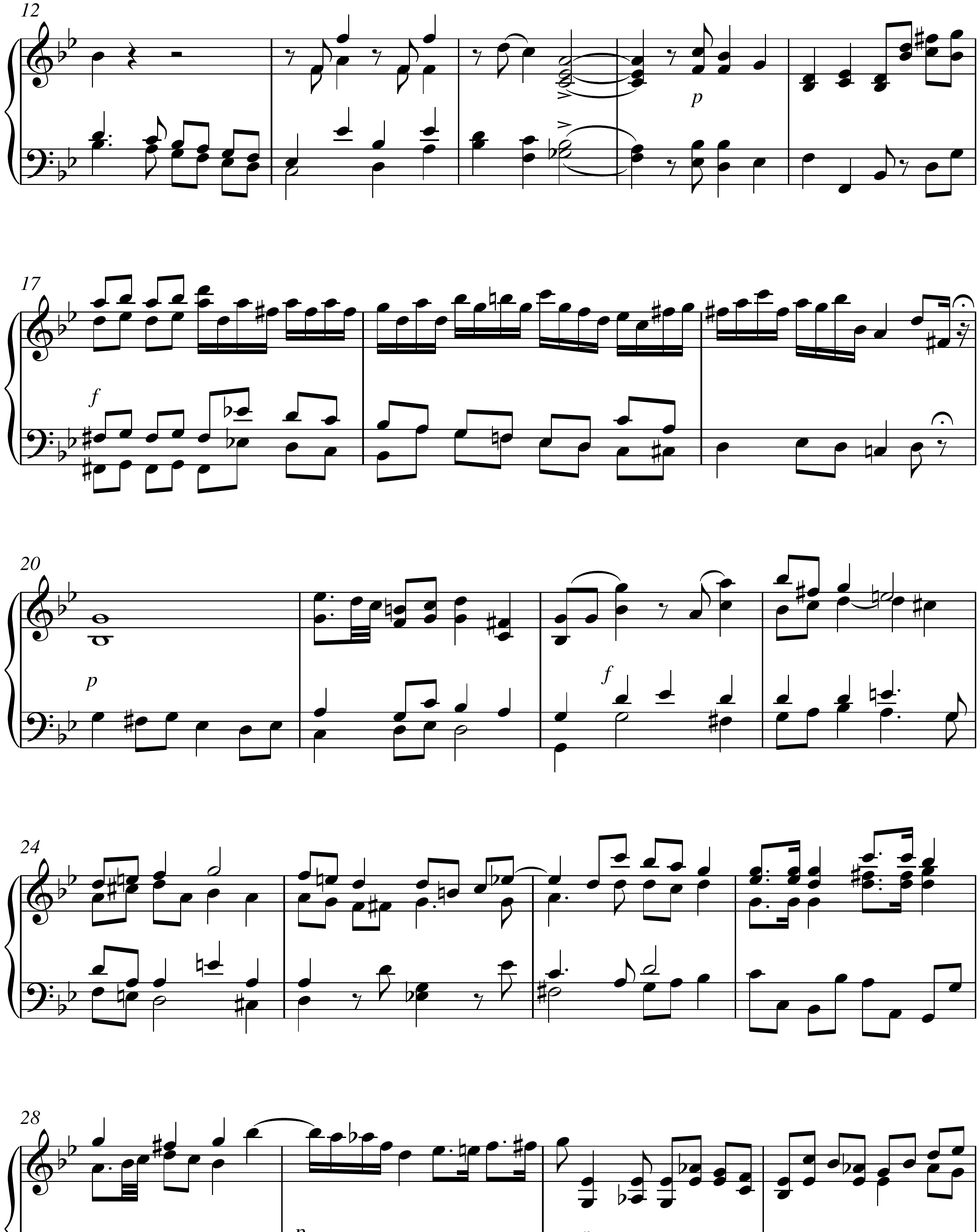
Missa dos Defuntos - José Mauricio Nunes Garcia - Redução



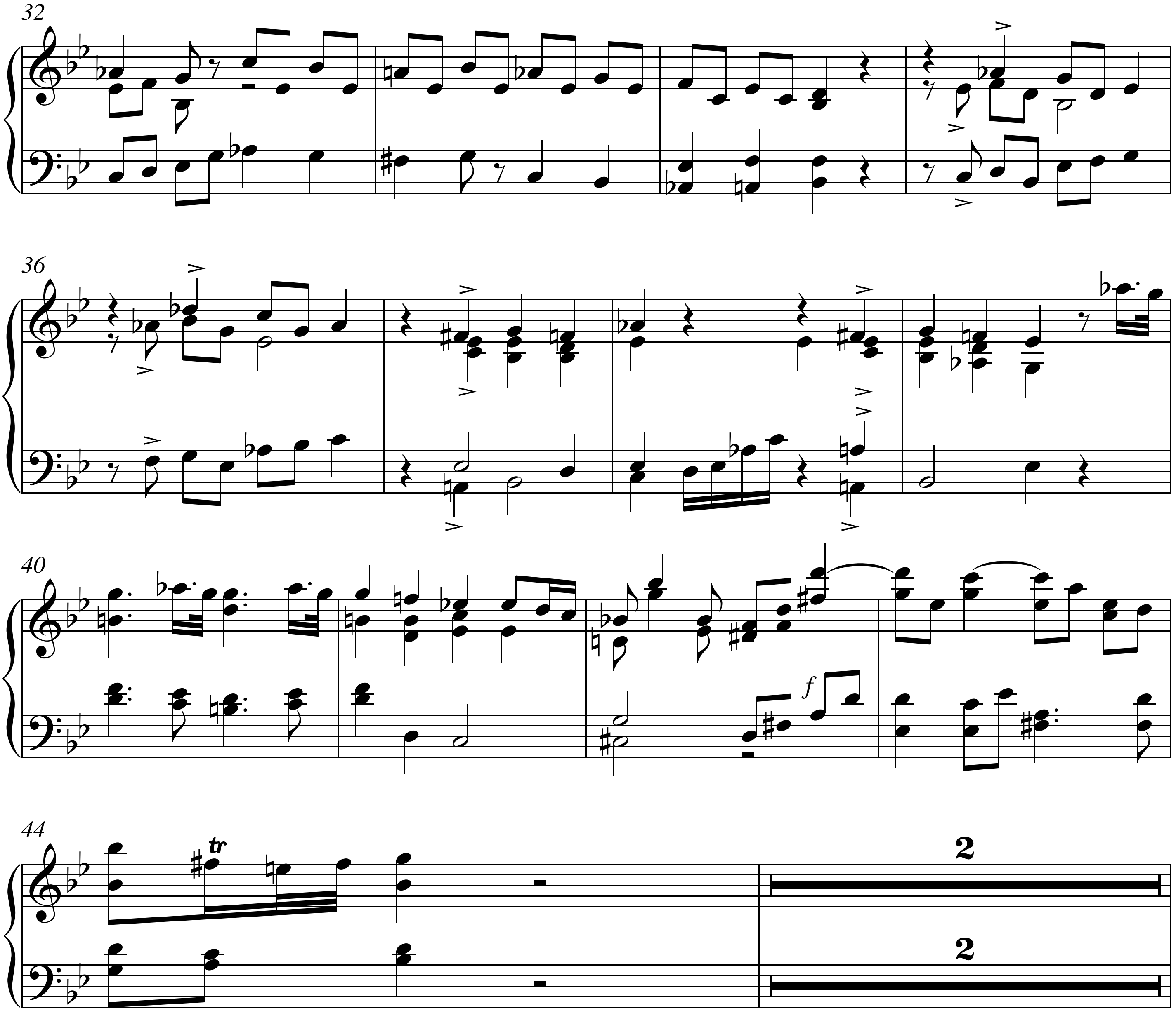

33
f
36
Largo
ff
Andantino
Gradual, Verso, Tracto, Versos seguintes
p
f
5
9

V.S.

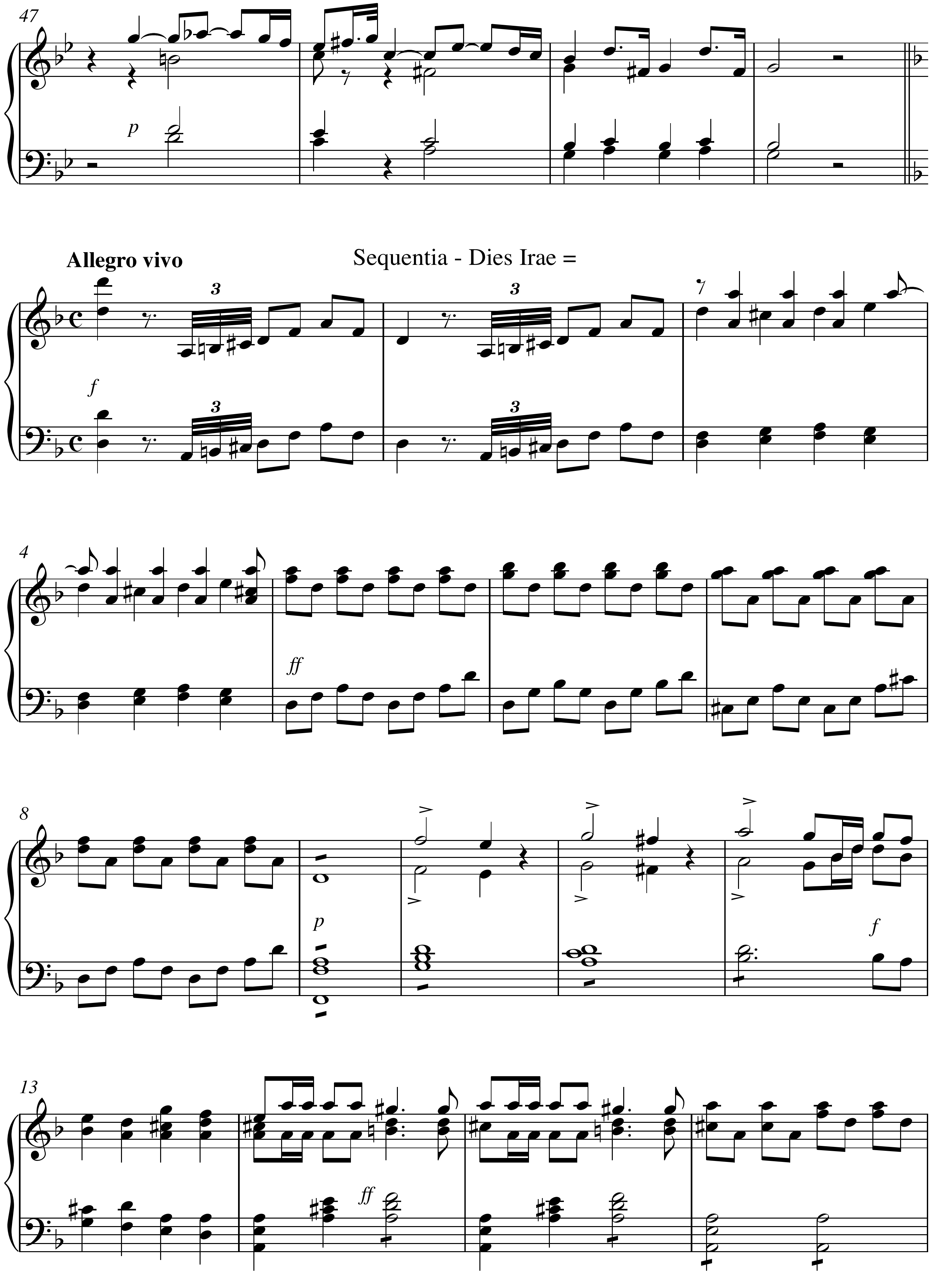
Missa dos Defuntos - José Mauricio Nunes Garcia - Redução

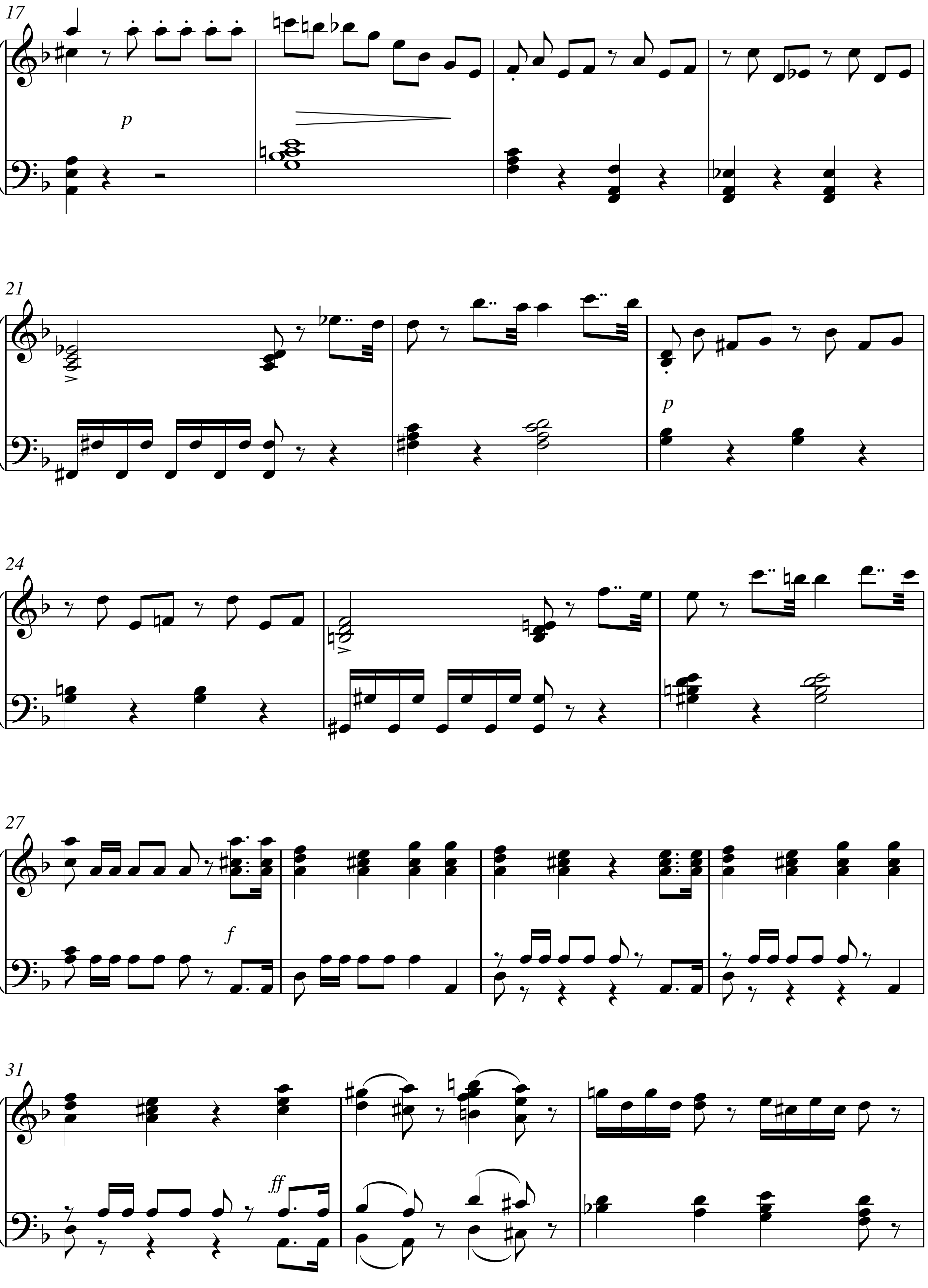


Missa dos Defuntos - José Mauricio Nunes Garcia - Redução



Missa dos Defuntos - José Mauricio Nunes Garcia - Redução





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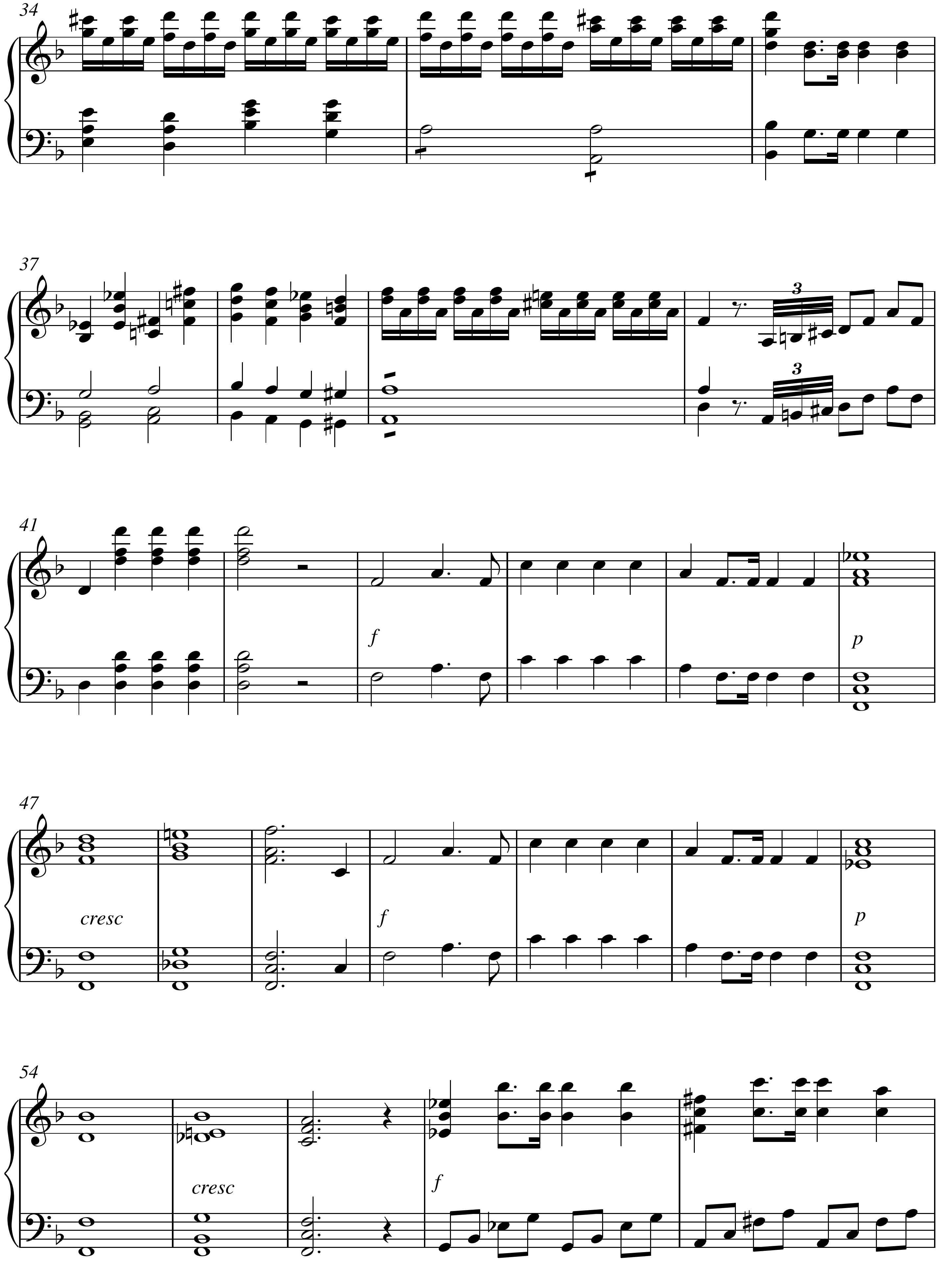
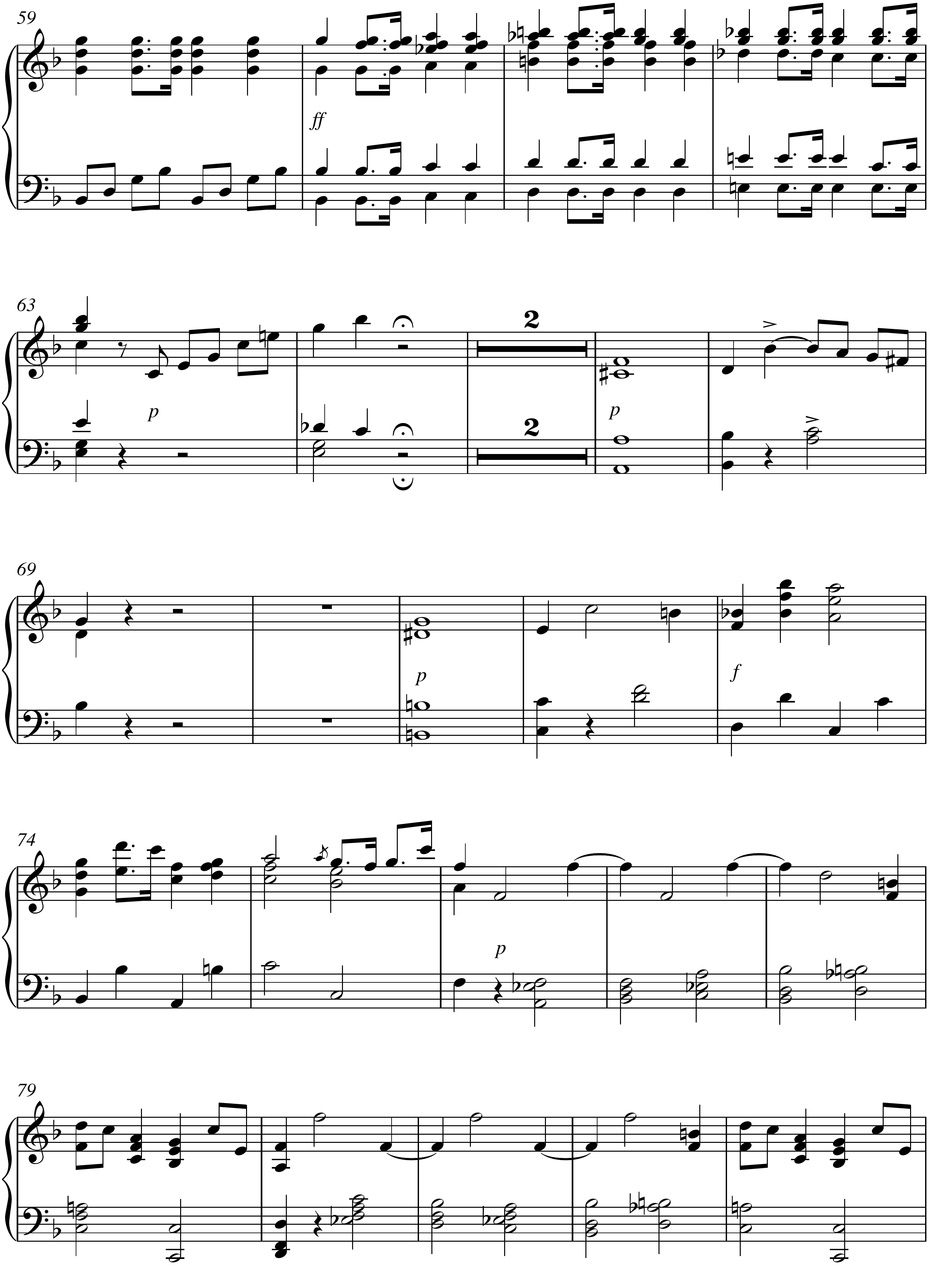
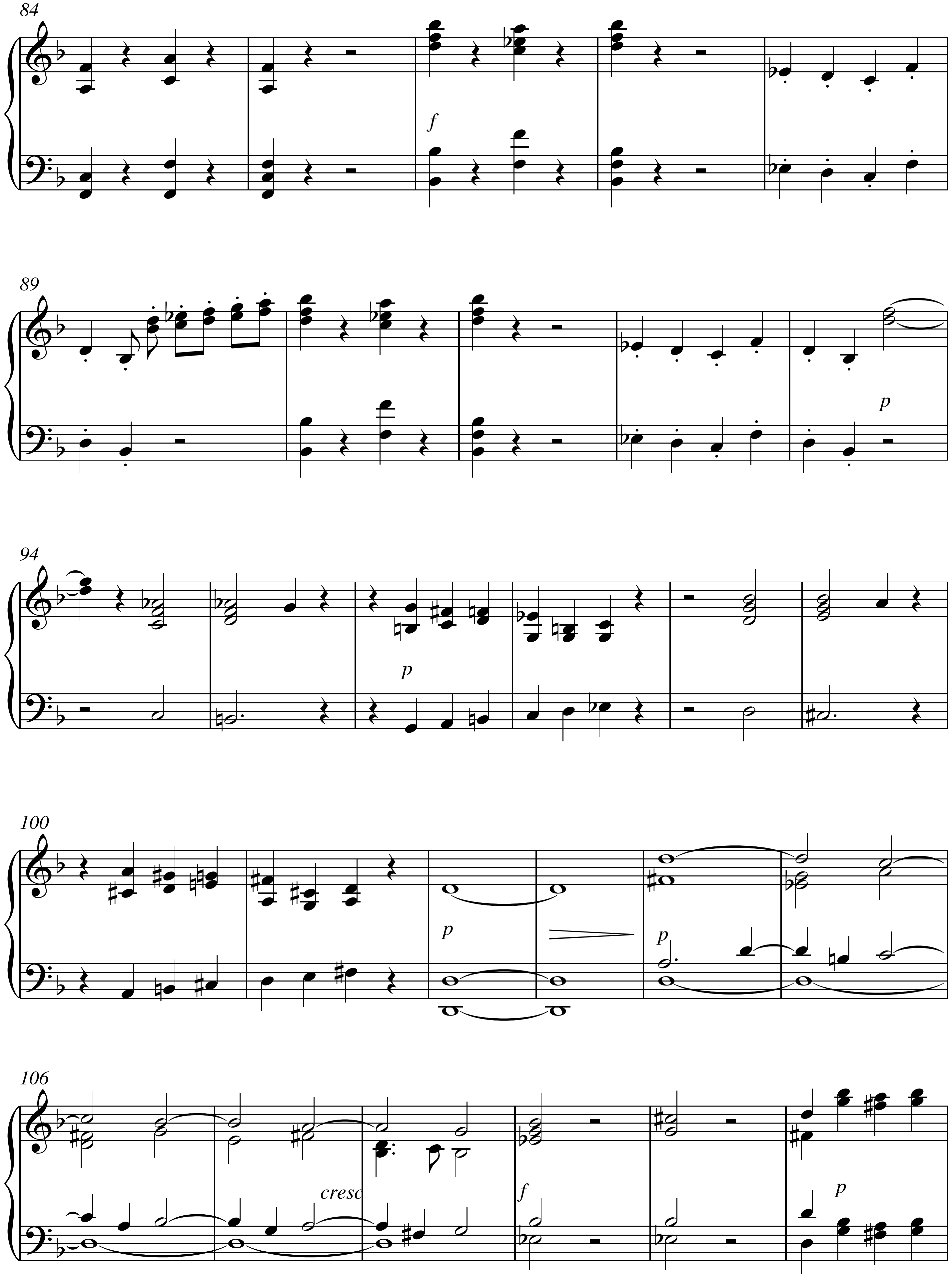
Missa dos Defuntos - José Mauricio Nunes Garcia - Redução

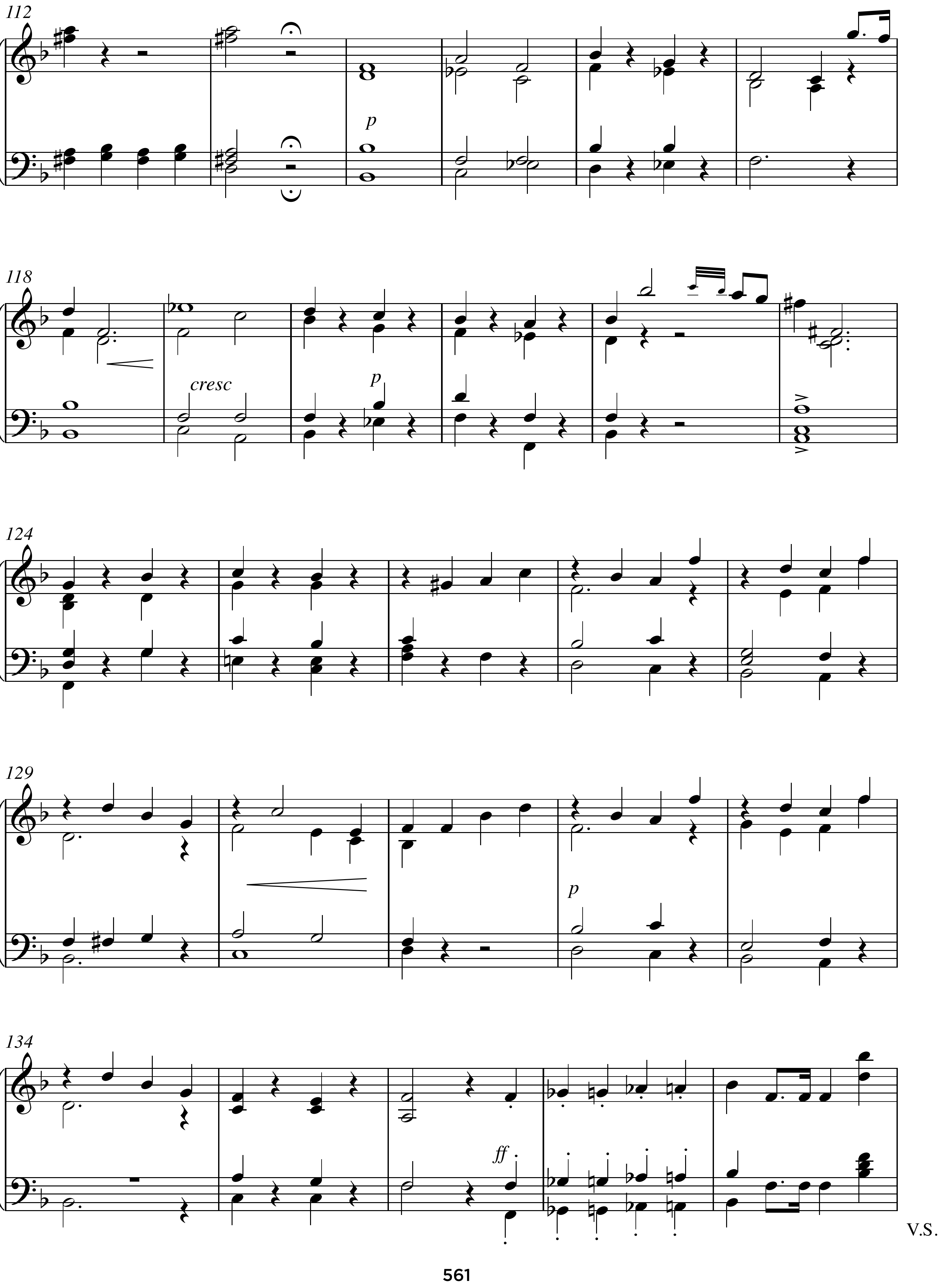


Missa dos Defuntos - José Mauricio Nunes Garcia - Redução 11

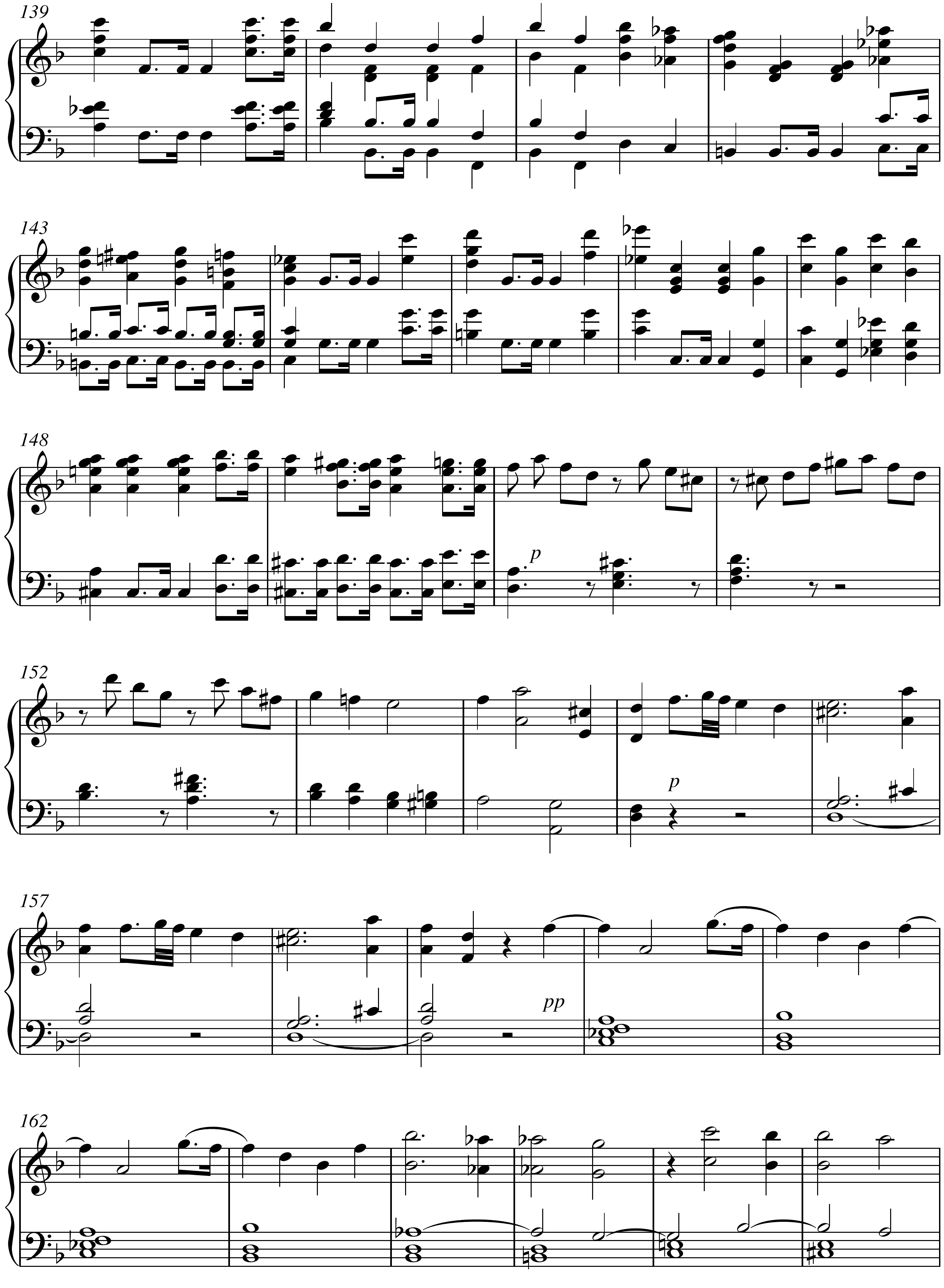


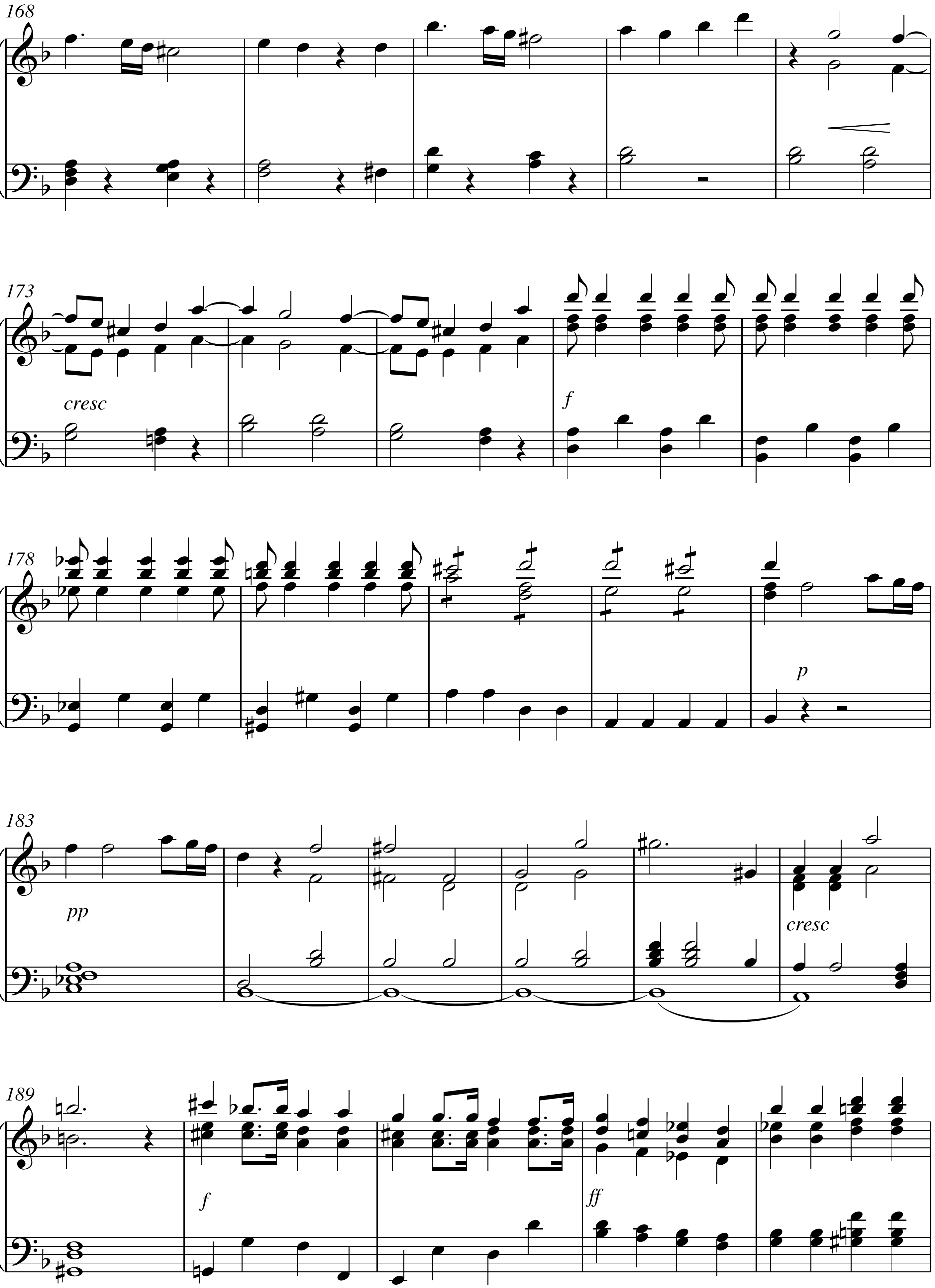
V.S.


84
f
89
p
94
p
100
p
p
106
cresc
f
p


112
p
118
cresc
p
124
129
p
134
ff
V.S.

 Missa dos Defuntos - José Mauricio Nunes Garcia - Redução





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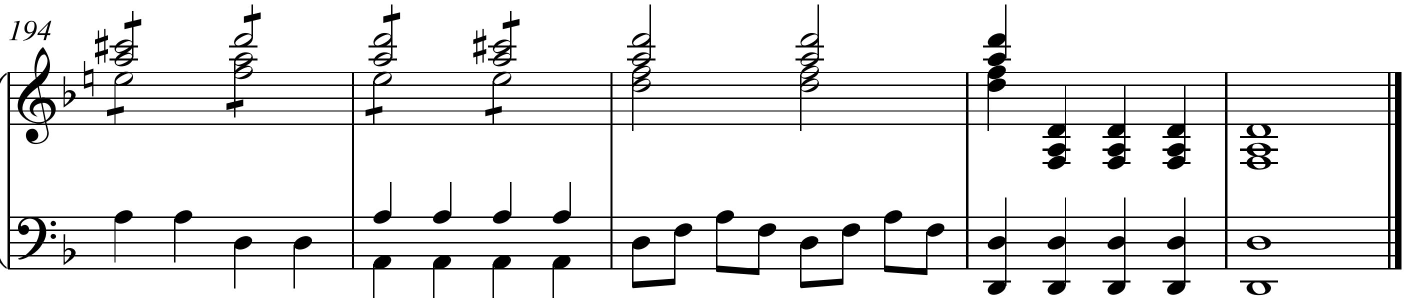
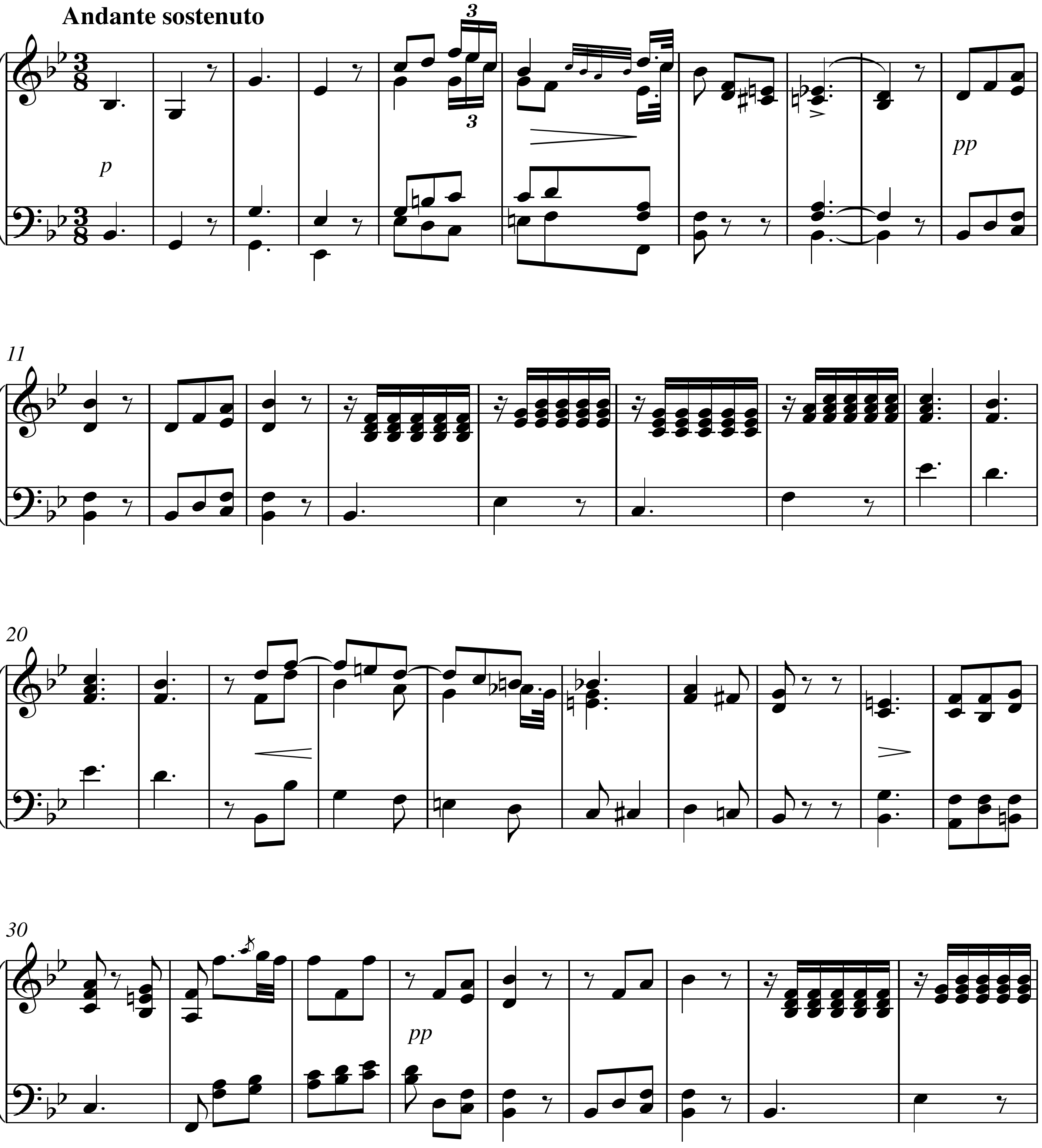
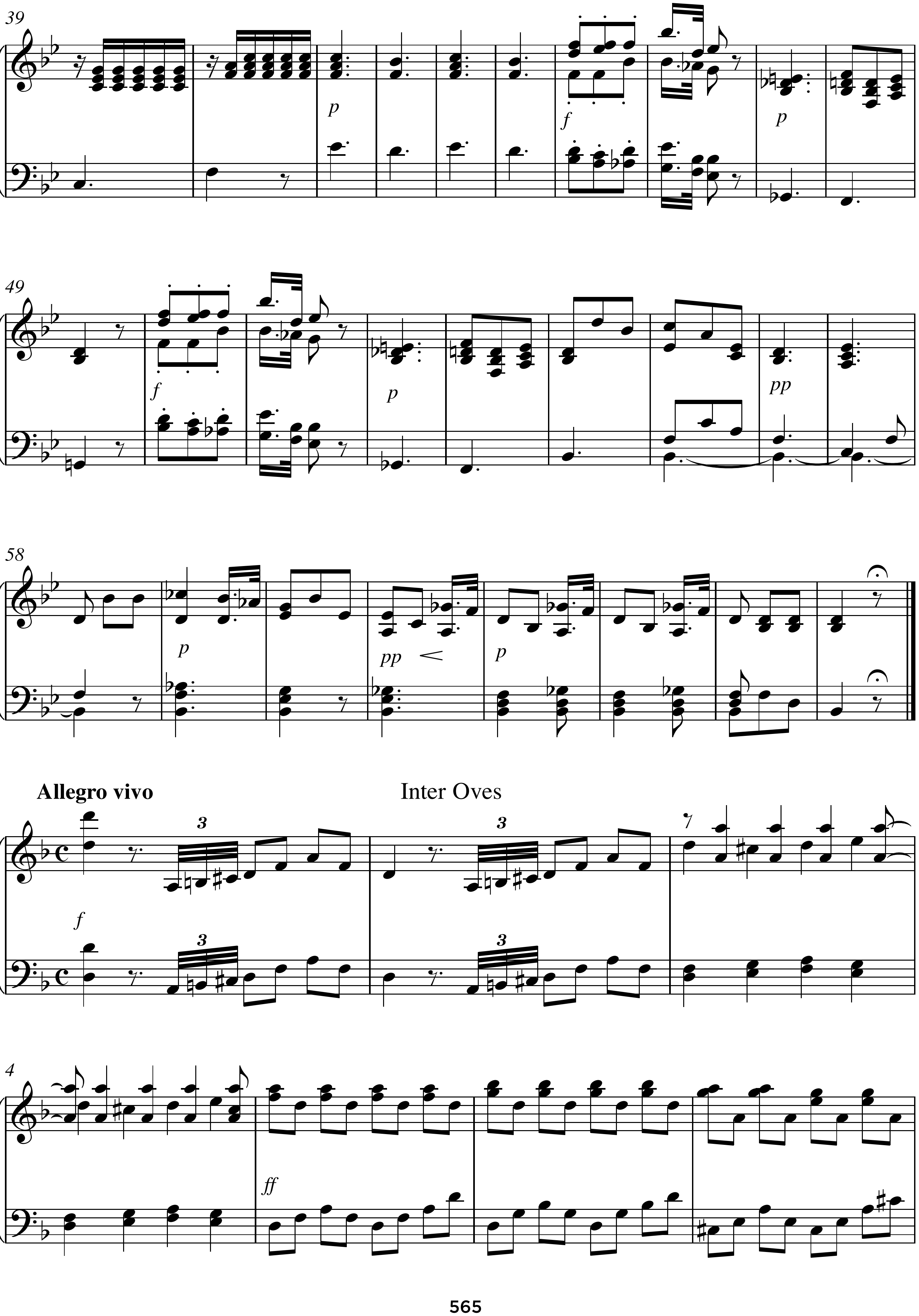


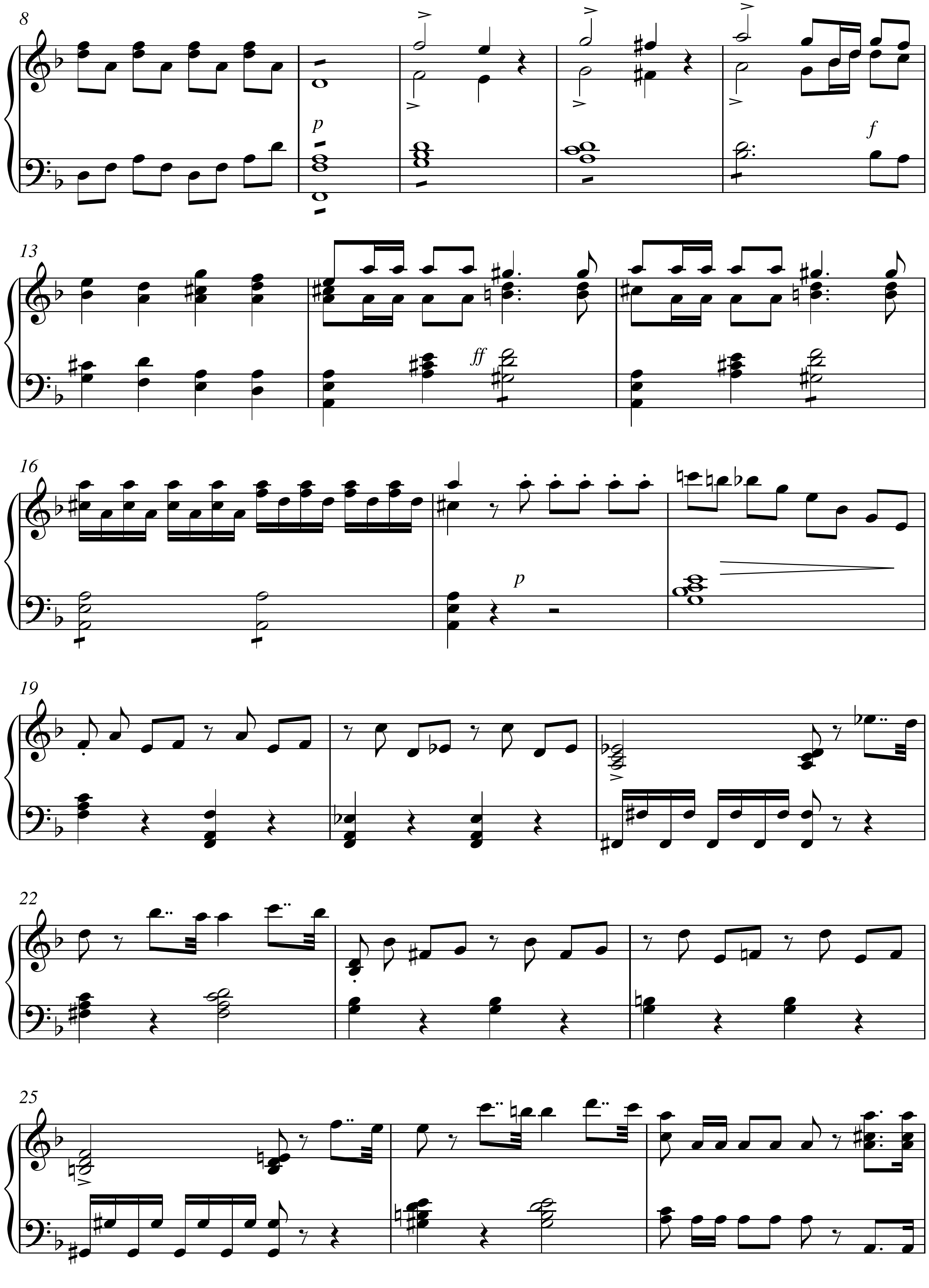
Ingemisco - Solo de Soprano



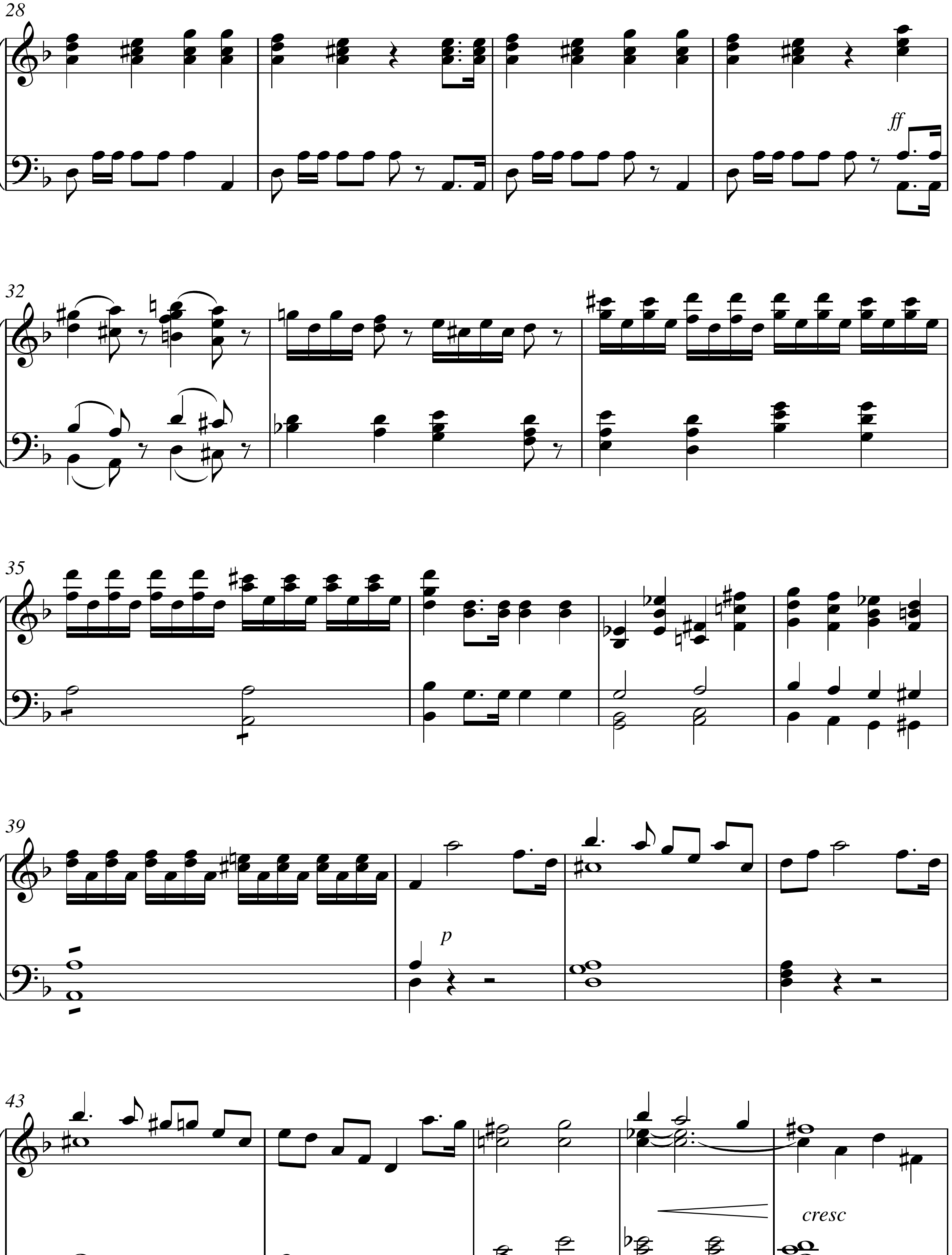


V.S.

Missa dos Defuntos - José Mauricio Nunes Garcia - Redução

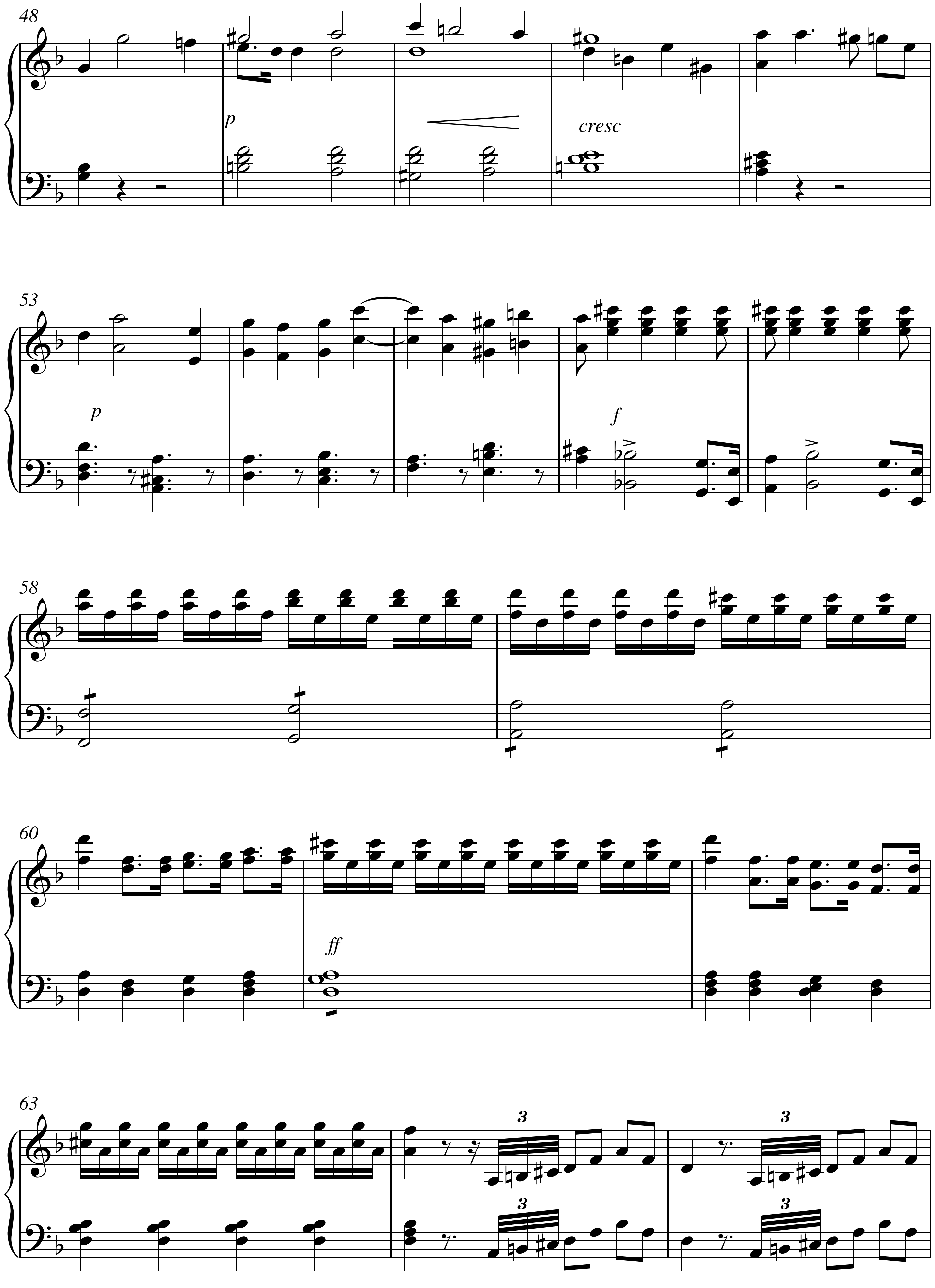


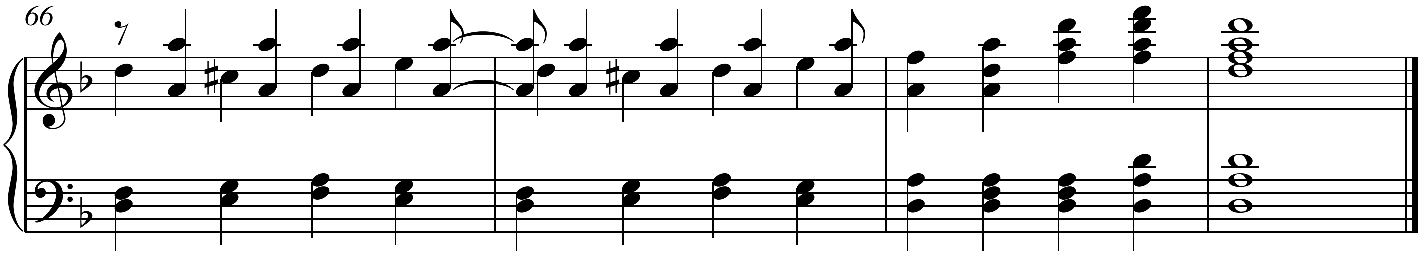
Missa dos Defuntos - José Mauricio Nunes Garcia - Redução 19



V.S.

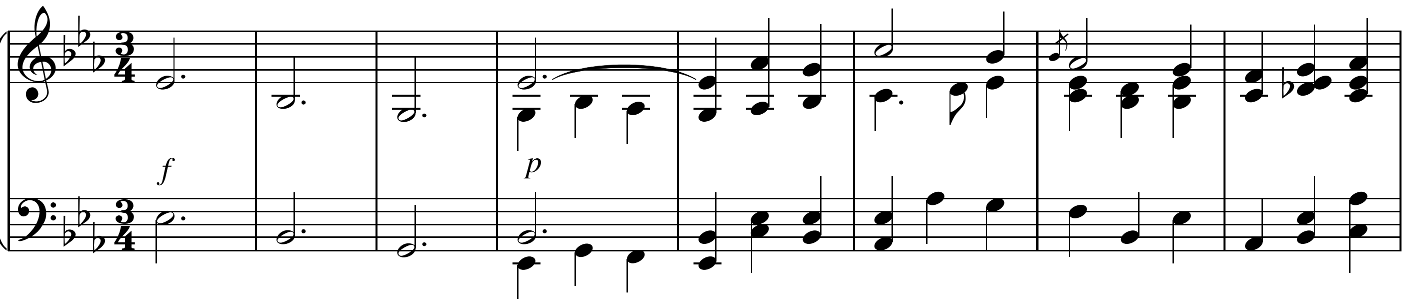
Missa dos Defuntos - José Mauricio Nunes Garcia - Redução

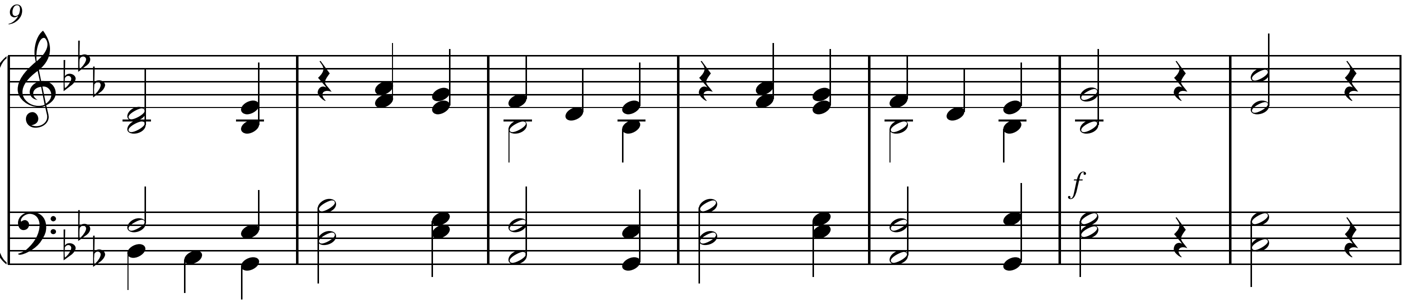


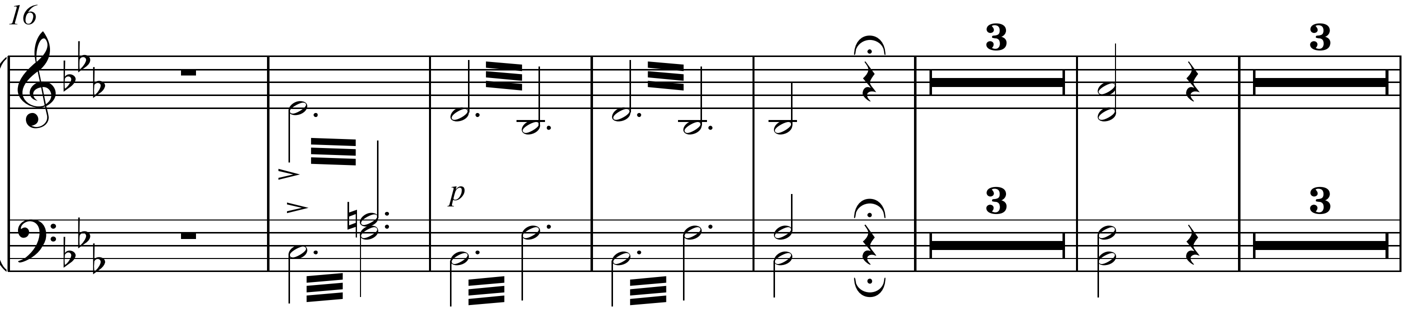


Offertorio

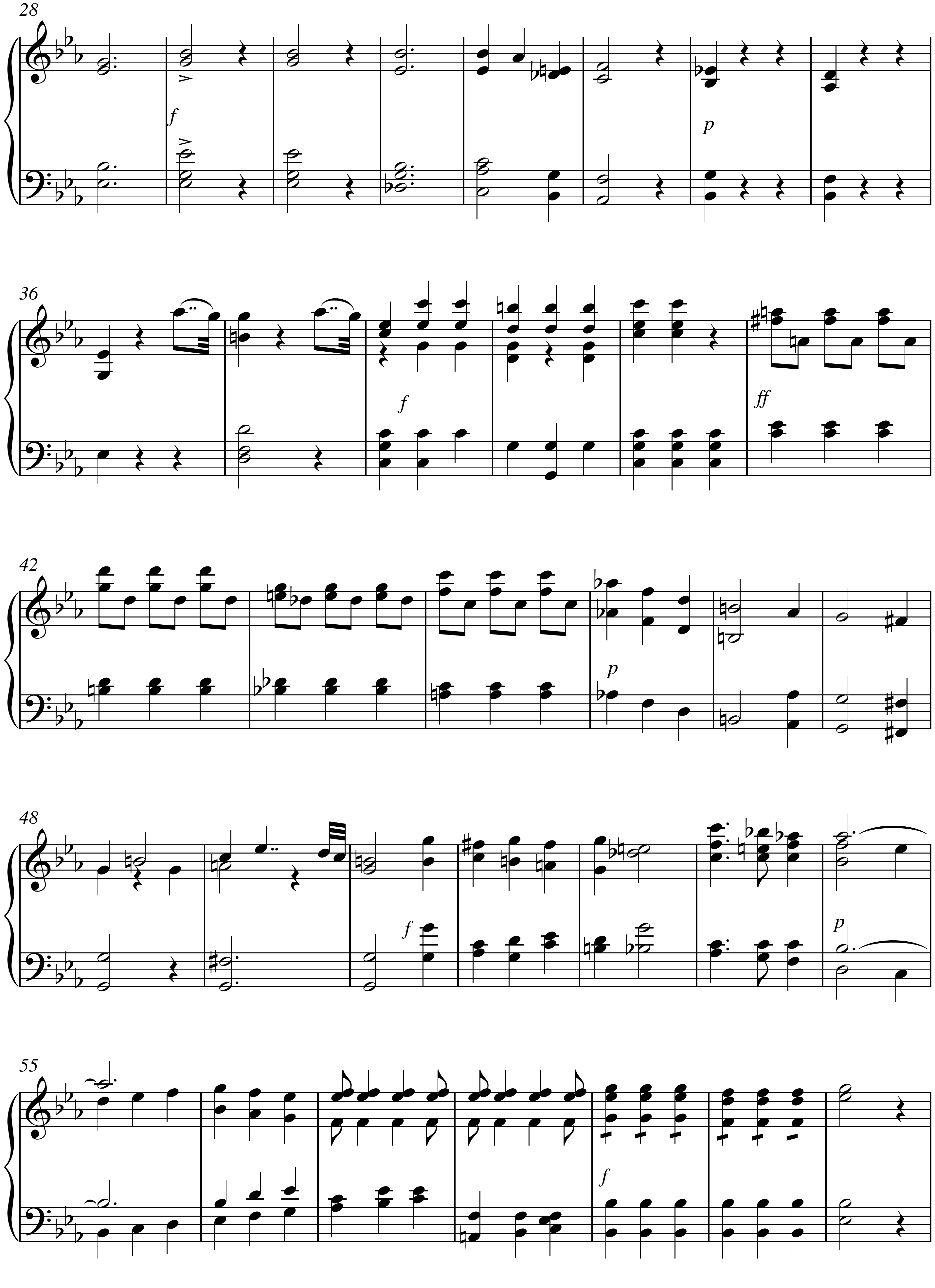
Andantino

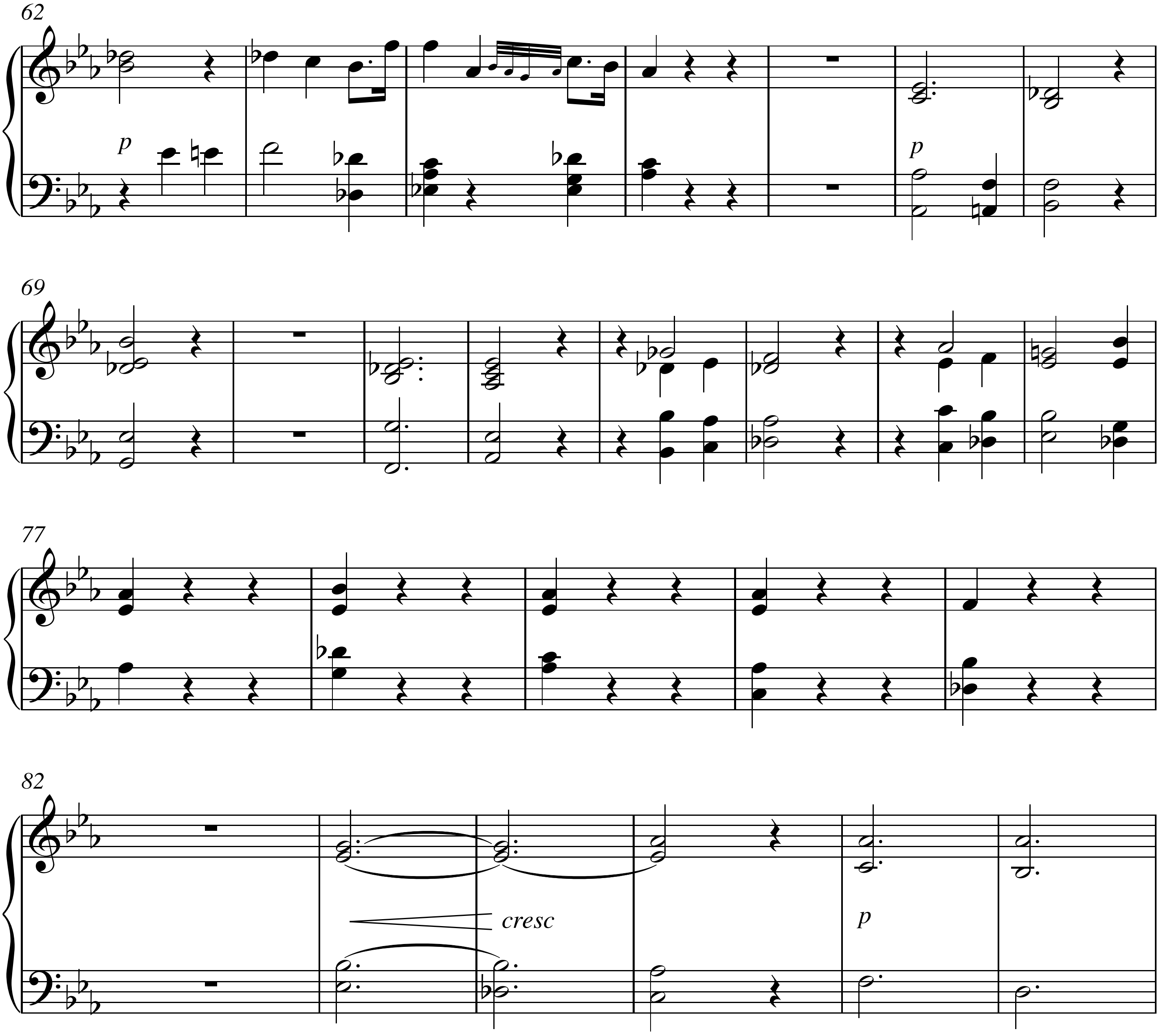




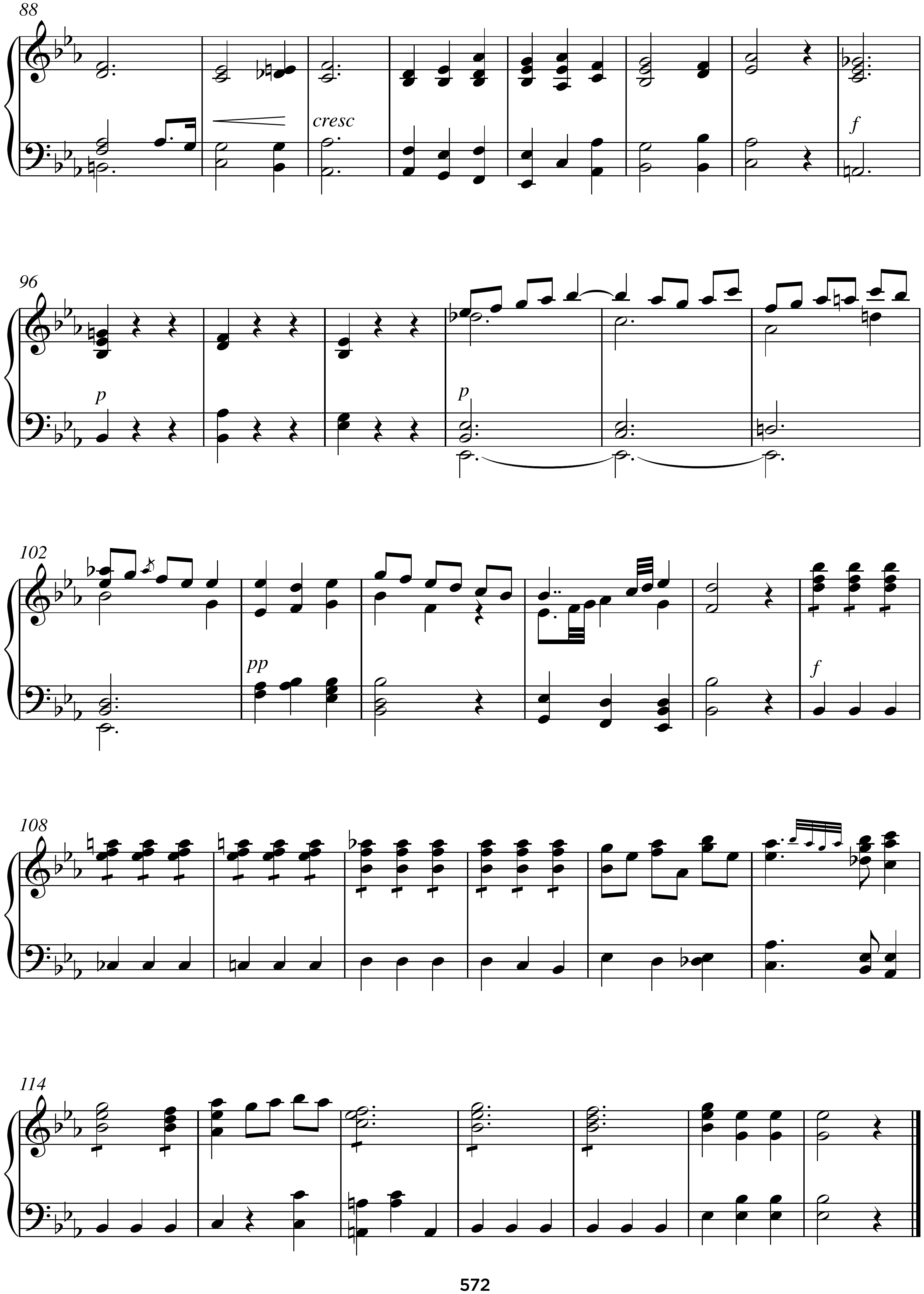


22 Missa dos Defuntos - José Mauricio Nunes Garcia - Redução




62
p
p
69
77
82
cresc
p

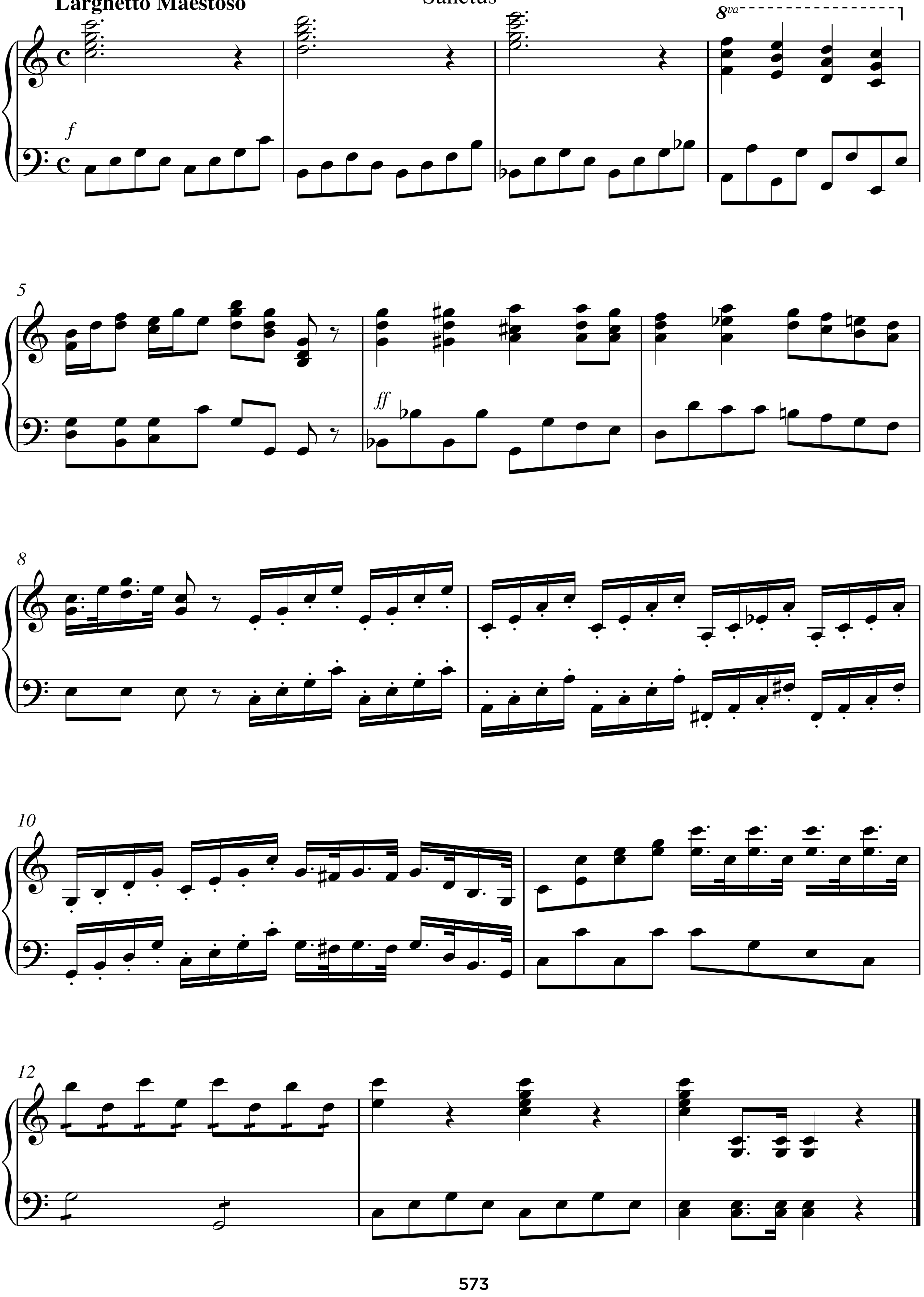
Missa dos Defuntos - José Mauricio Nunes Garcia - Redução



Missa dos Defuntos - José Mauricio Nunes Garcia - Redução 25

Sanctus

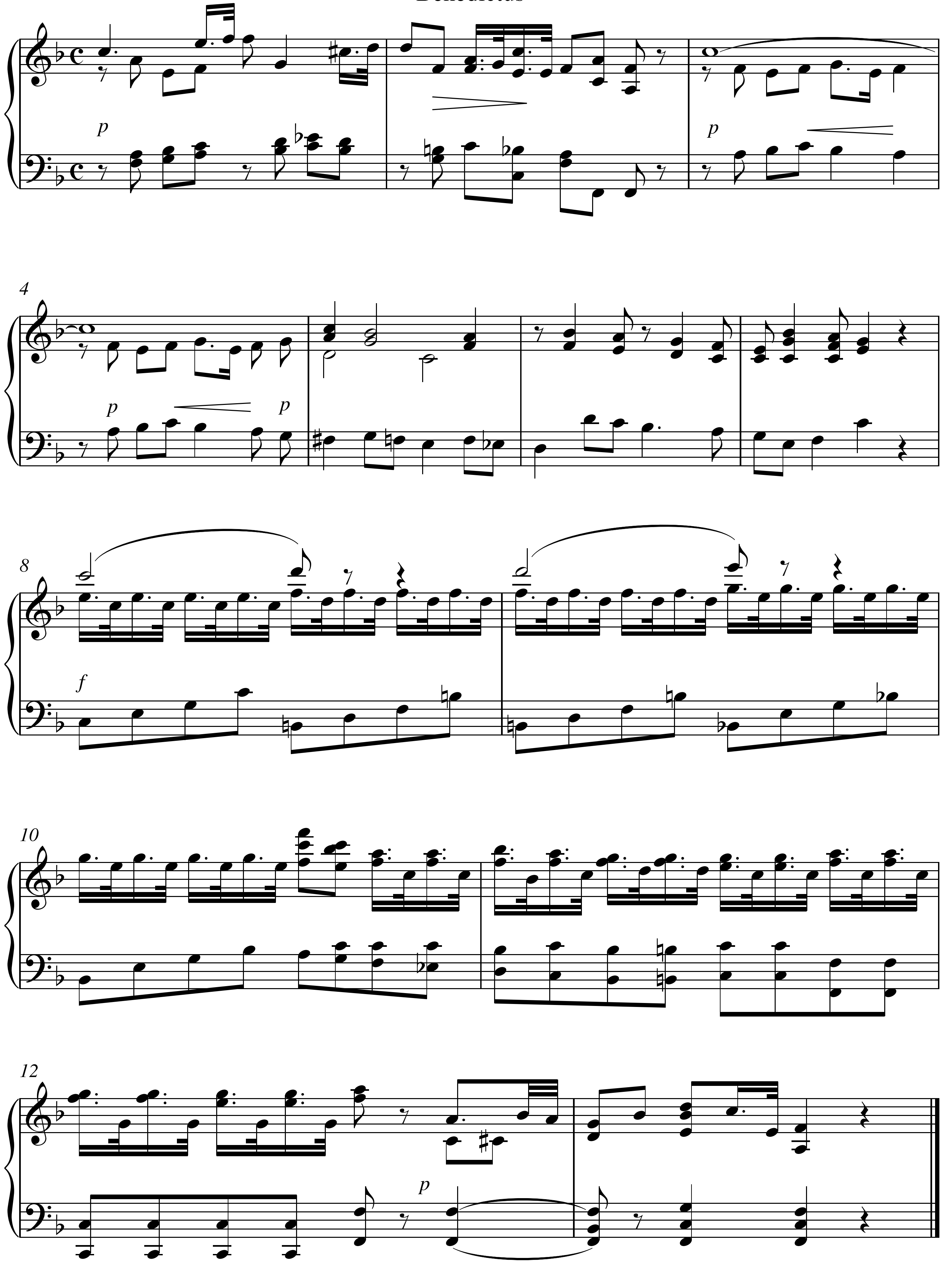
Larghetto Maestoso



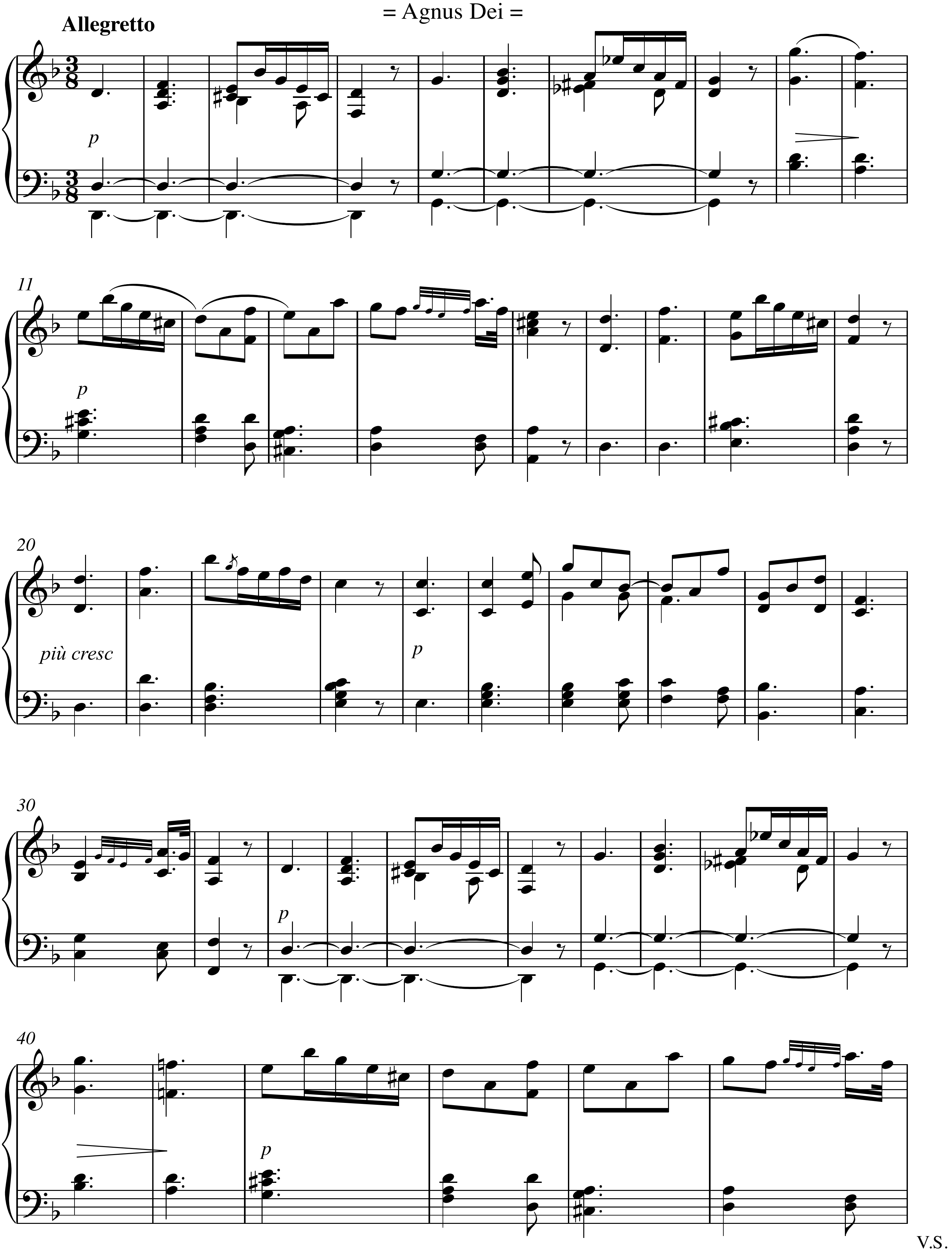
 Missa dos Defuntos - José Mauricio Nunes Garcia - Redução

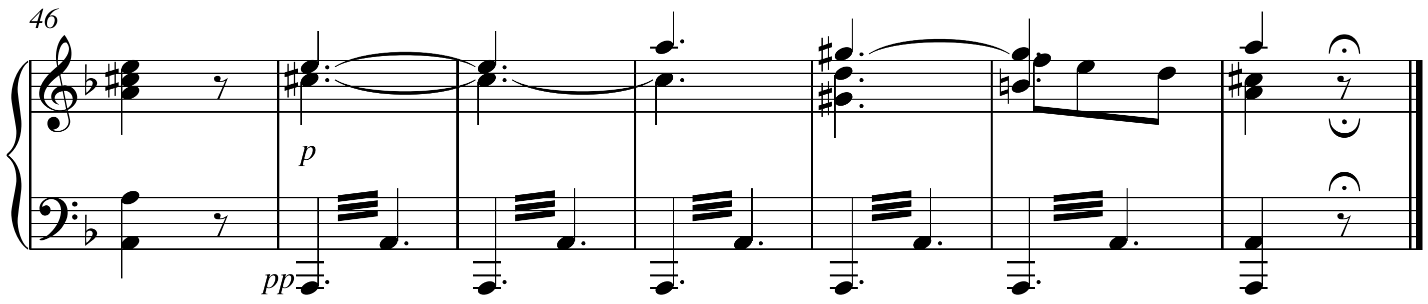
Andante Sostenuto

Benedictus

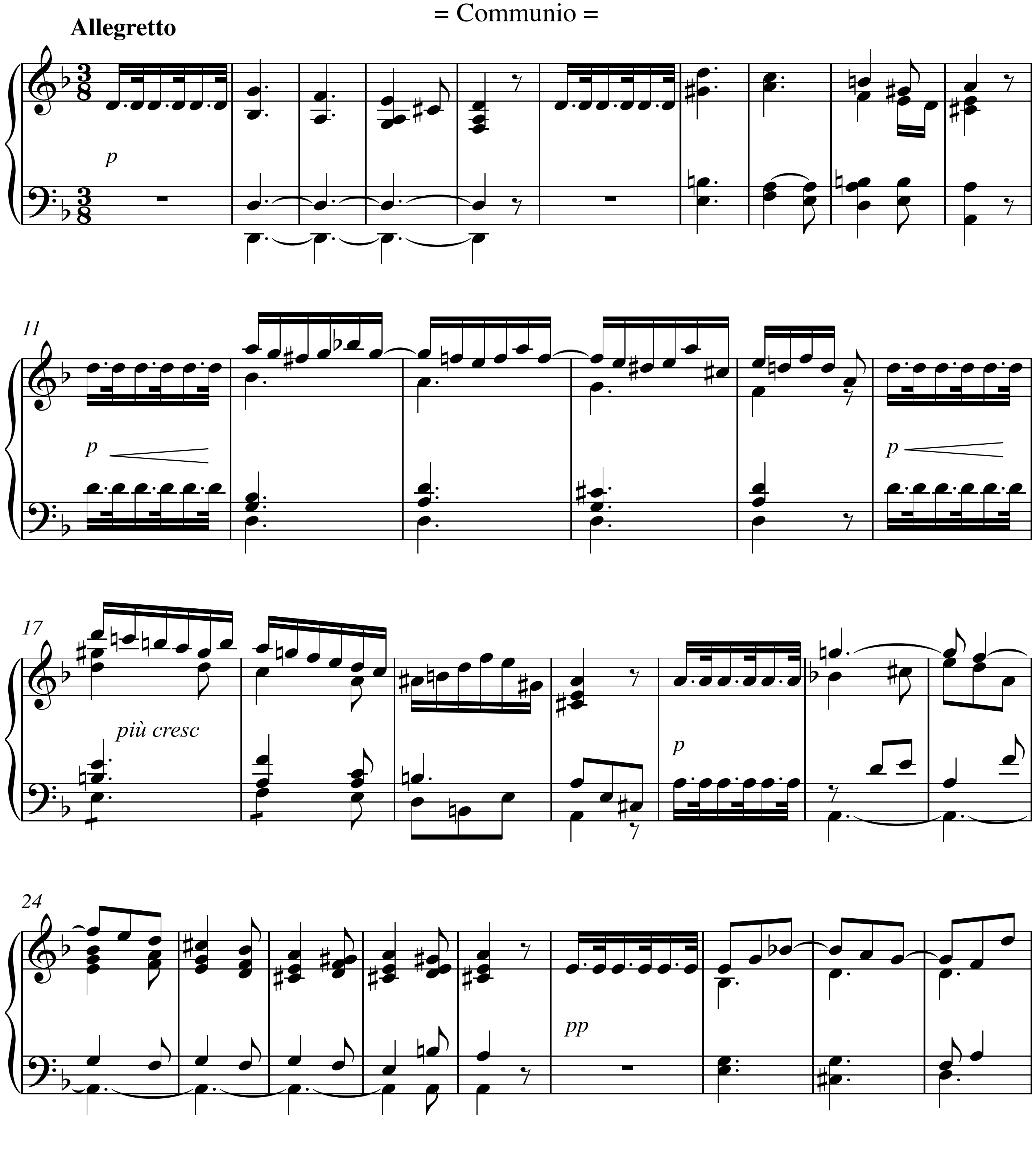


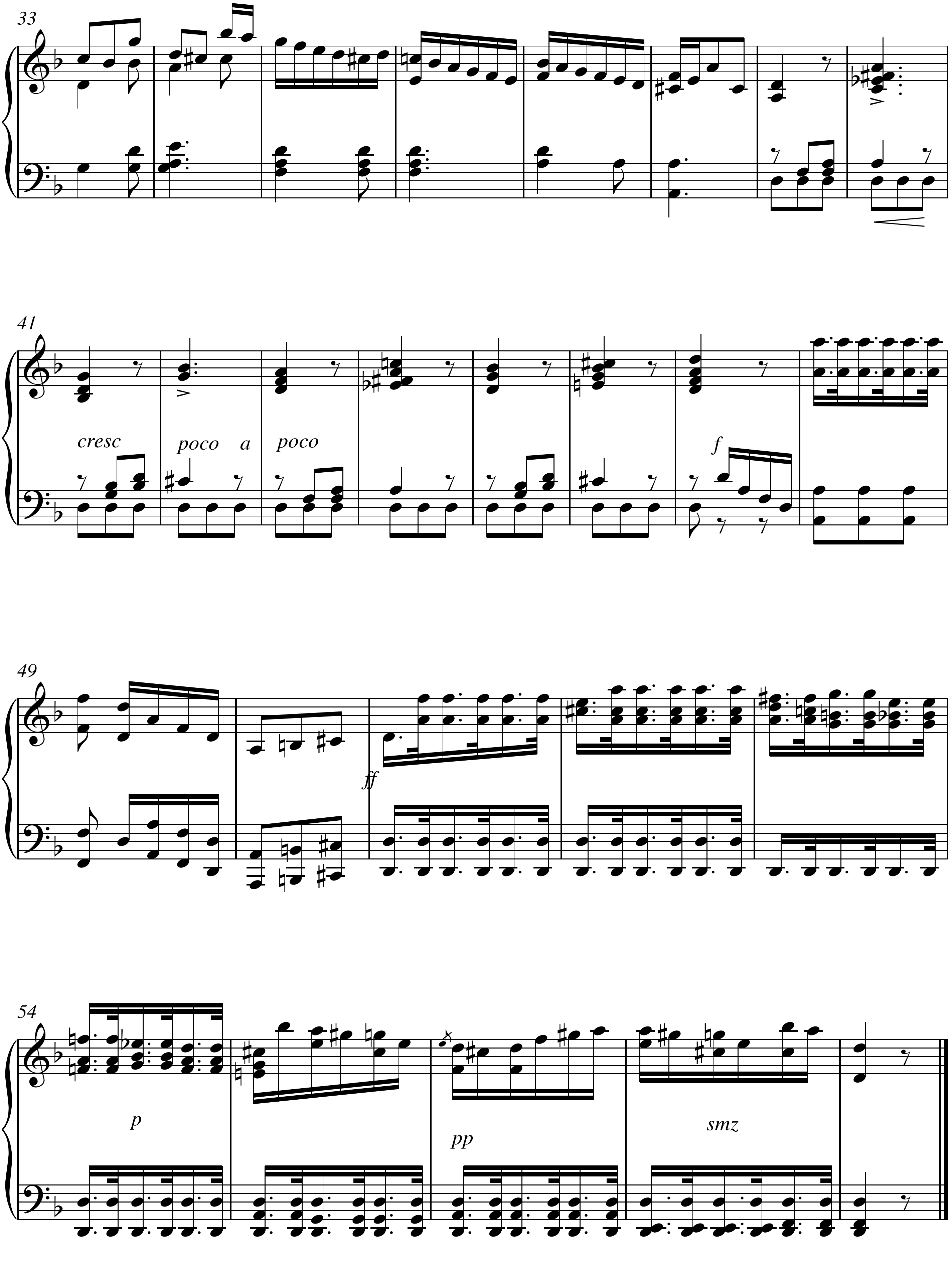
= Agnus Dei =





= Communio =




33
41
cresc
poco a
poco
f
49
ff
54
p
pp
smz

José Maurício Nunes Garcia (1767-1830)

Missa Pastoril
CPM 108

Edição: Antonio Campos

coro, orquestra
(*choir, orchestra*)

Movimentos:

- I. Kyrie
- II. Gloria
- III. Laudamus Te
- IV. Gratias Agimus Tibi
- V. Qui Tollis
- VI. Qui Sedes
- VII. Cum Sancto Spiritu
- VIII. Credo
- IX. Et Incarnatus
- X. Crucifixus
- XI. Et Resurrexit
- XII. Sanctus
- XIII. Hosanna
- XIV. Benedictus
- XV. Agnus Dei

87 p.

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Rio de Janeiro, 2017

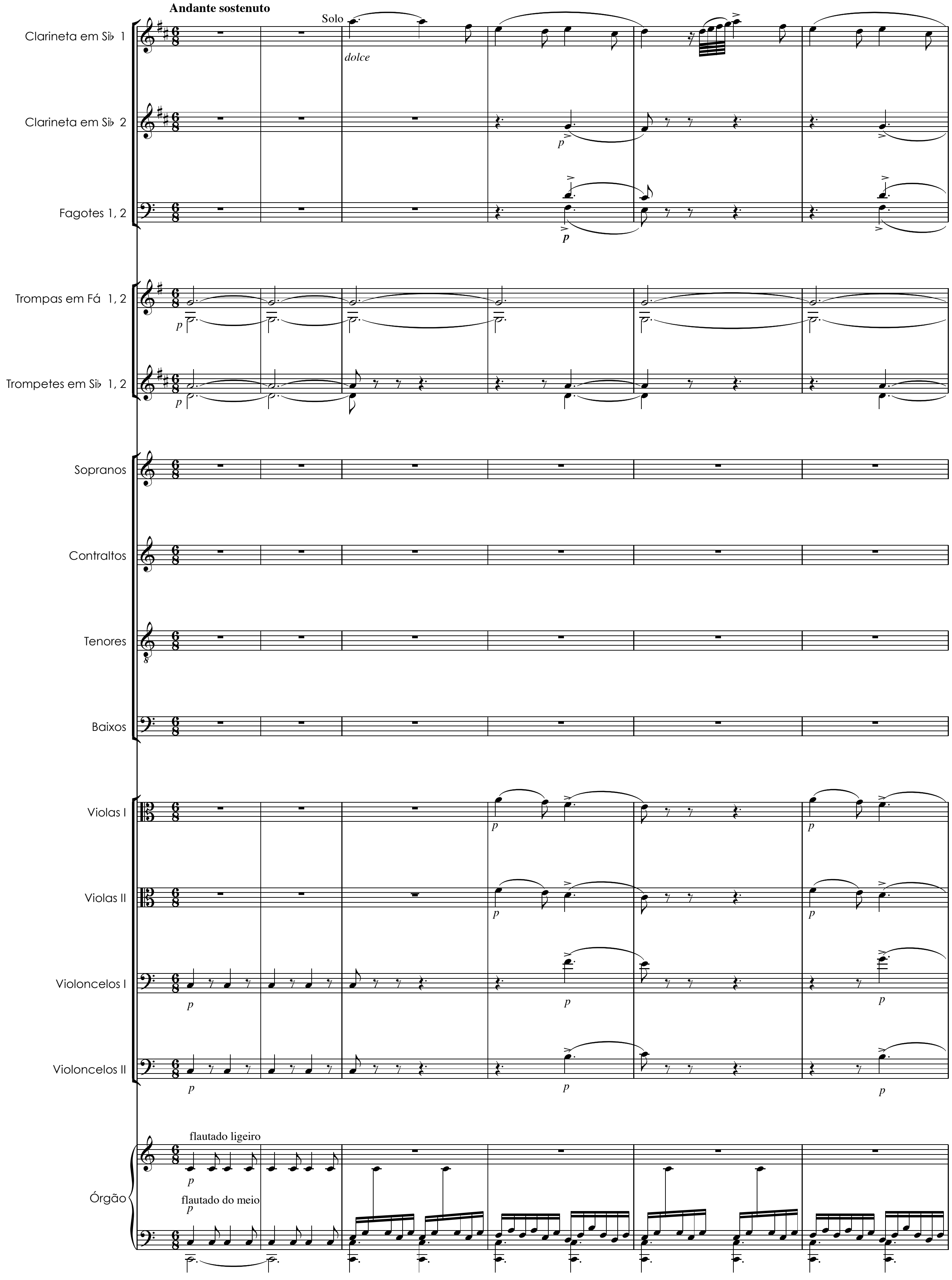
MUSICA BRASILIS

Pastoril

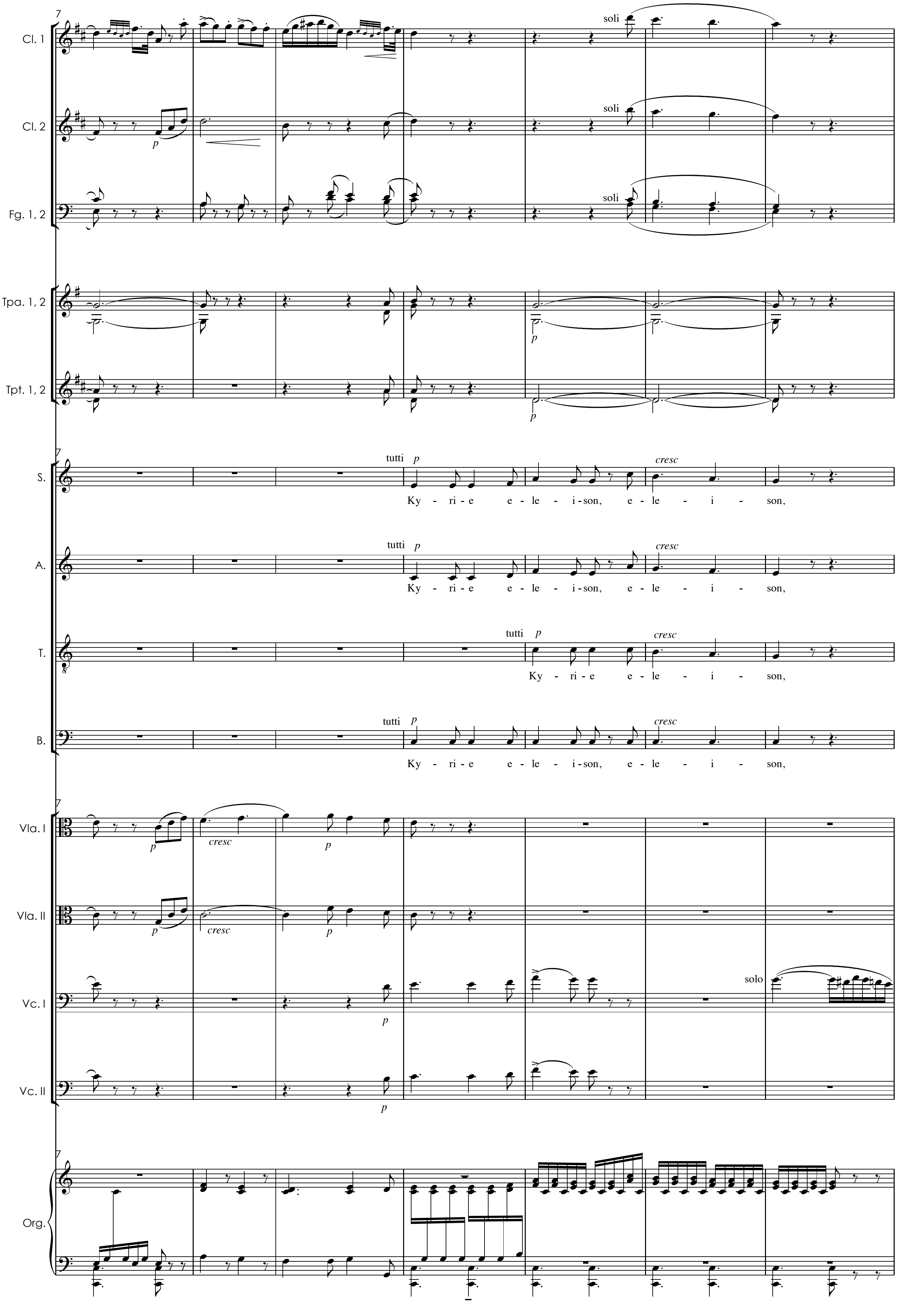
Missa para a noite de Natal
original do pe. José Maurício em 1811

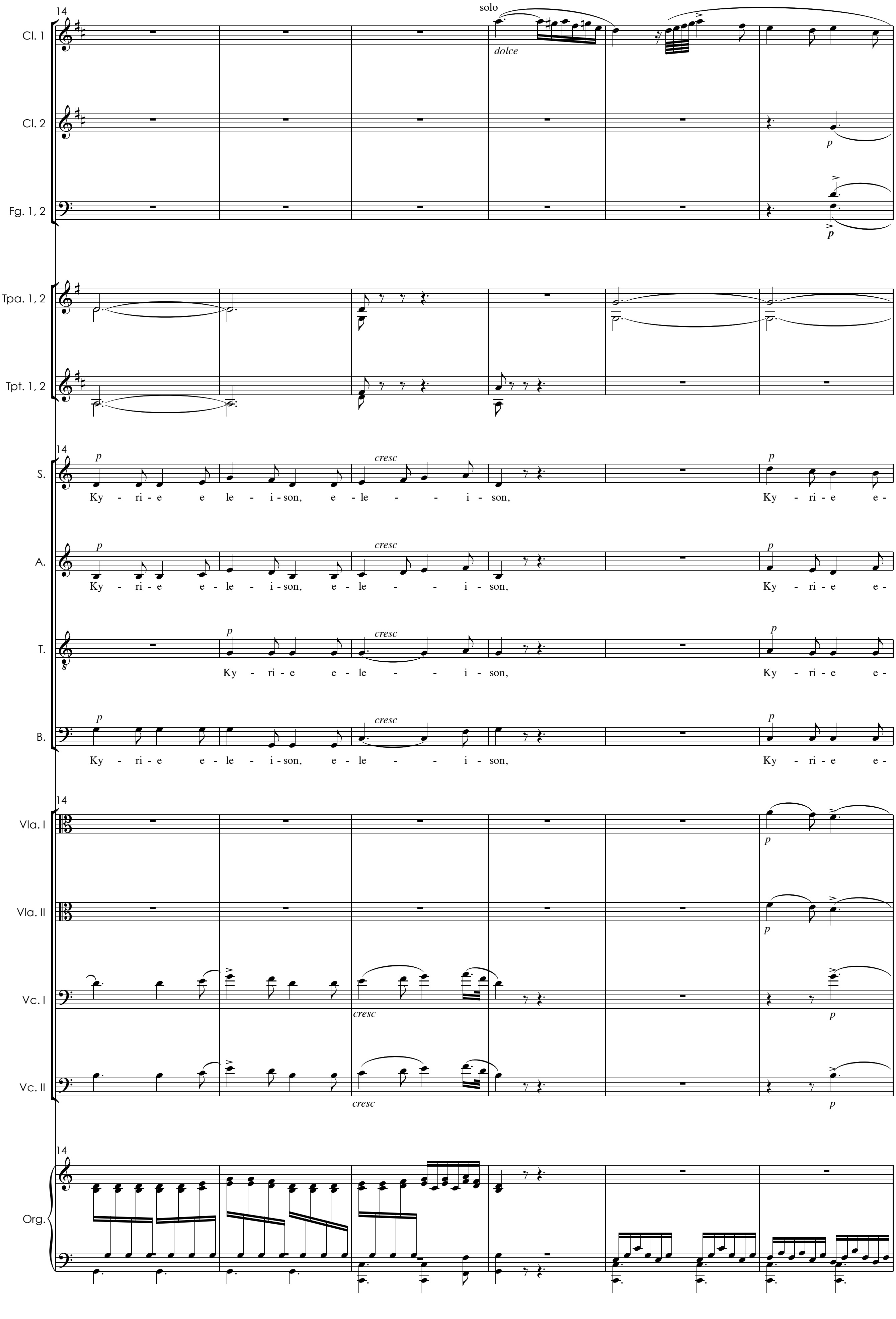
José Mauricio Nunes Garcia

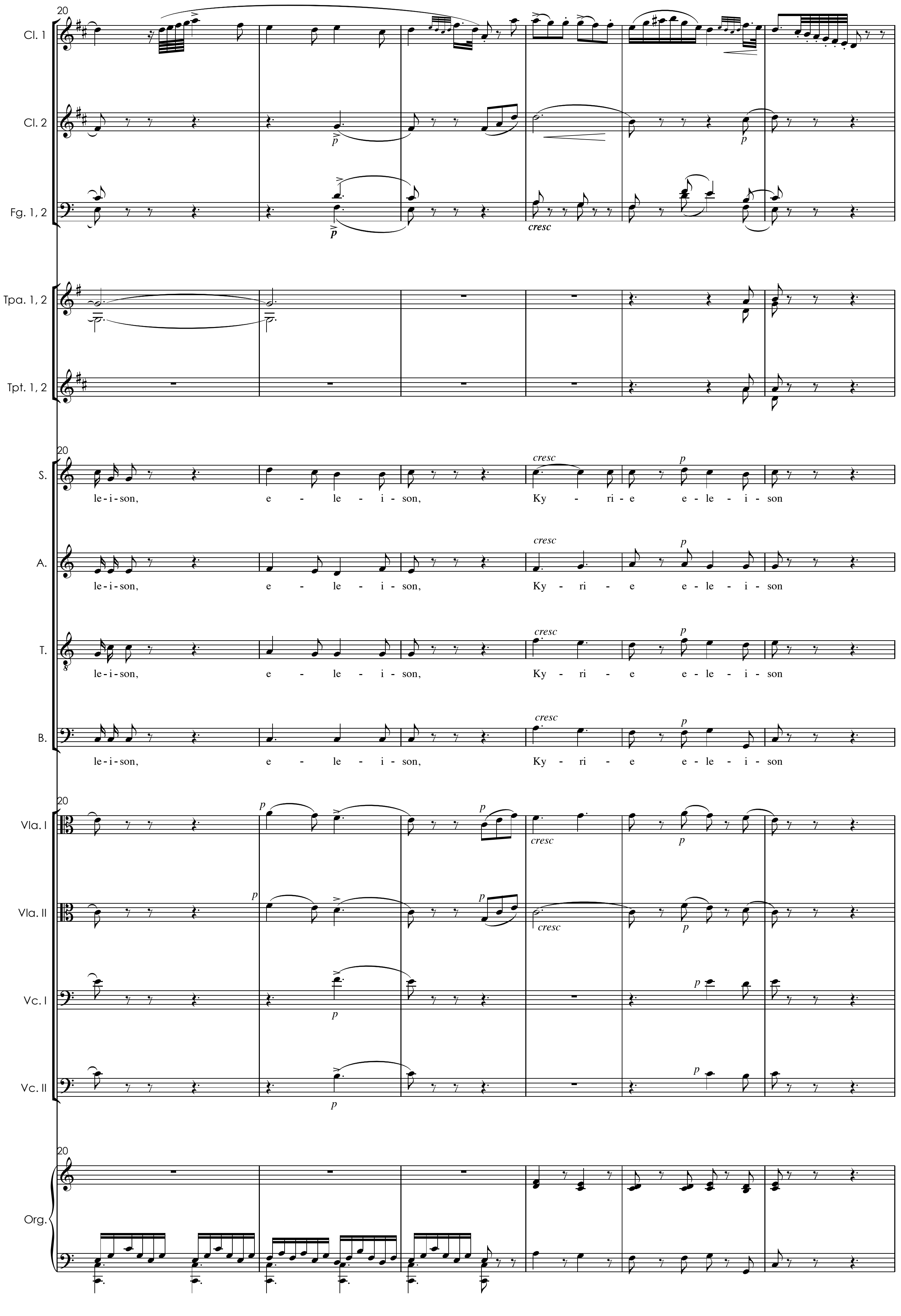
I. Kyrie

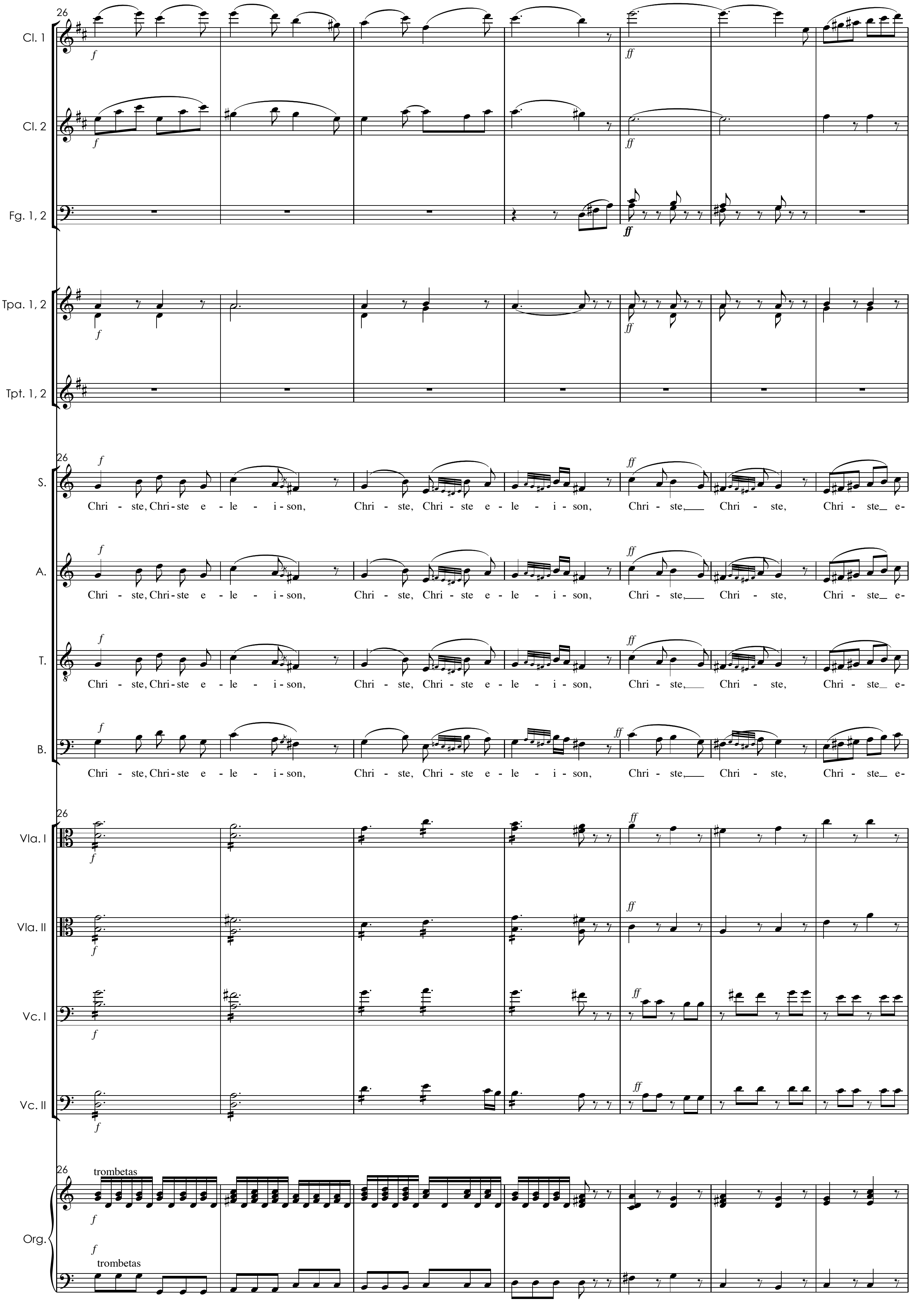


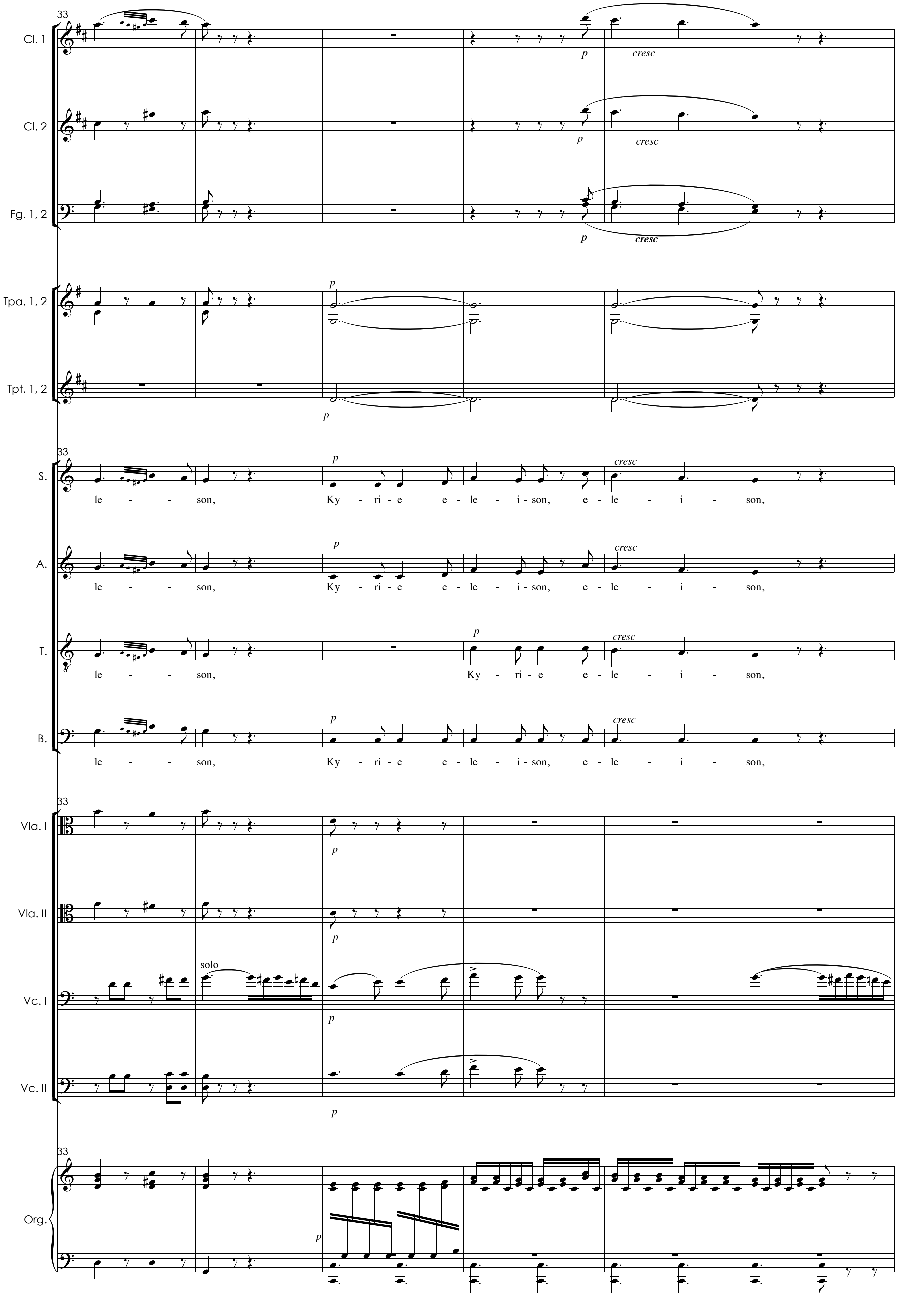
Missa Pastoril - José Mauricio Nunes Garcia



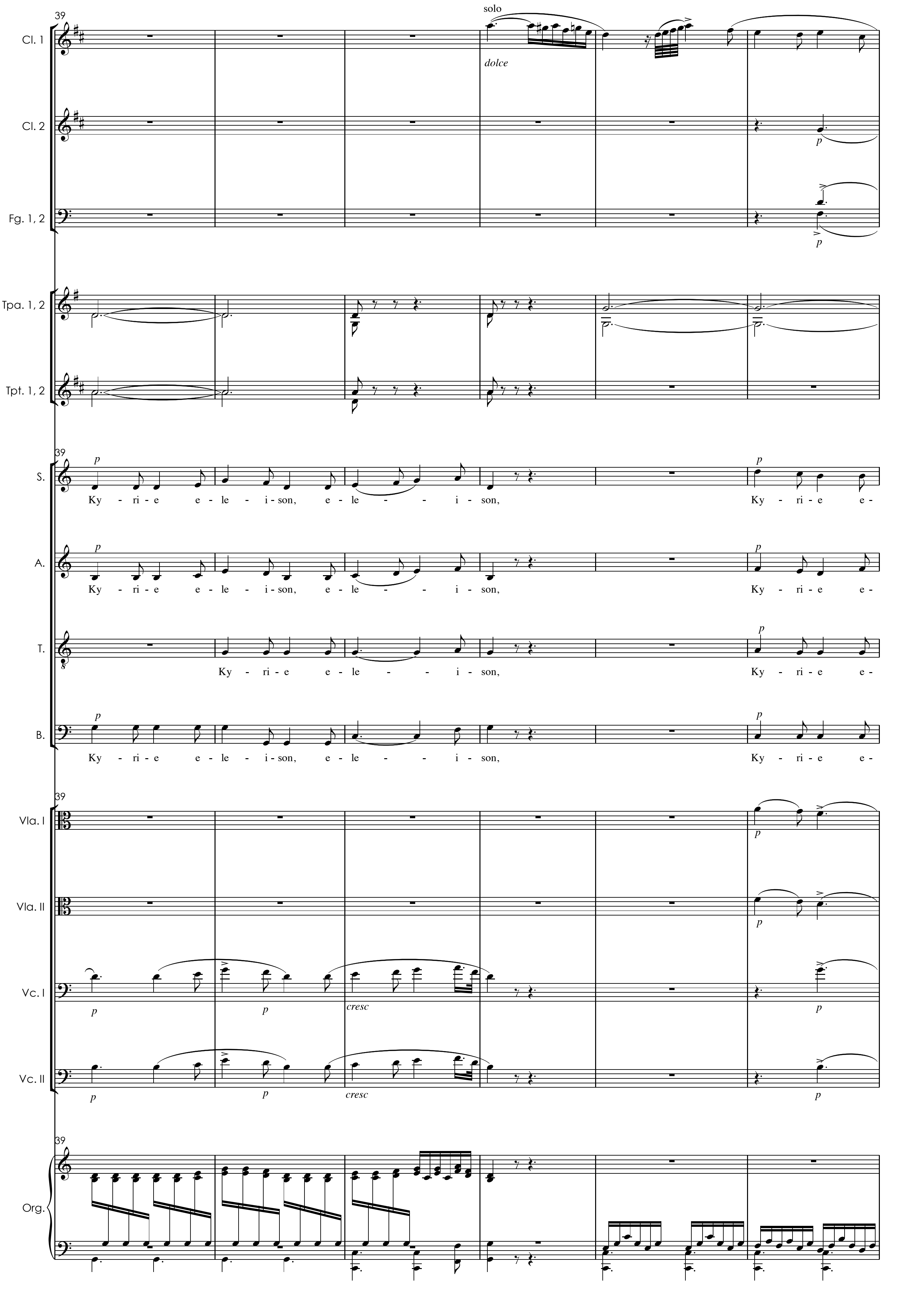

14
solo
dolce
Cl. 1
Cl. 2
p
Fg. 1, 2
p
Tpa. 1, 2
Tpt. 1, 2
14
S.
p cresc p
Ky - ri - e e le - i - son, e - le - - i - son, Ky - ri - e e -
A.
Ky - ri - e e - le - i - son, e - le - - i - son, Ky - ri - e e -
T.
Ky - ri - e e - le - - i - son, Ky - ri - e e -
B.
Ky - ri - e e - le - i - son, e - le - - i - son, Ky - ri - e e -
14
Vla. I
Vla. II
Vc. I
cresc
Vc. II
cresc
14
Org.


20
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
S.
A.
T.
B.
le - i - son, e - le - i - son, Ky - ri - e e - le - i - son
Vla. I
Vla. II
Vc. I
Vc. II
Org.
p
cresc

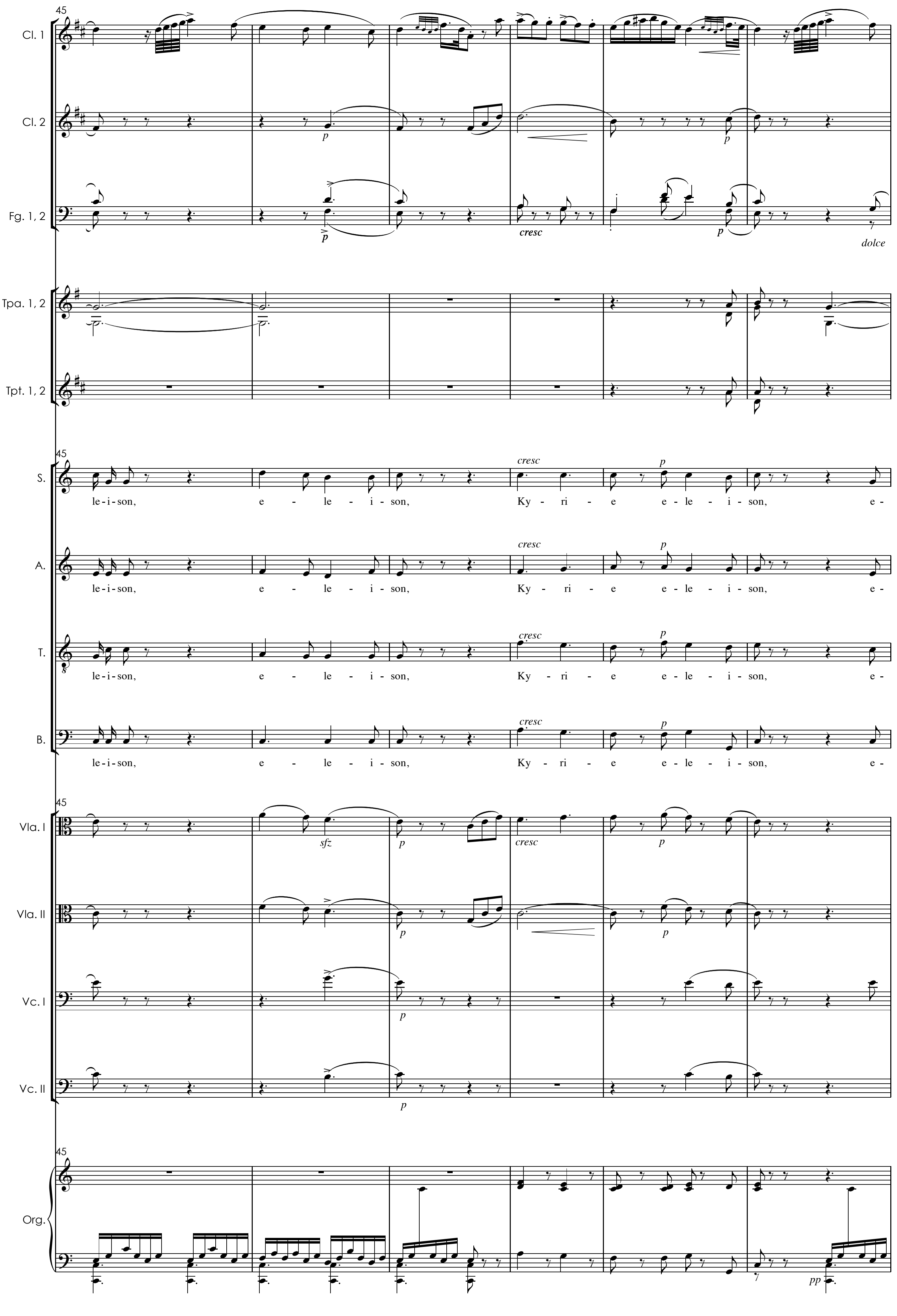

26
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
S.
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e-
A.
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e-
T.
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e-
B.
Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste, Chri - ste e-
Vla. I
Vla. II
Vc. I
Vc. II
trombetas
Org.
trombetas

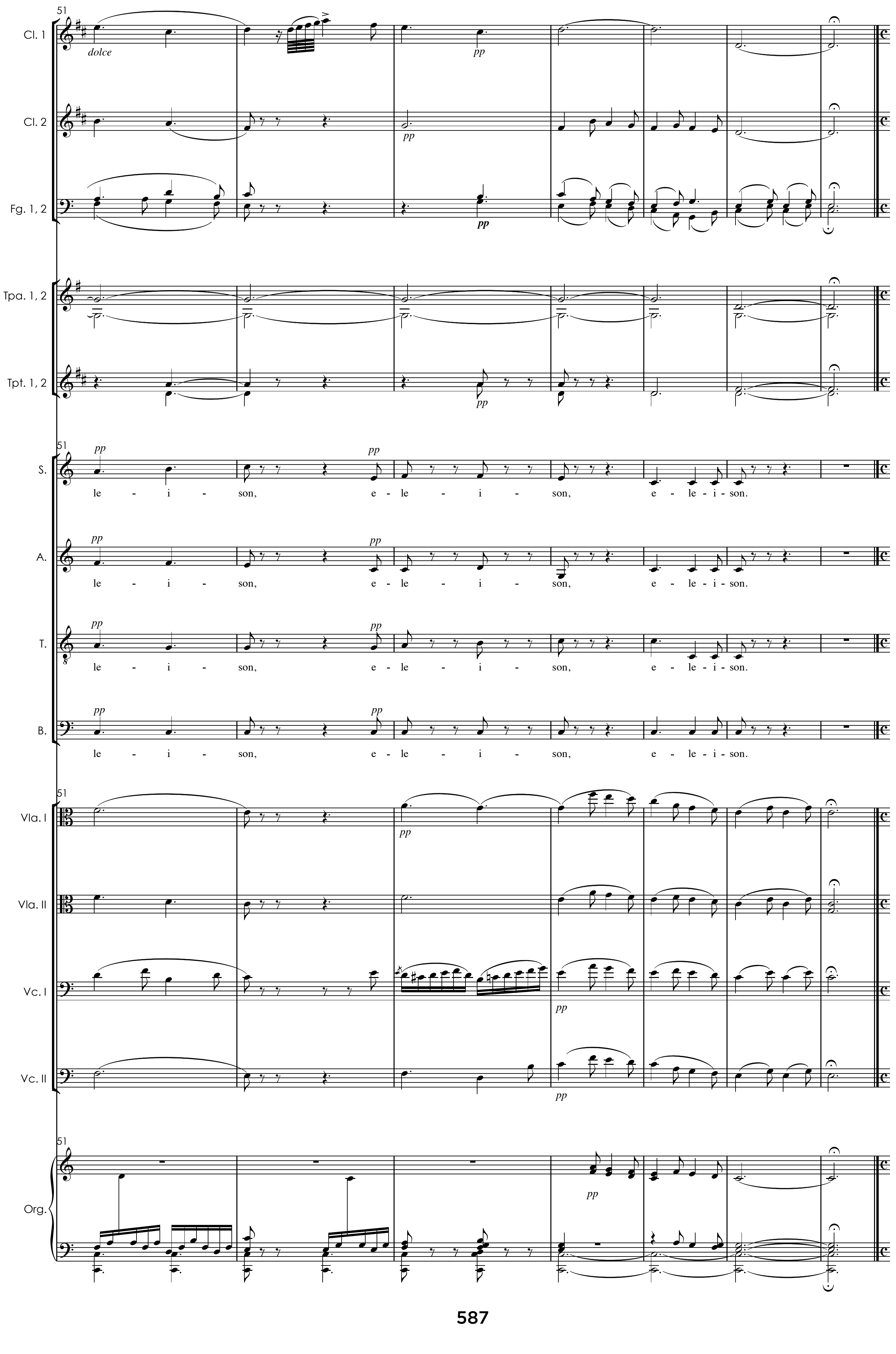

33
Cl. 1
p
cresc
Cl. 2
p
cresc
Fg. 1, 2
p
cresc
Tpa. 1, 2
p
Tpt. 1, 2
p
S.
p
cresc
le - - son, Ky - ri - e e - le - i - son, e - le - i - son,
A.
p
cresc
le - - son, Ky - ri - e e - le - i - son, e - le - i - son,
T.
p
cresc
le - - son, Ky - ri - e e - le - i - son,
B.
p
cresc
le - - son, Ky - ri - e e - le - i - son, e - le - i - son,
Vla. I
p
Vla. II
p
Vc. I
solo
p
Vc. II
p
Org.
p

Missa Pastoril - José Mauricio Nunes Garcia



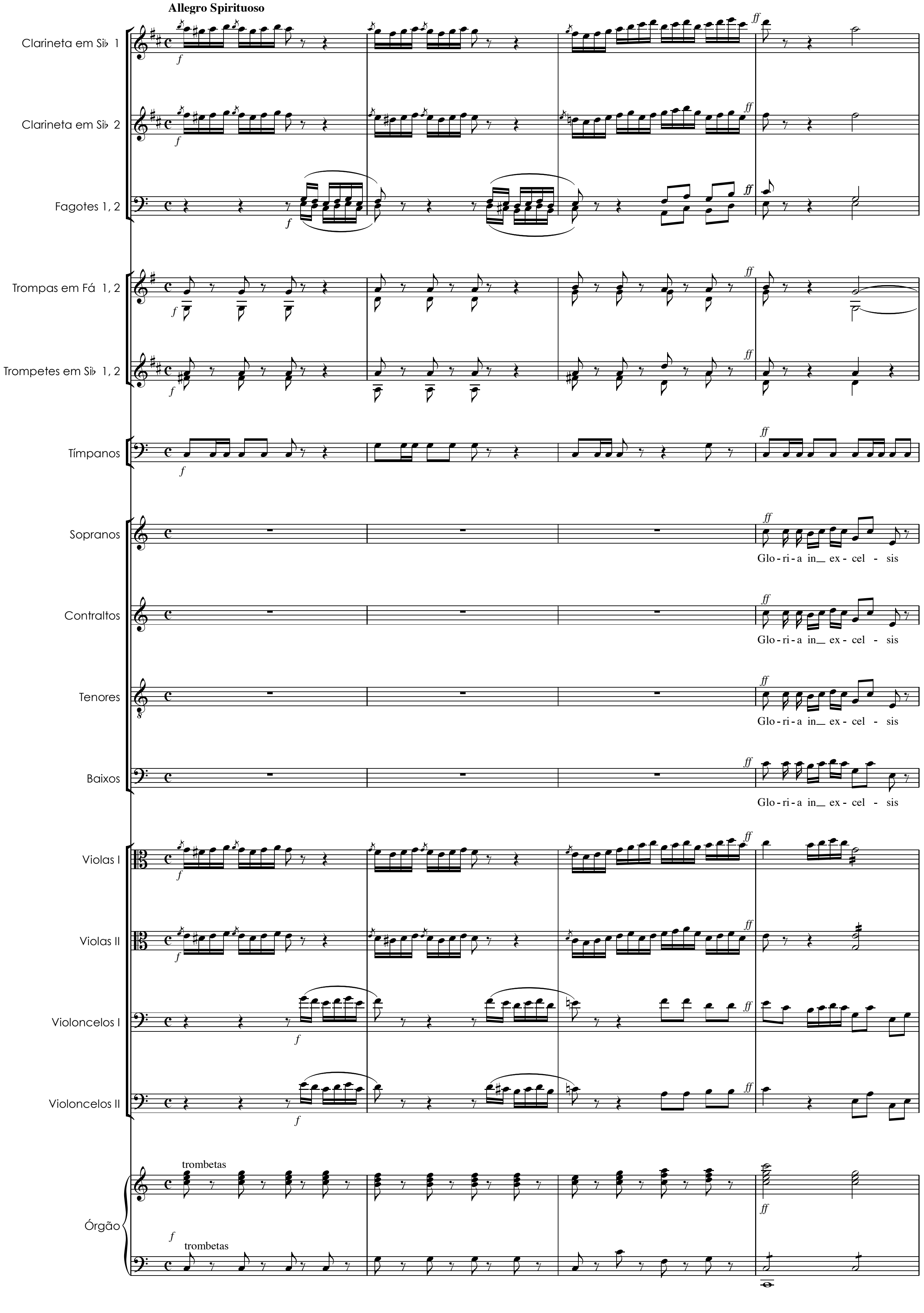
Missa Pastoril - José Mauricio Nunes Garcia

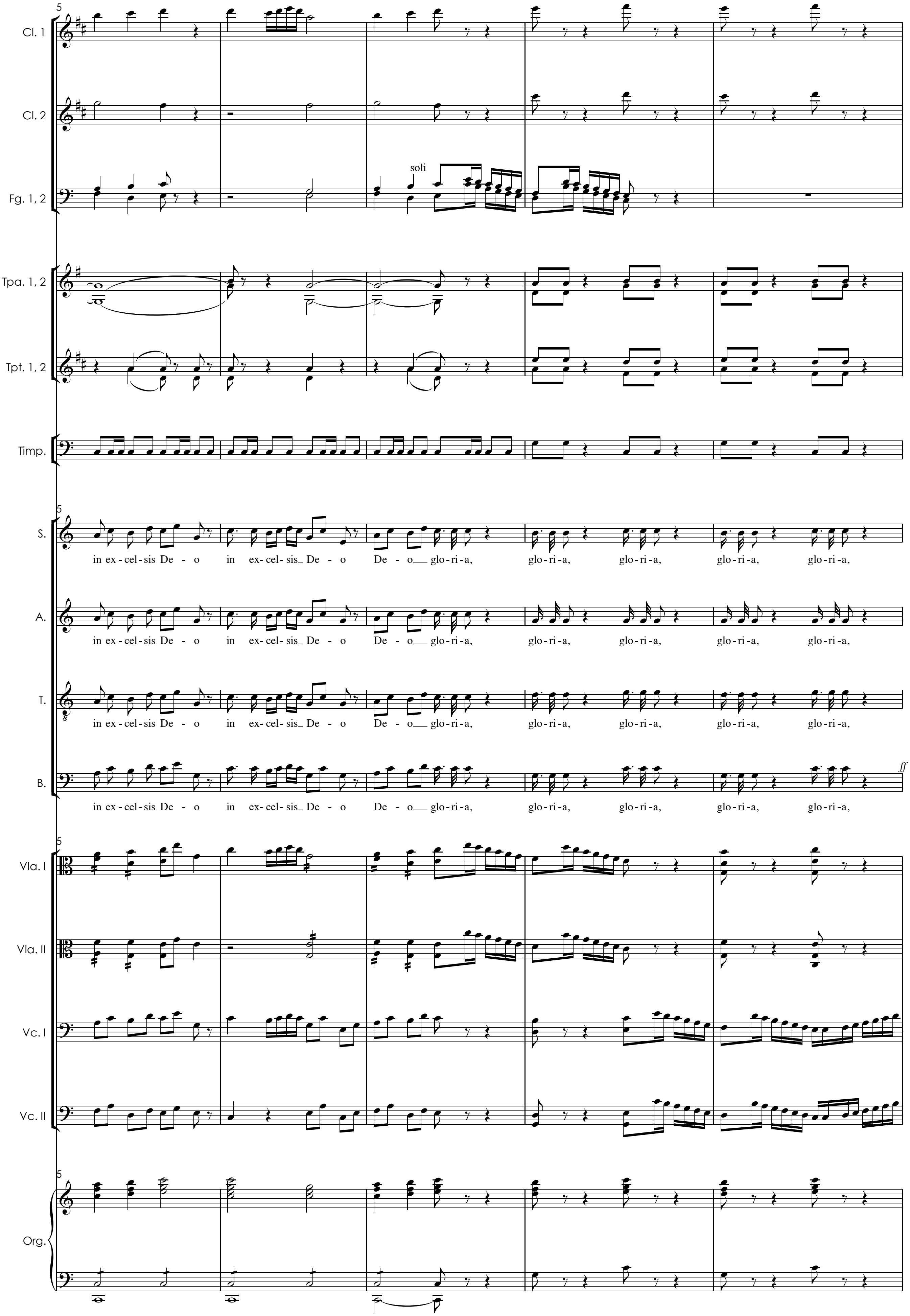



51
Cl. 1
dolce
pp
Cl. 2
pp
Fg. 1, 2
pp
Tpa. 1, 2
Tpt. 1, 2
pp
51
S.
pp
le - i - son, e - le - i - son, e - le - i - son.
A.
pp
le - i - son, e - le - i - son, e - le - i - son.
T.
pp
le - i - son, e - le - i - son, e - le - i - son.
B.
pp
le - i - son, e - le - i - son, e - le - i - son.
51
Vla. I
pp
Vla. II
Vc. I
pp
Vc. II
pp
51
Org.
pp

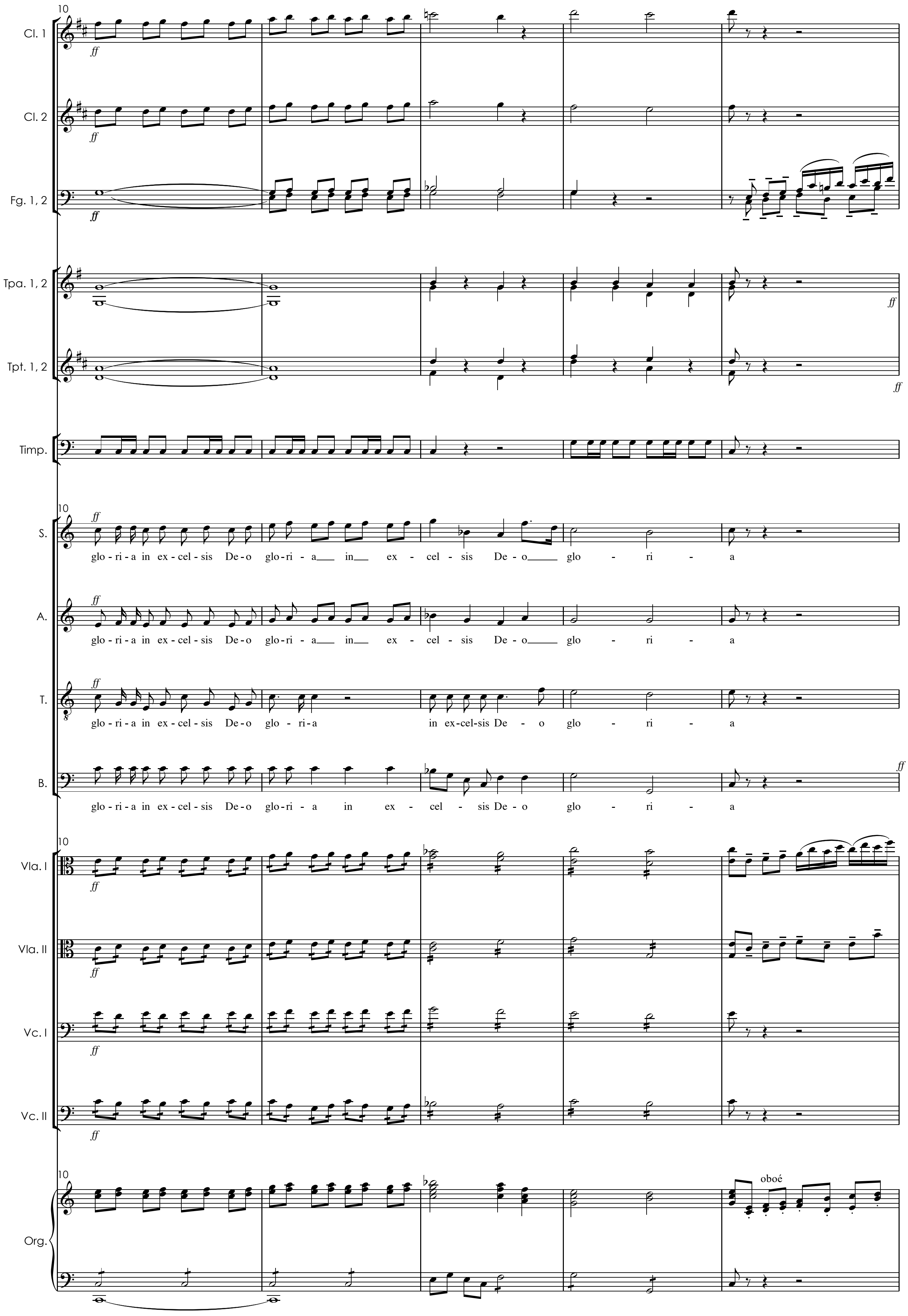
Missa Pastoril - José Mauricio Nunes Garcia

II. Gloria



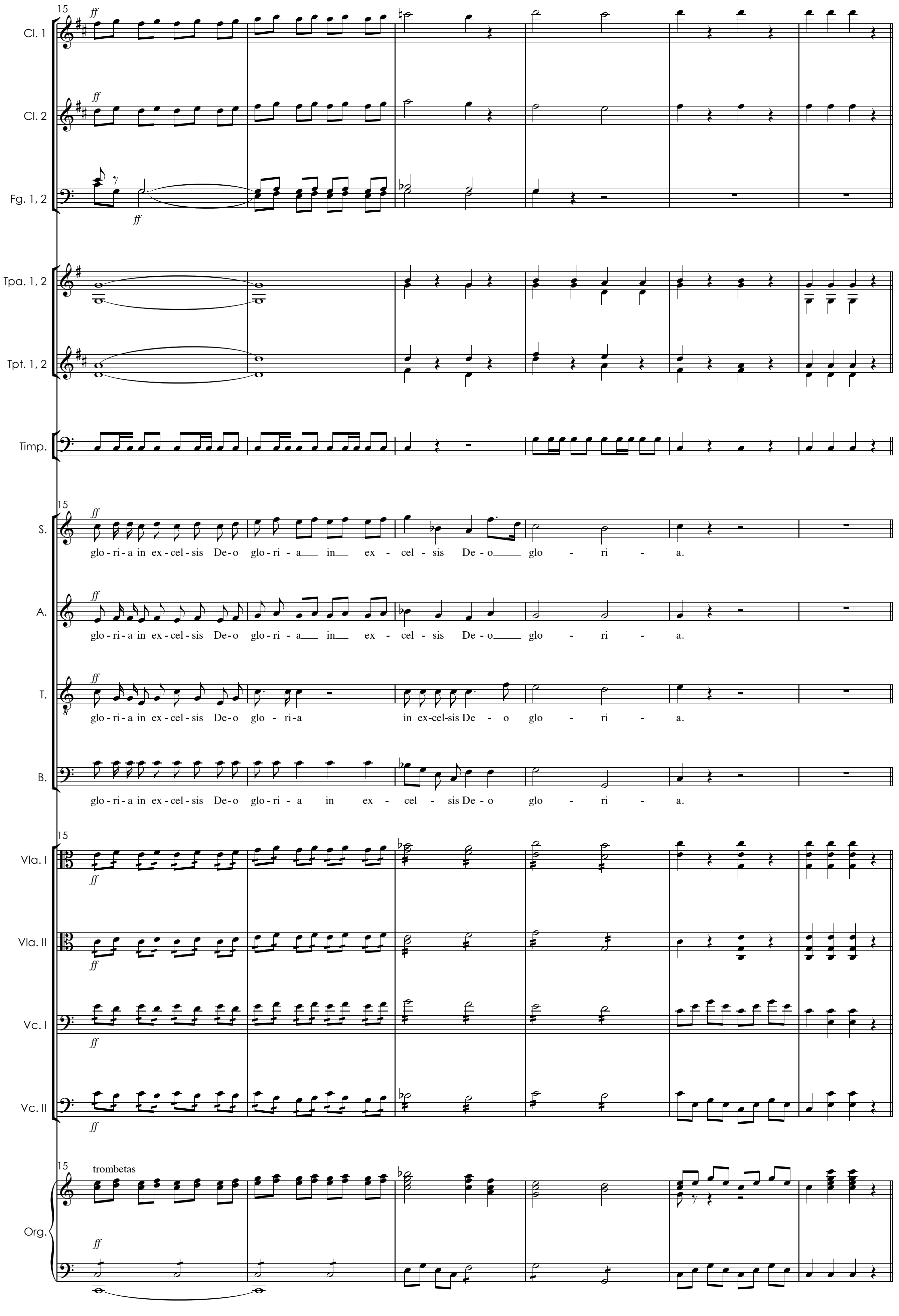

Cl. 1
Cl. 2
Fg. 1, 2
soli
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
in ex-cel-sis De - o in ex-cel-sis_ De - o De - o__ glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,
A.
in ex-cel-sis De - o in ex-cel-sis_ De - o De - o__ glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,
T.
in ex-cel-sis De - o in ex-cel-sis_ De - o De - o__ glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,
B.
in ex-cel-sis De - o in ex-cel-sis_ De - o De - o__ glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,
ff
Vla. I
Vla. II
Vc. I
Vc. II
Org.

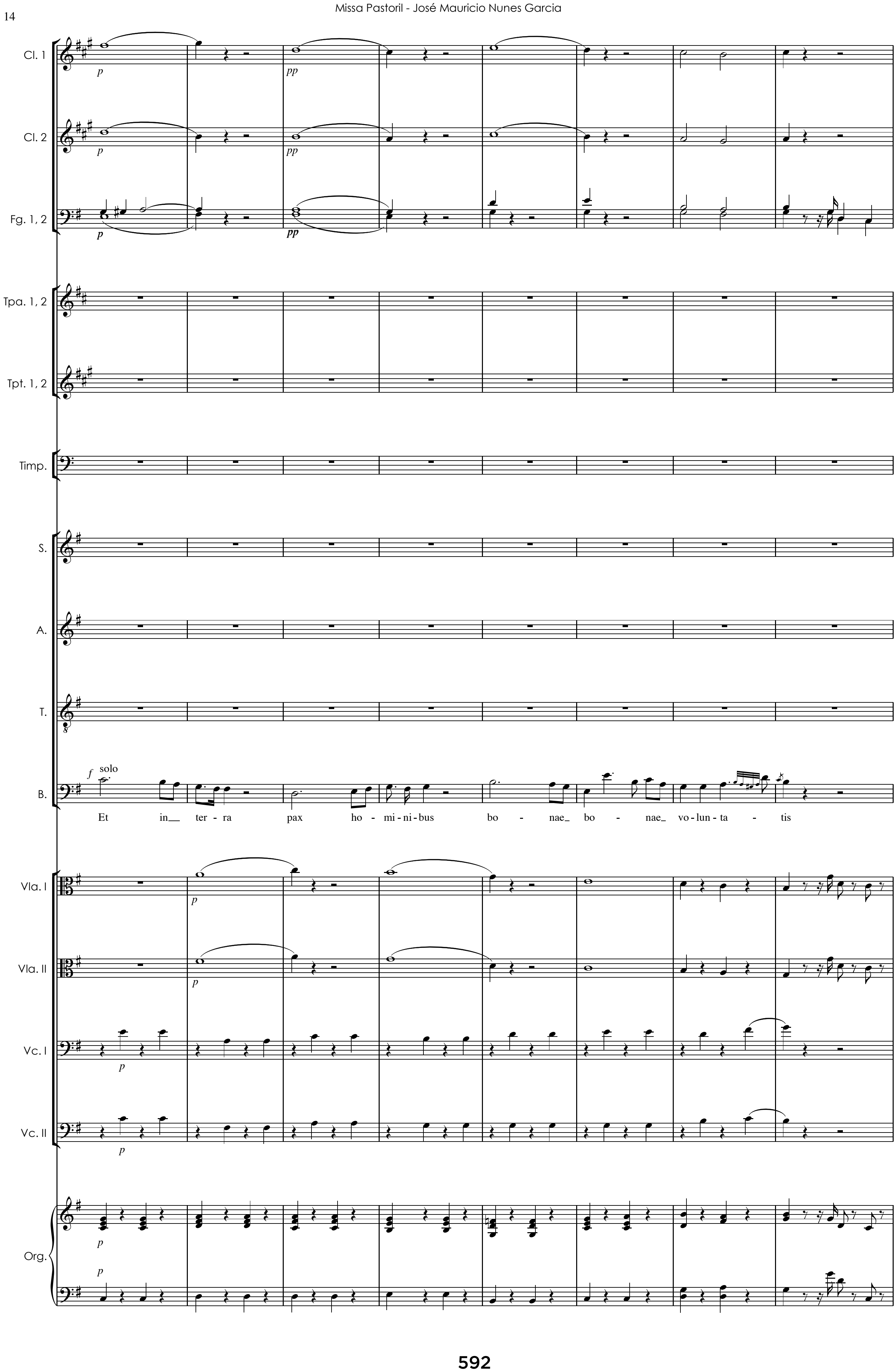
Missa Pastoril - José Mauricio Nunes Garcia



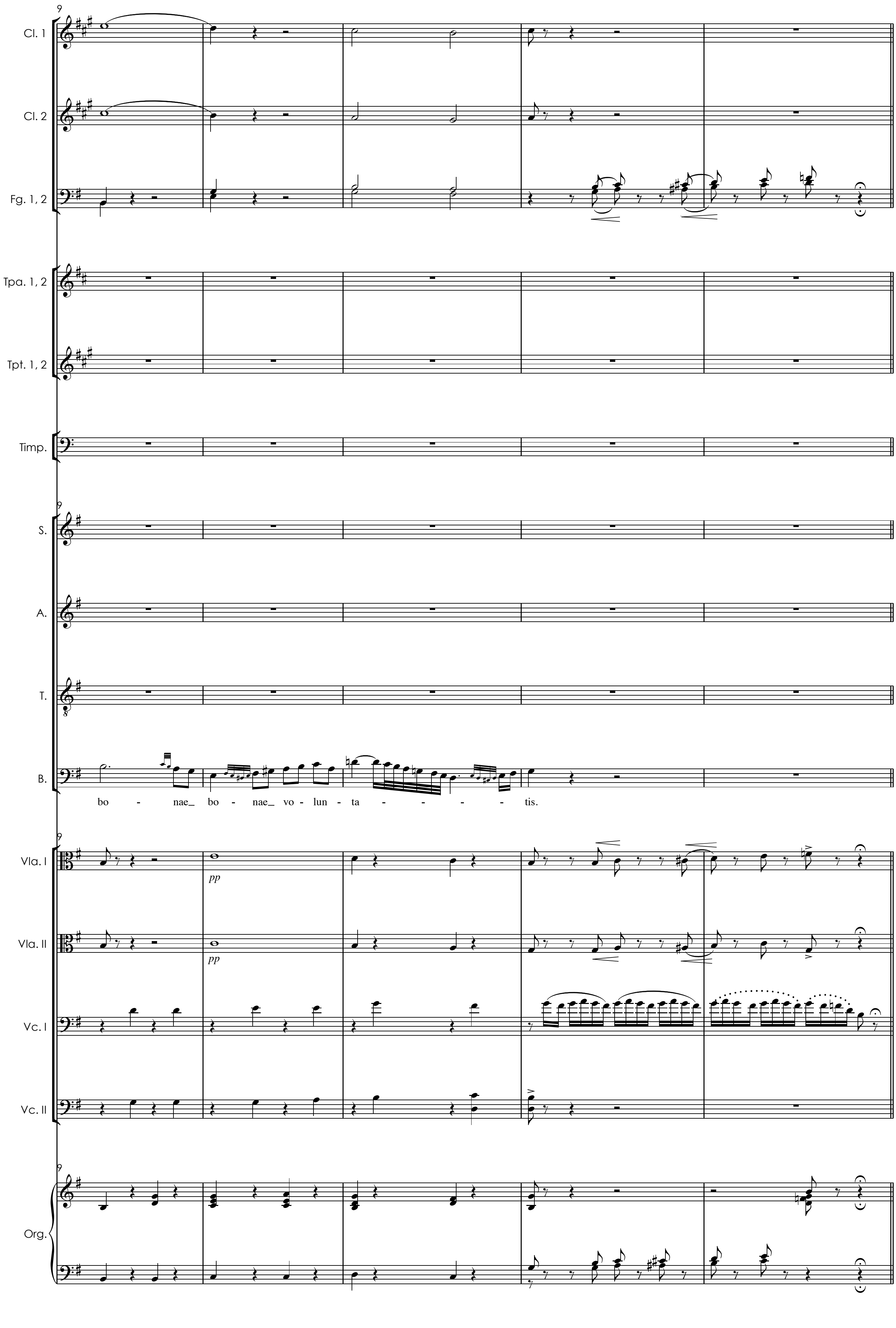
Missa Pastoril - José Mauricio Nunes Garcia

13



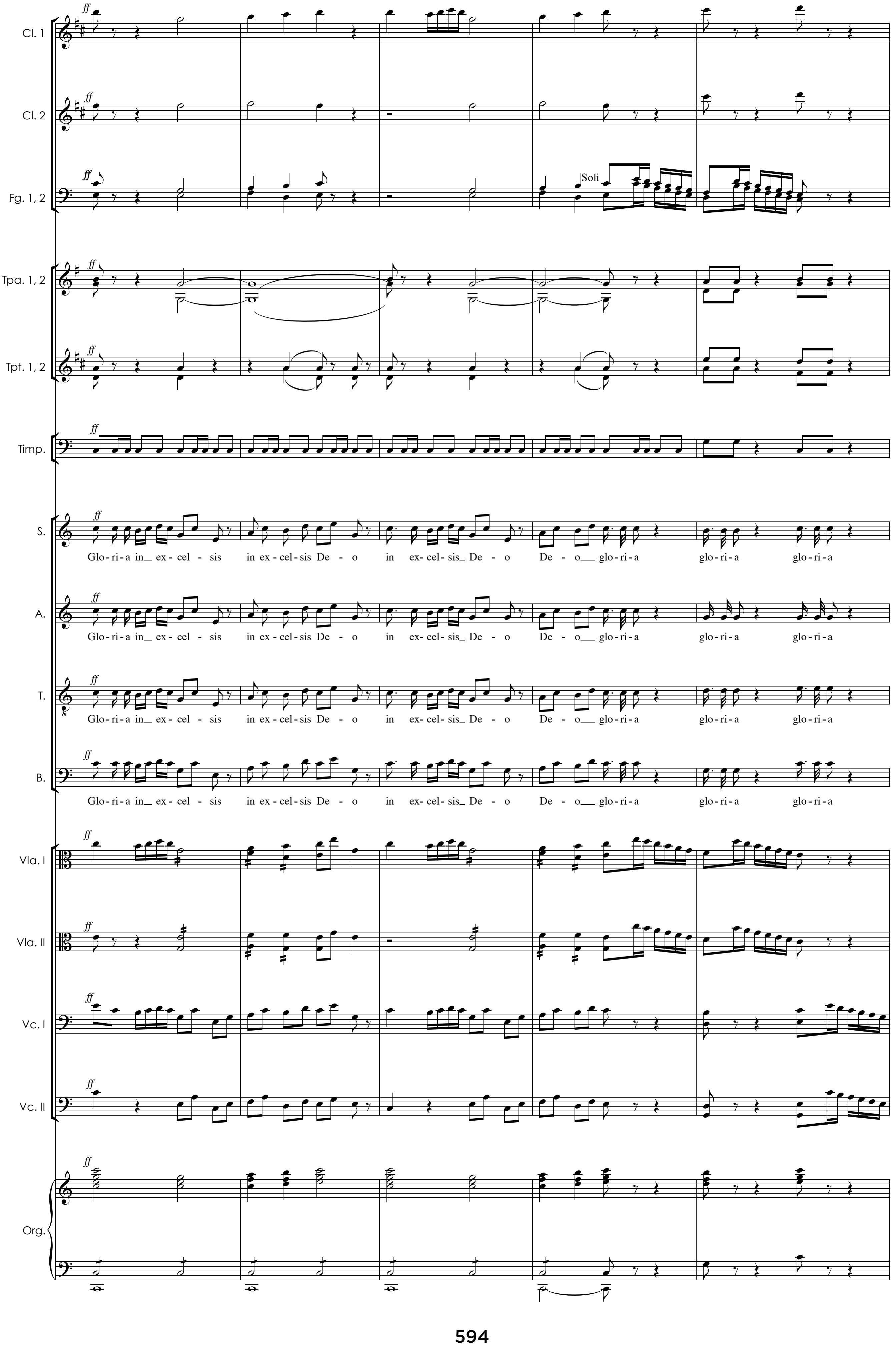

14
Missa Pastoril - José Mauricio Nunes Garcia
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
solo
Et in ter - ra pax ho - mi - ni - bus bo - nae bo - nae vo - lun - ta - tis
Vla. I
Vla. II
Vc. I
Vc. II
Org.

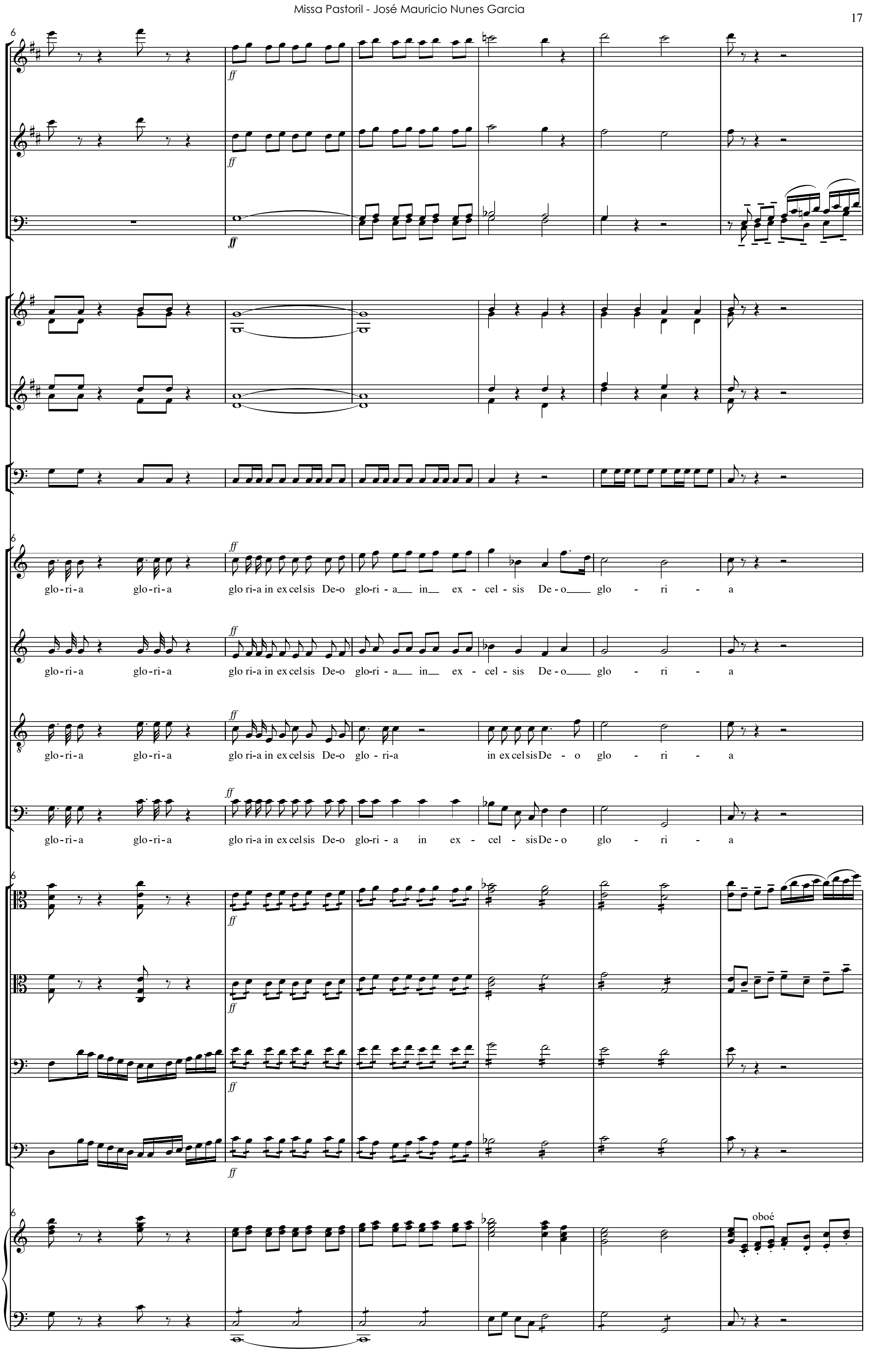
Missa Pastoril - José Mauricio Nunes Garcia

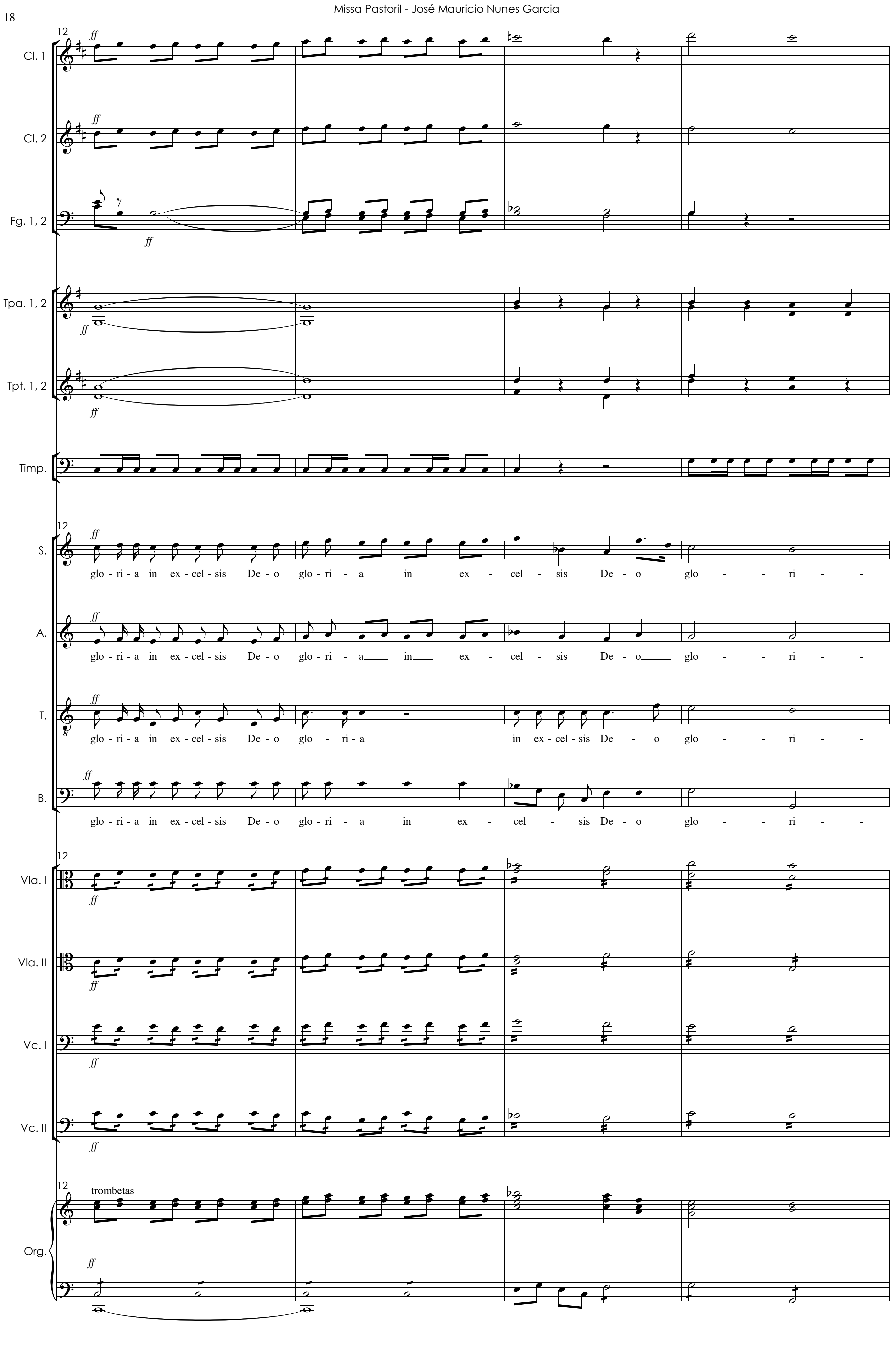


16

Missa Pastoril - José Mauricio Nunes Garcia

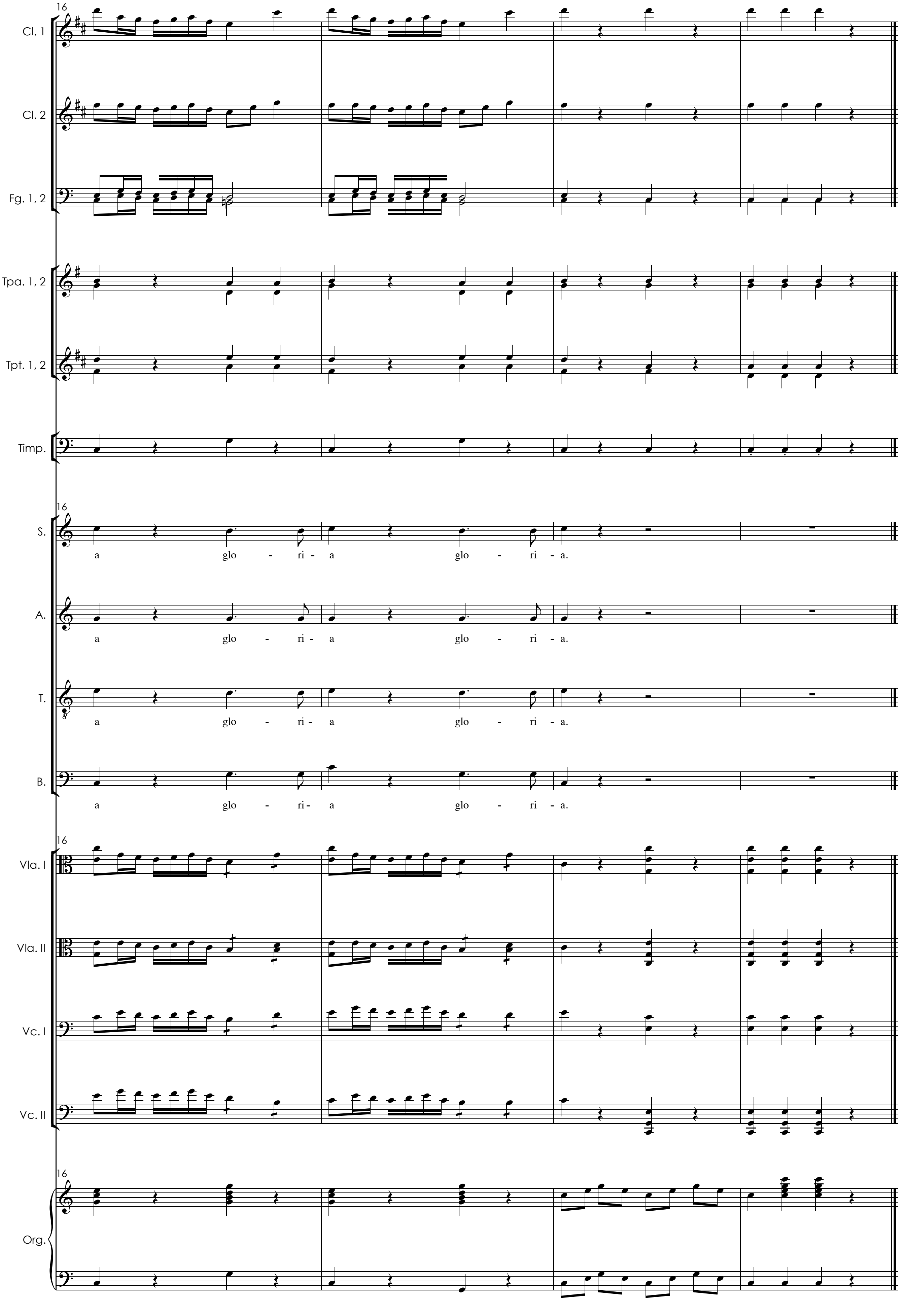



Missa Pastoril - José Mauricio Nunes Garcia
17
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
glo-ri-a glo-ri-a glo ri-a in ex cel sis De-o glo-ri - a in ex - cel - sis De - o glo - ri - a
A.
glo-ri-a glo-ri-a glo ri-a in ex cel sis De-o glo-ri - a in ex - cel - sis De - o glo - ri - a
T.
glo-ri-a glo-ri-a glo ri-a in ex cel sis De-o glo - ri-a in ex cel sis De - o glo - ri - a
B.
glo-ri-a glo-ri-a glo ri-a in ex cel sis De-o glo-ri - a in ex - cel - sis De - o glo - ri - a
Vla. I
Vla. II
Vc. I
Vc. II
Org.
oboé
ff

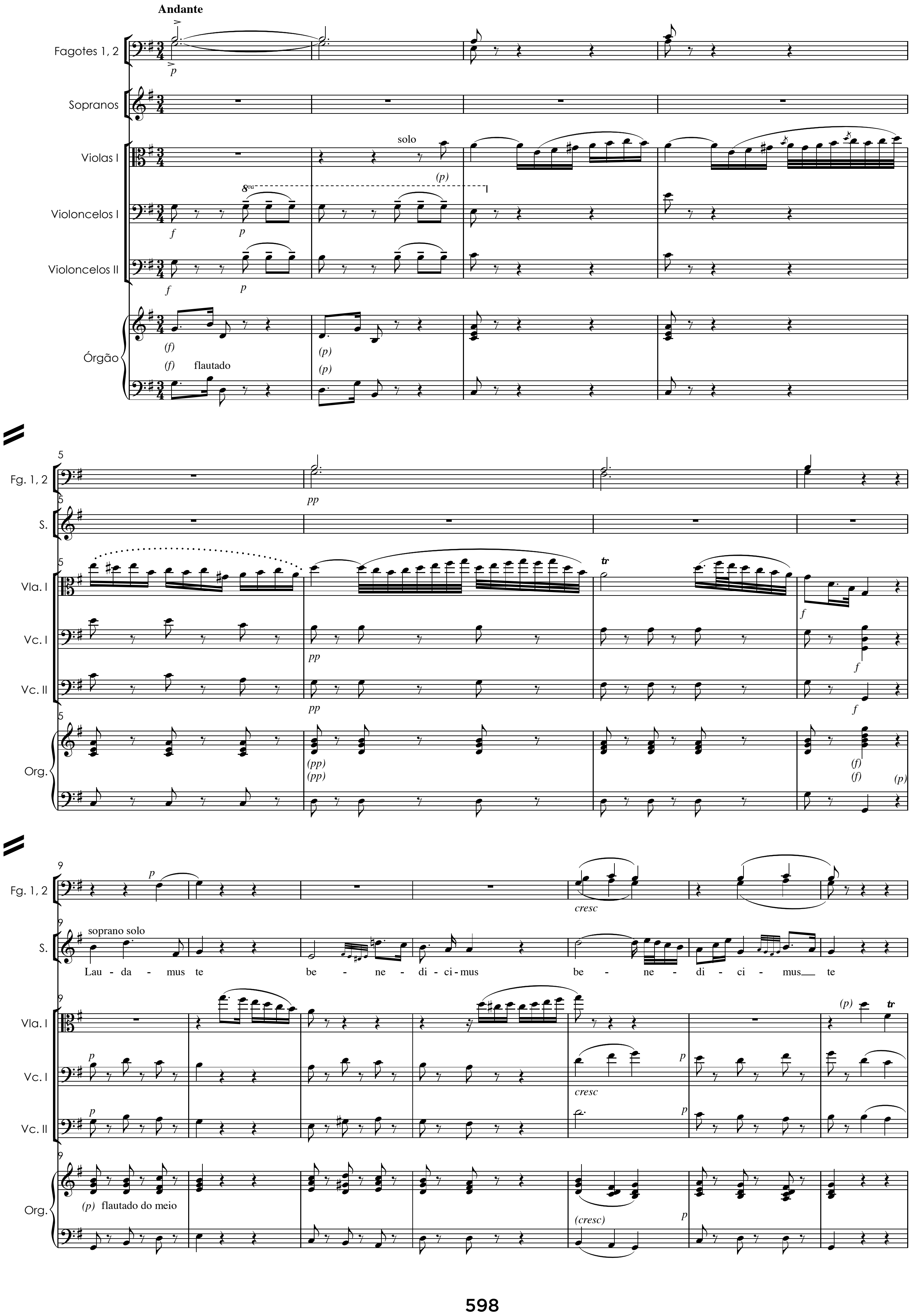

18
Missa Pastoril - José Mauricio Nunes Garcia
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
gloria in excelsis Deo gloria in excelsis Deo gloria
A.
gloria in excelsis Deo gloria in excelsis Deo gloria
T.
gloria in excelsis Deo gloria in excelsis Deo gloria
B.
gloria in excelsis Deo gloria in excelsis Deo gloria
Vla. I
Vla. II
Vc. I
Vc. II
trombetas
Org.

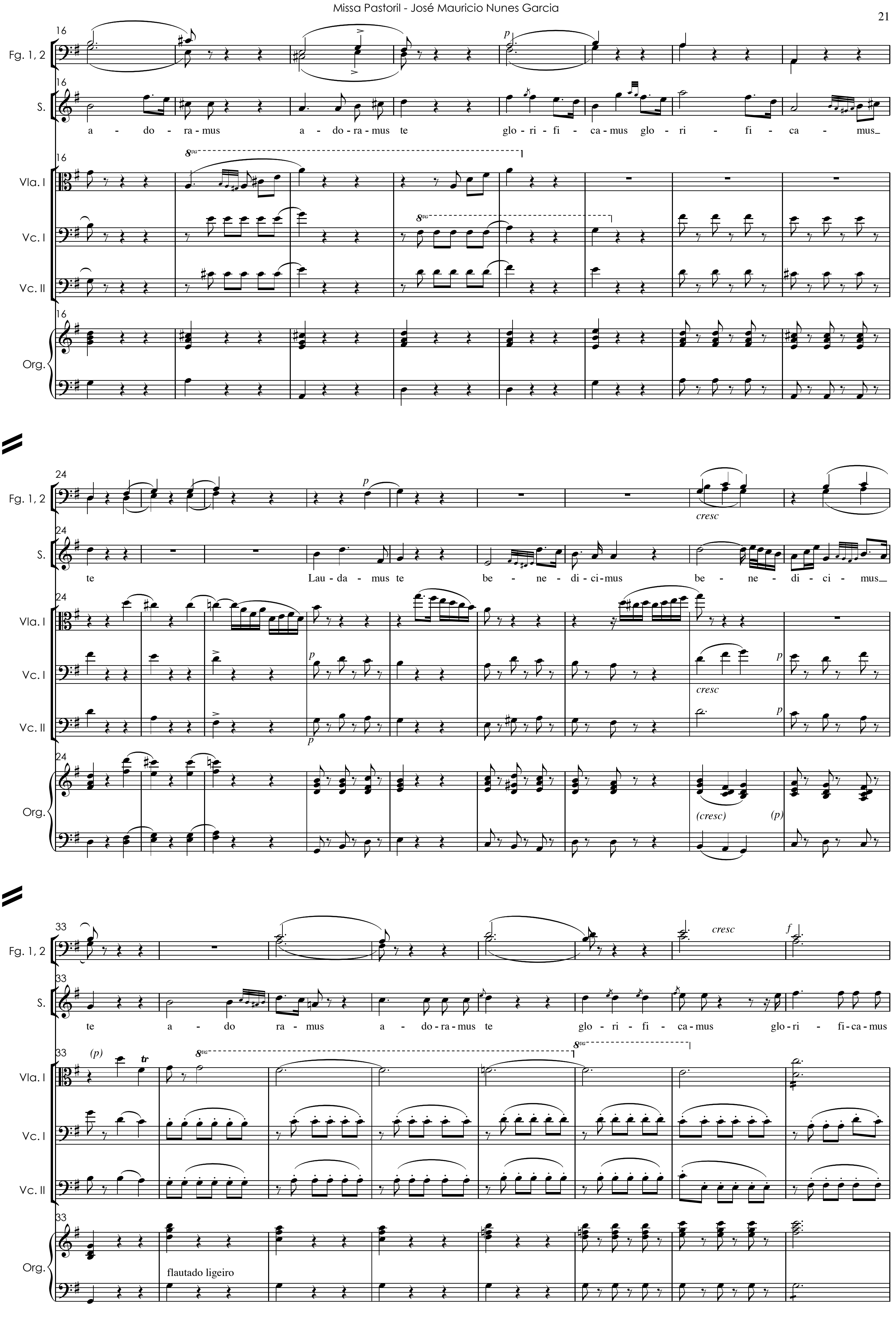
Missa Pastoril - José Mauricio Nunes Garcia

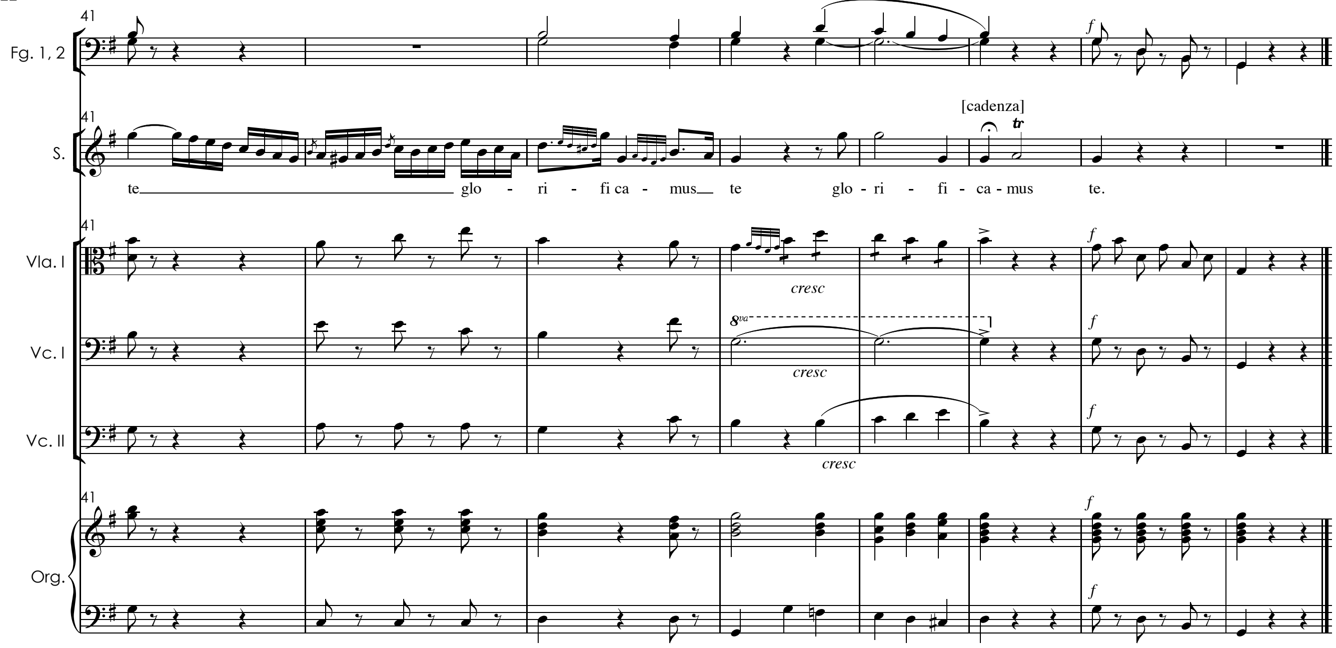
19



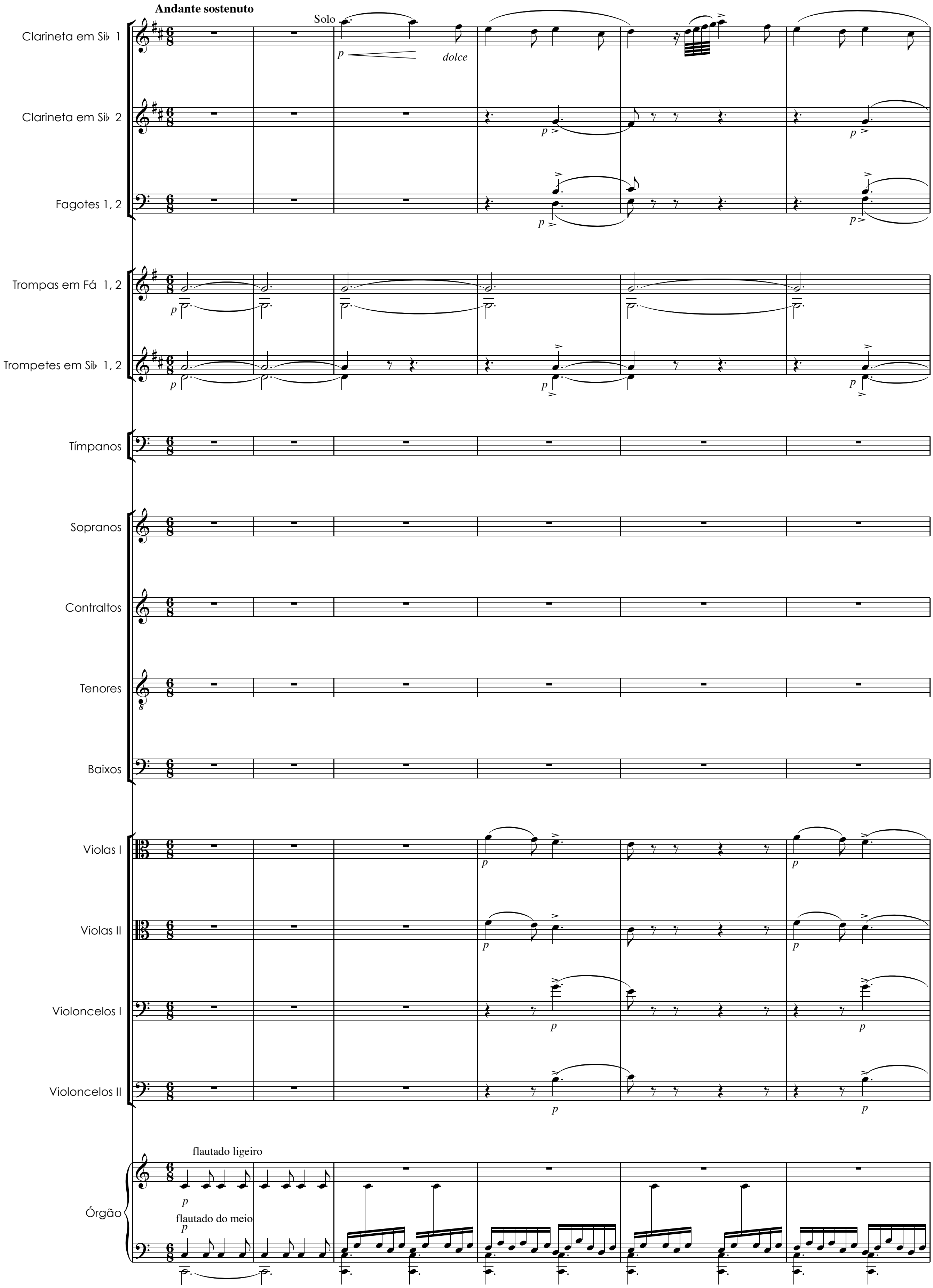
III. Laudamus Te

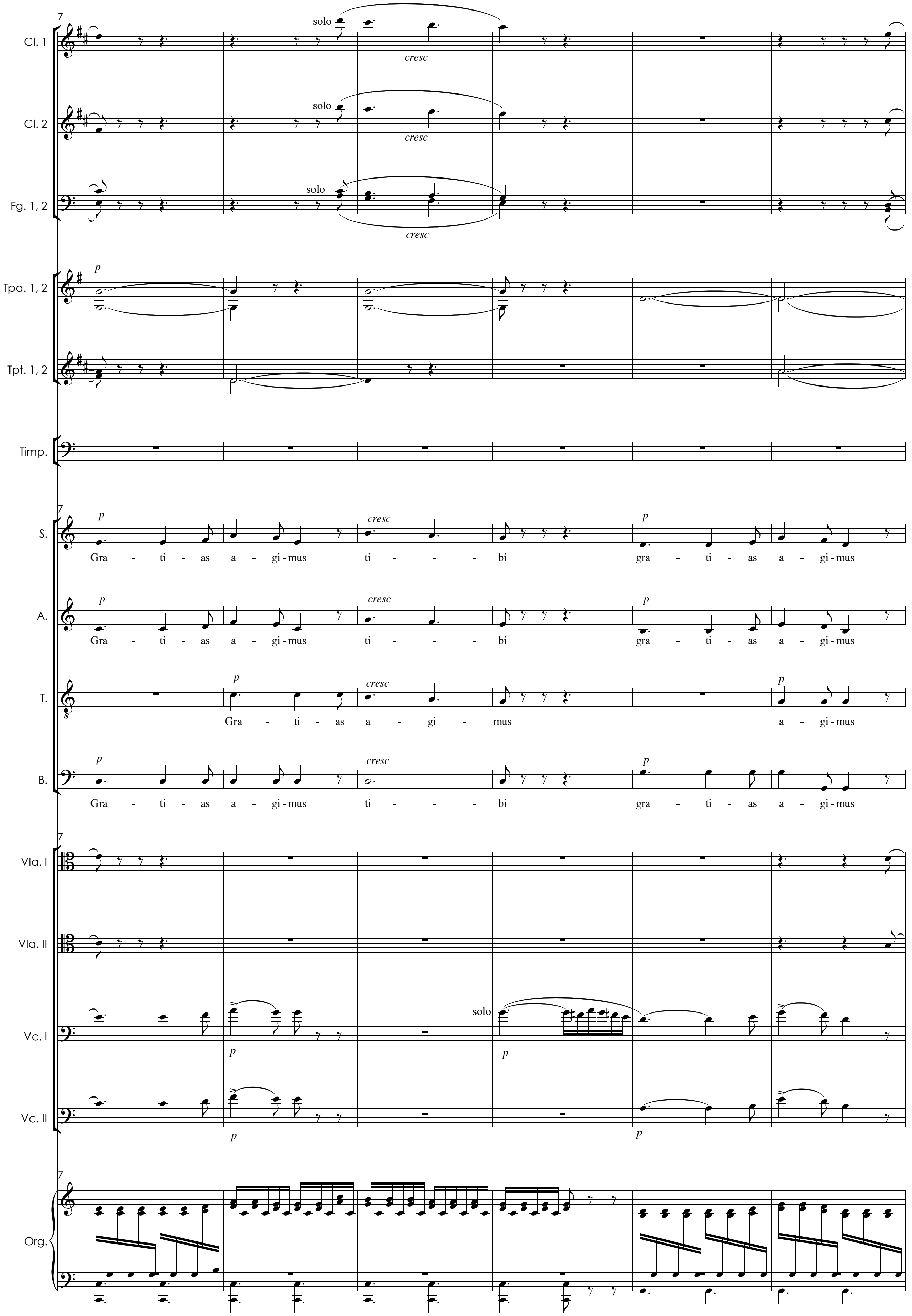



Missa Pastoril - José Mauricio Nunes Garcia
21
Fg. 1, 2
S.
Vla. I
Vc. I
Vc. II
Org.
a - do - ra - mus a - do - ra - mus te glo - ri - fi - ca - mus glo - ri - fi - ca - mus
te Lau - da - mus te be - ne - di - ci - mus be - ne - di - ci - mus
te a - do ra - mus a - do - ra - mus te glo - ri - fi - ca - mus glo - ri - fi - ca - mus
cresc
(cresc)
flautado ligeiro

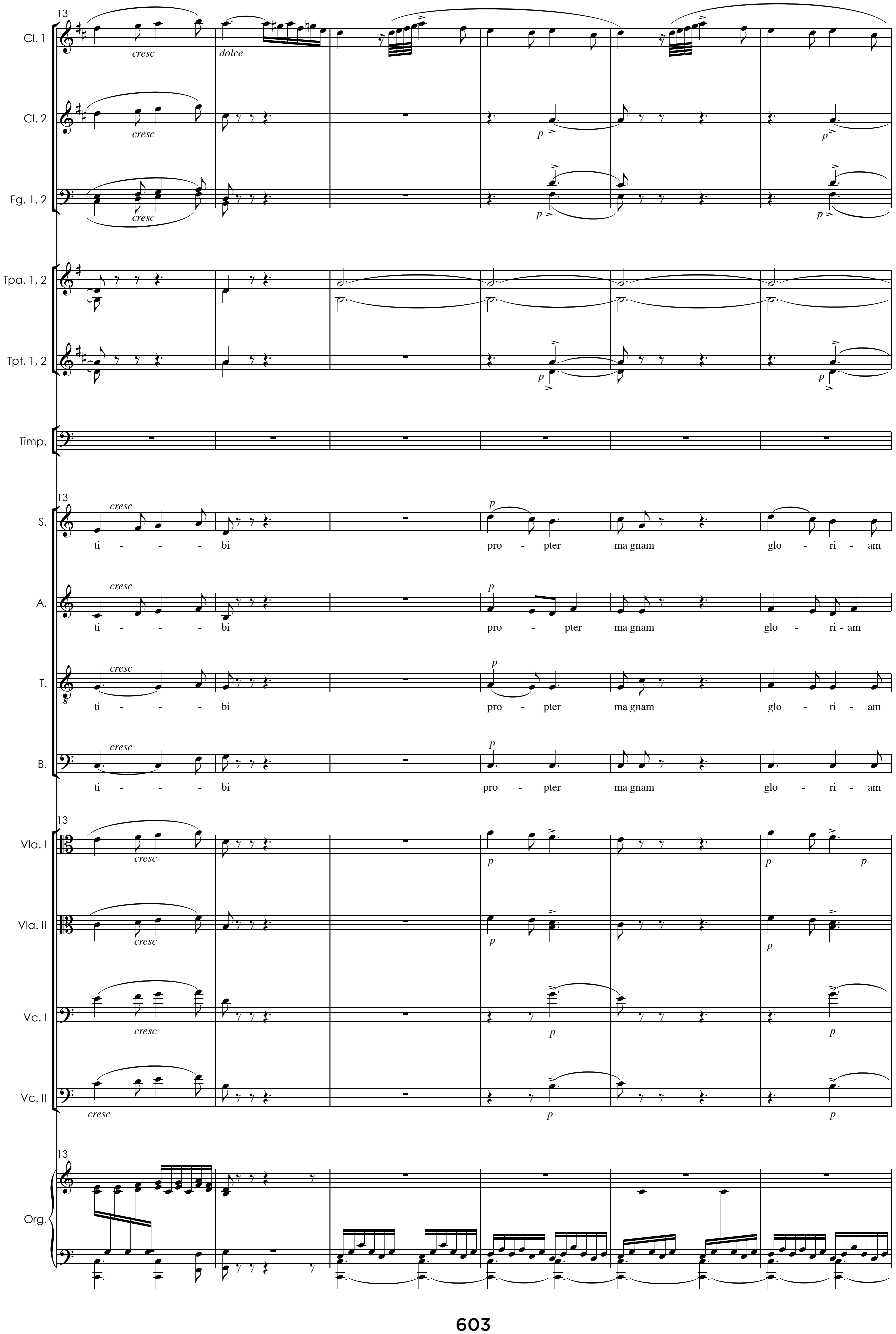

Fg. 1, 2
S.
[cadenza]
te glo - ri - fi ca - mus te glo - ri - fi - ca - mus te.
Vla. I
cresc
Vc. I
cresc
Vc. II
cresc
Org.

IV. Gratias Agimus Tibi

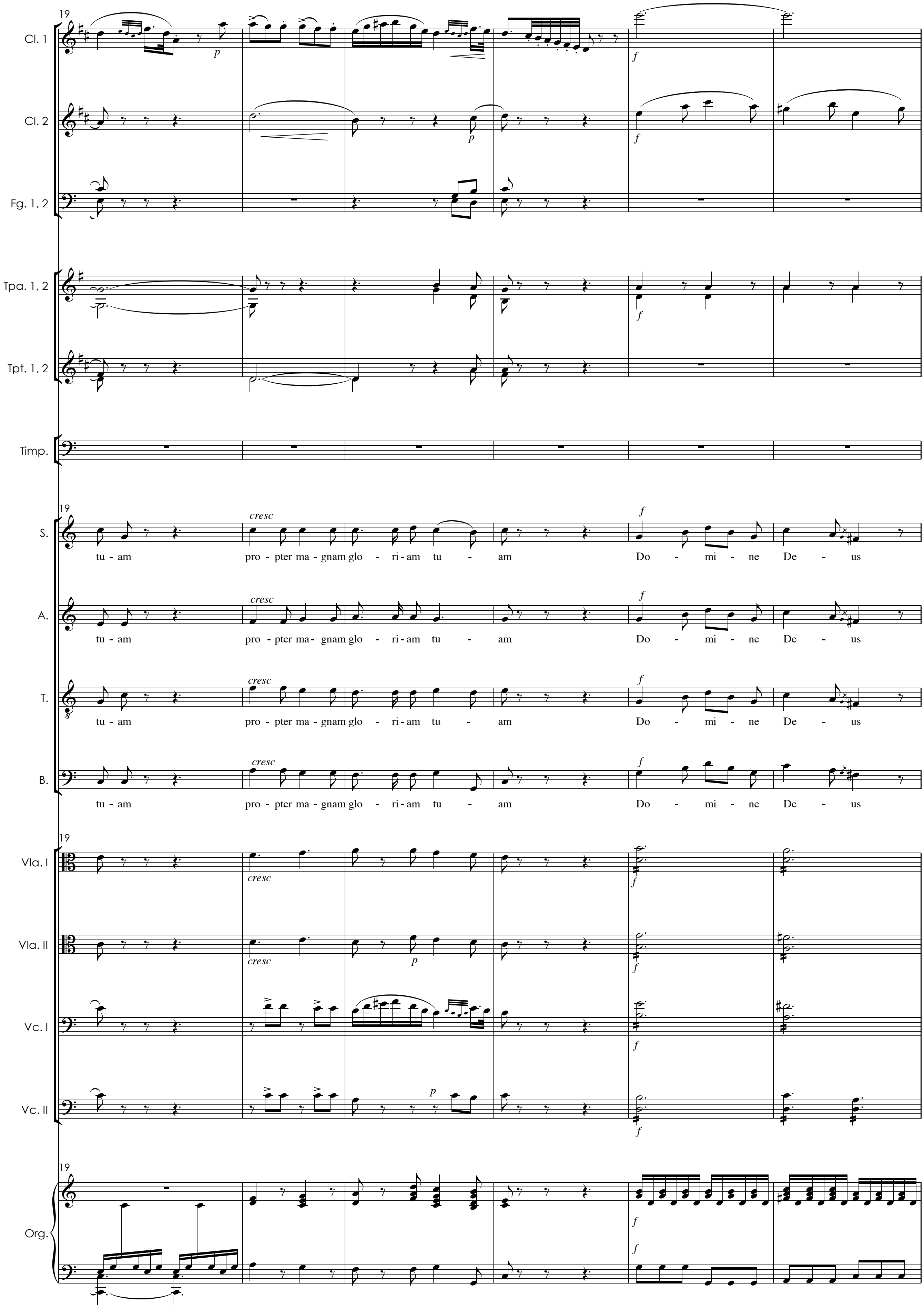


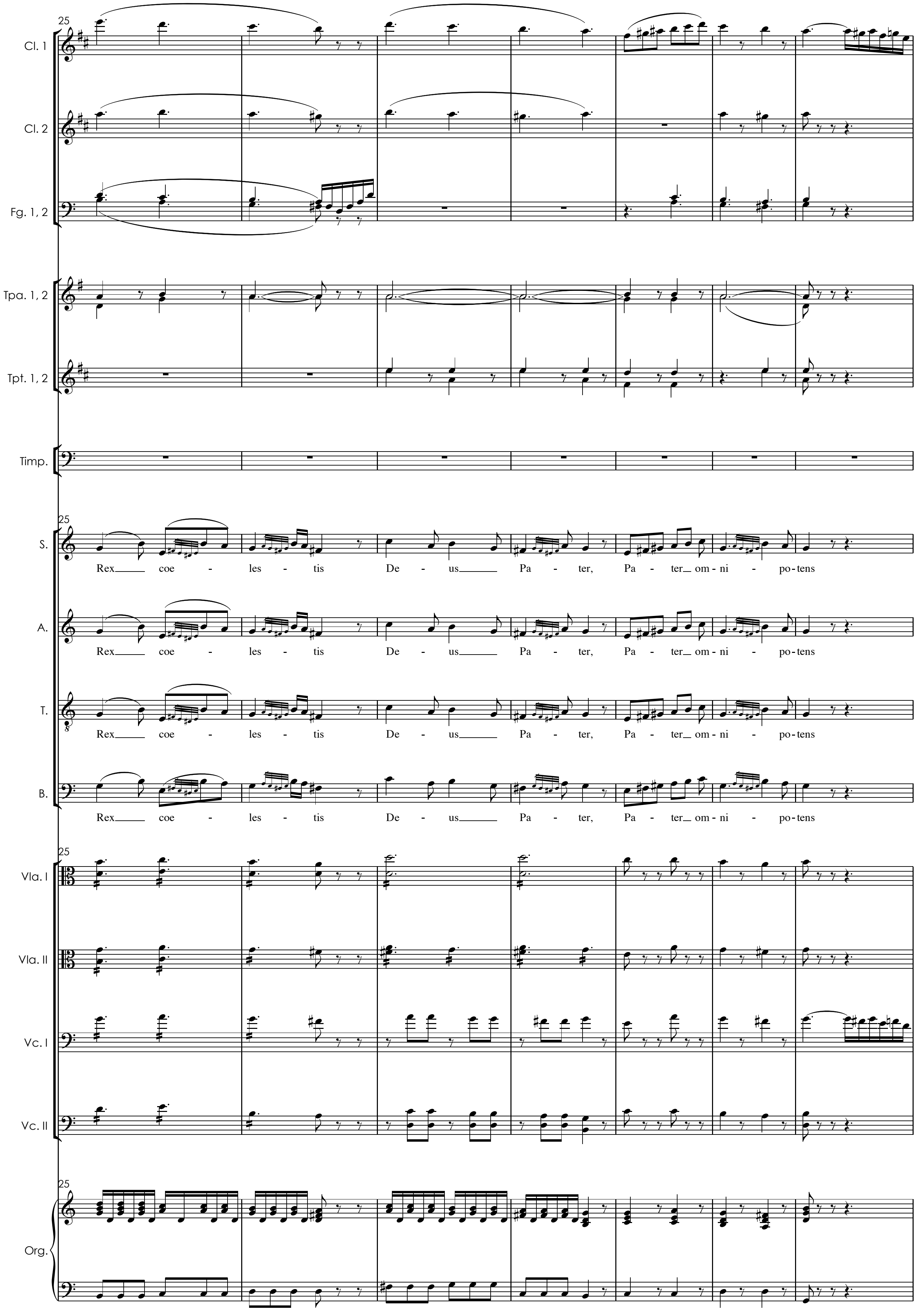

Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Vla. I
Vla. II
Vc. I
Vc. II
Org.
solo
cresc
p
Gra - ti - as a - gi - mus ti - - - bi gra - ti - as a - gi - mus
Gra - ti - as a - gi - mus
a - gi - mus

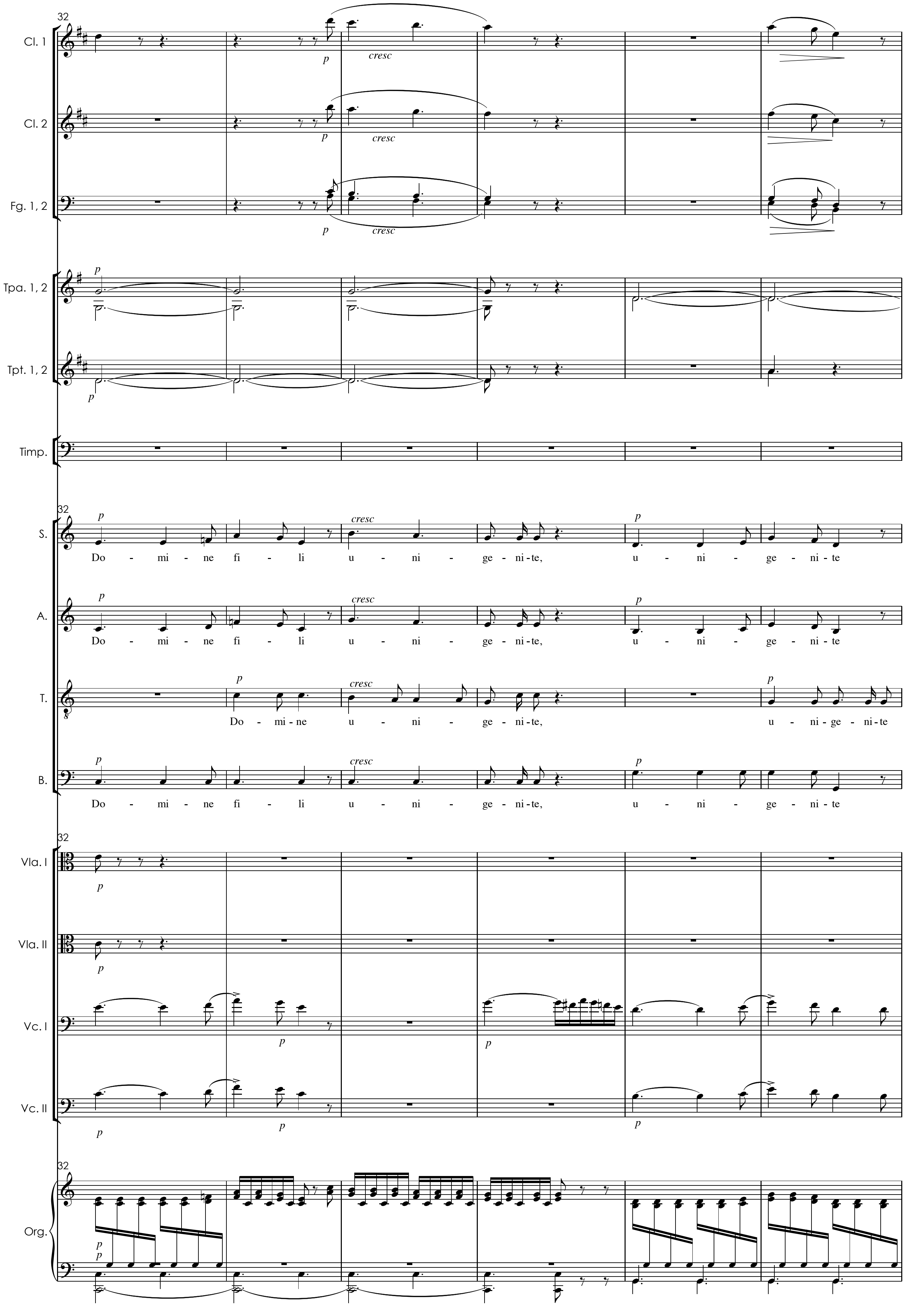
Missa Pastoril - José Mauricio Nunes Garcia

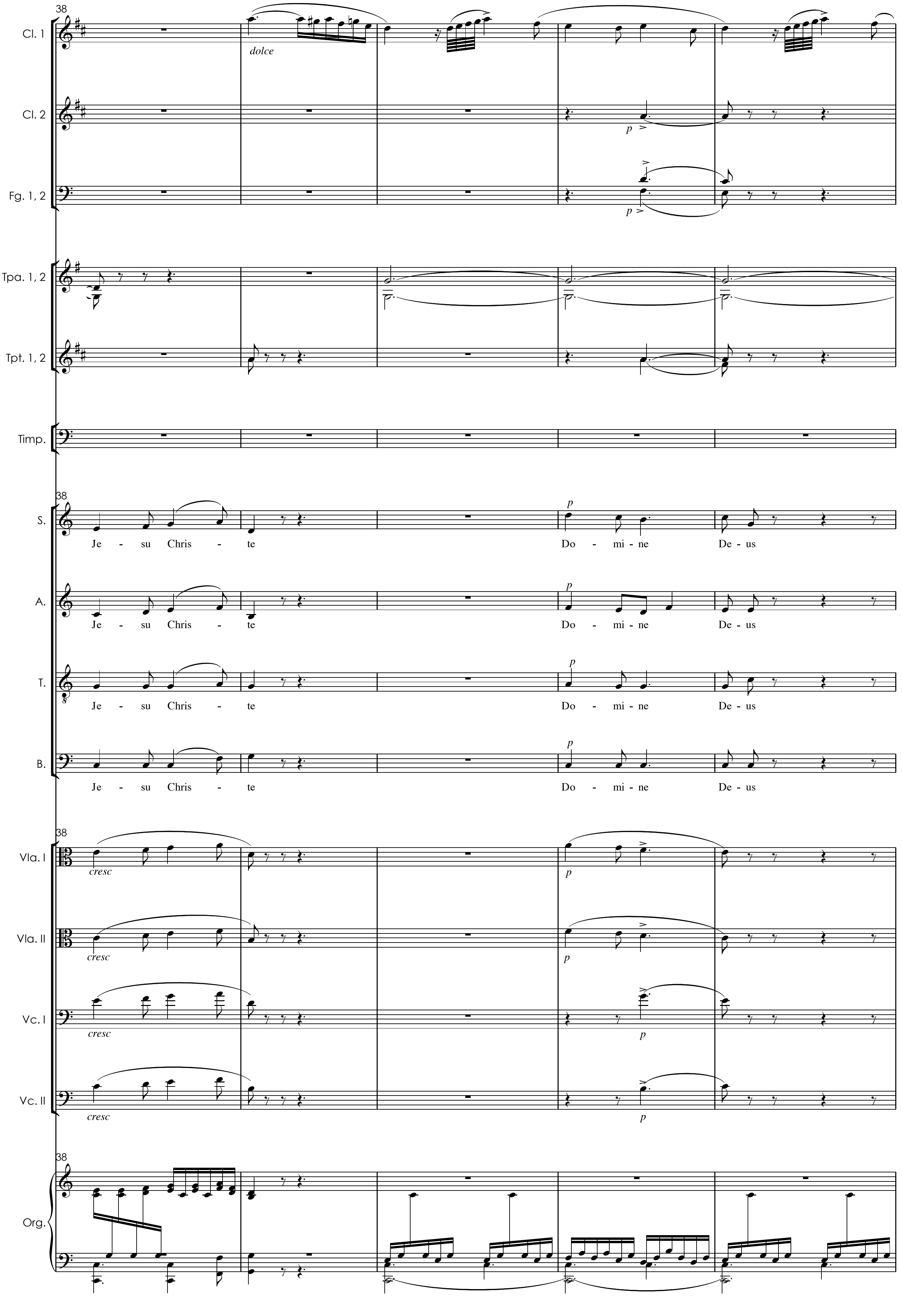


Missa Pastoril - José Mauricio Nunes Garcia

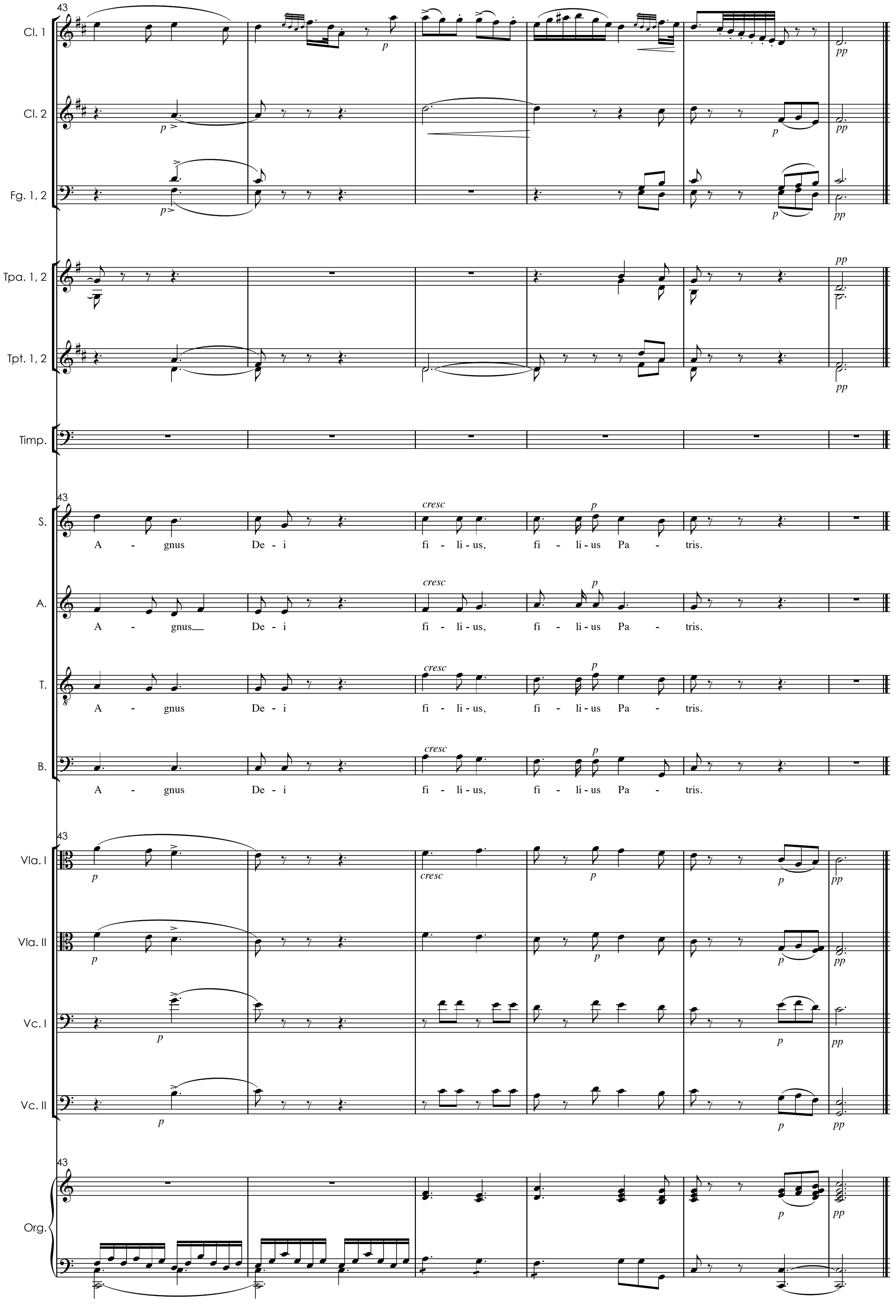



25
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Rex coe - les - tis De - us Pa - ter, Pa - ter om - ni - po-tens
Vla. I
Vla. II
Vc. I
Vc. II
Org.


32
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Vla. I
Vla. II
Vc. I
Vc. II
Org.
p
cresc
Do - mi - ne fi - li u - ni - ge - ni-te, u - ni - ge - ni-te
Do - mi-ne u - ni - ge - ni-te, u - ni-ge - ni-te


38
Cl. 1
dolce
Cl. 2
p
Fg. 1, 2
p
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
Je - su Chris - te
Do - mi - ne De - us
A.
Je - su Chris - te
Do - mi - ne De - us
T.
Je - su Chris - te
Do - mi - ne De - us
B.
Je - su Chris - te
Do - mi - ne De - us
Vla. I
cresc
p
Vla. II
cresc
p
Vc. I
cresc
p
Vc. II
cresc
p
Org.

Missa Pastoril - José Mauricio Nunes Garcia



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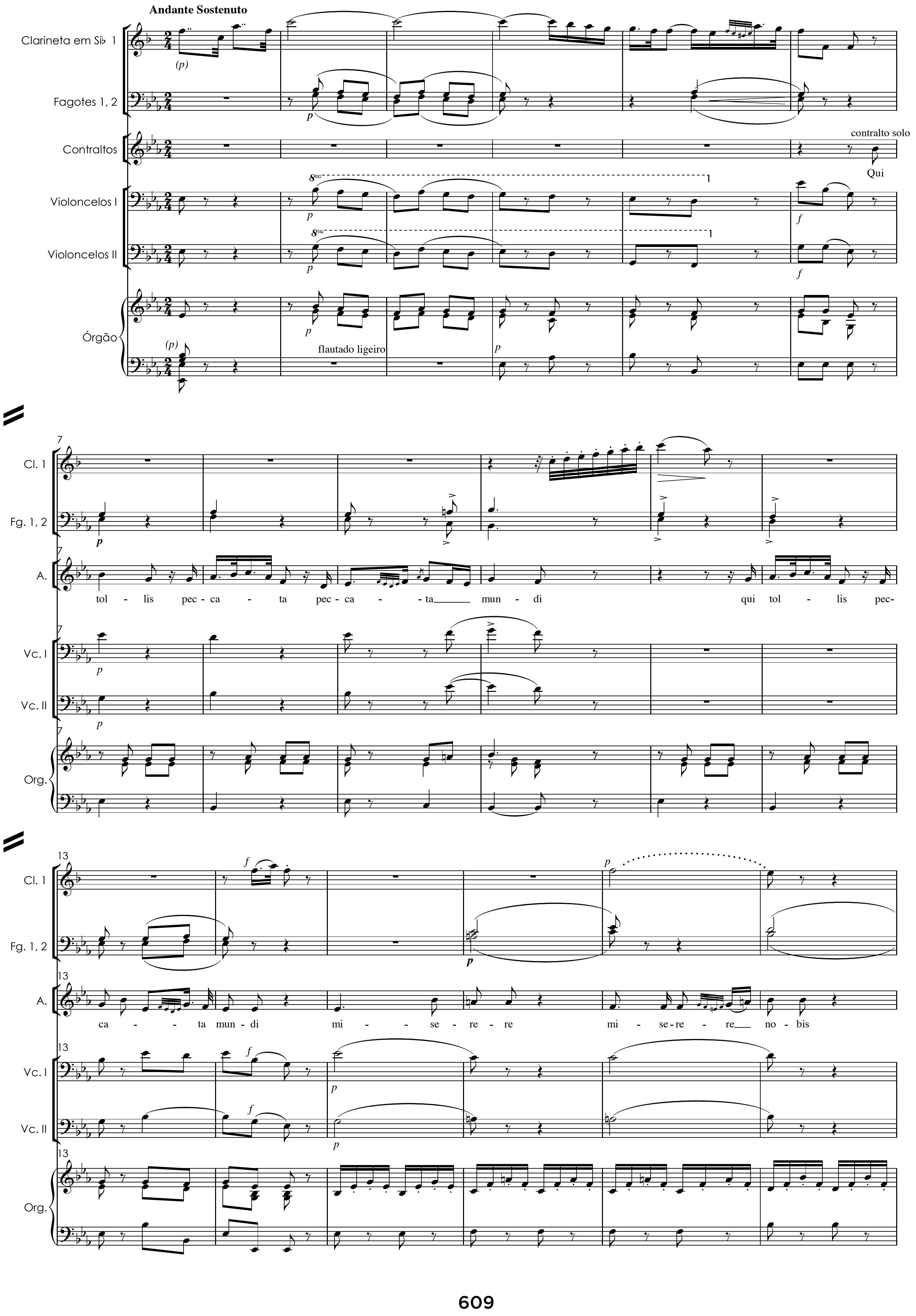
31

V. Qui Tollis



32

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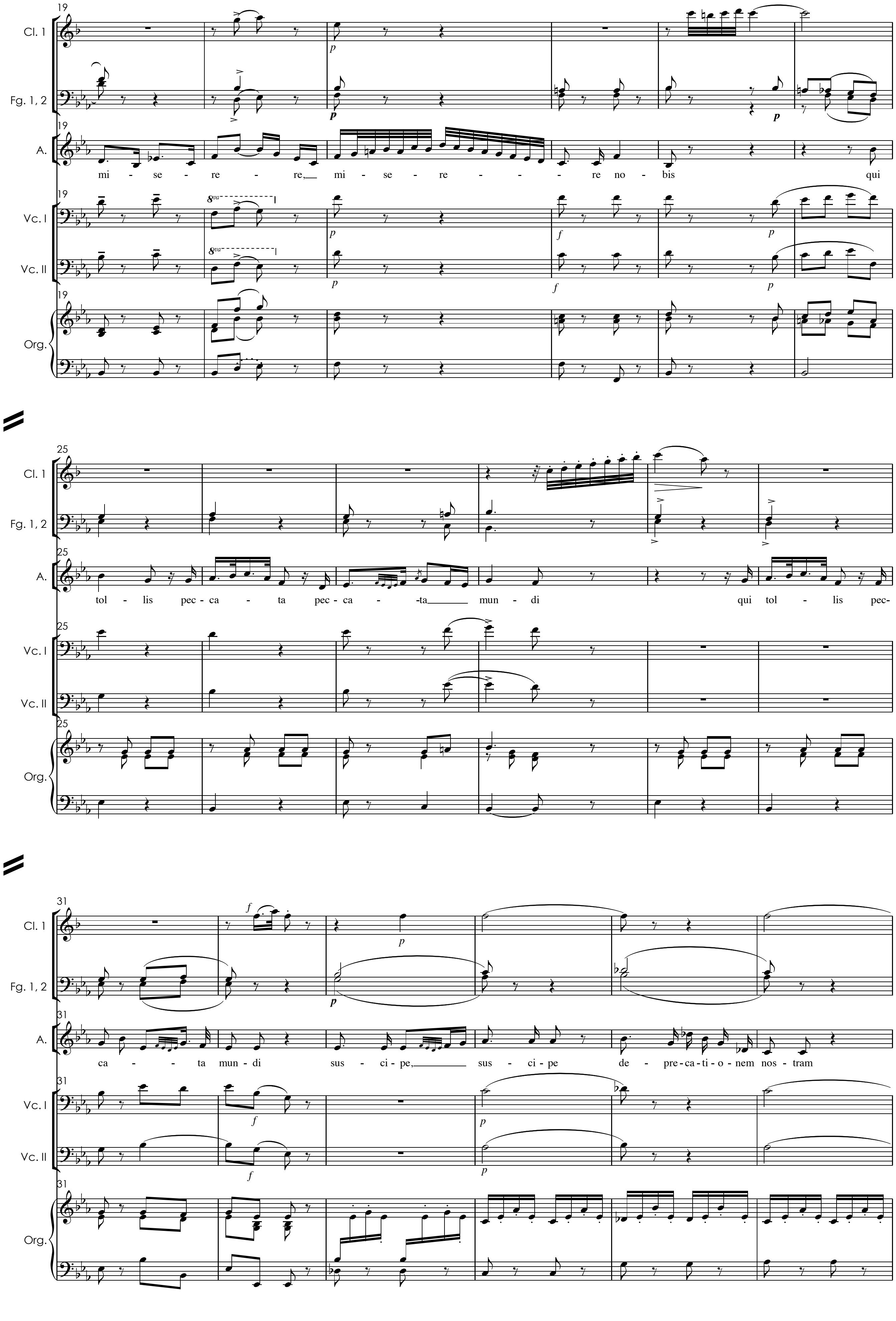
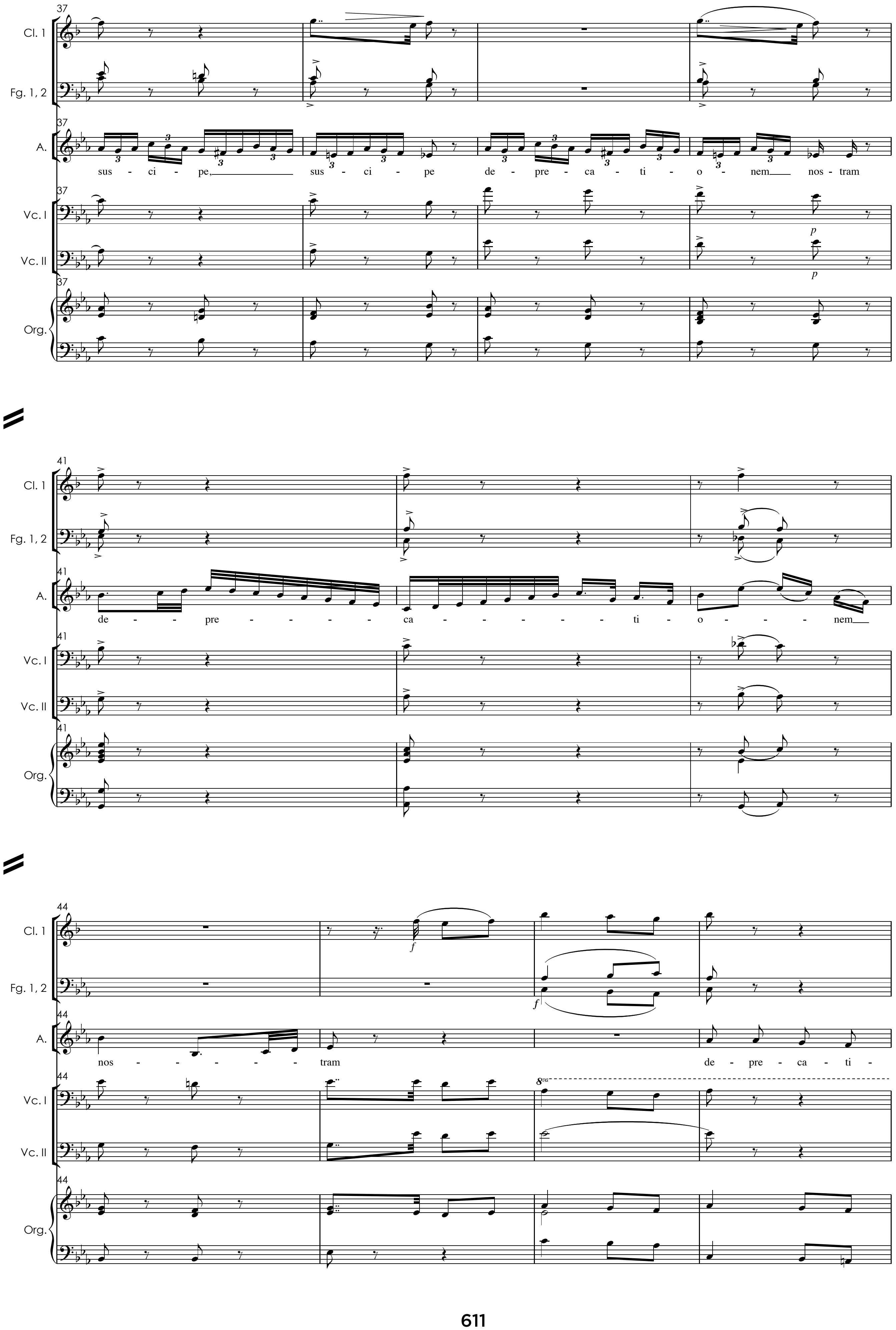
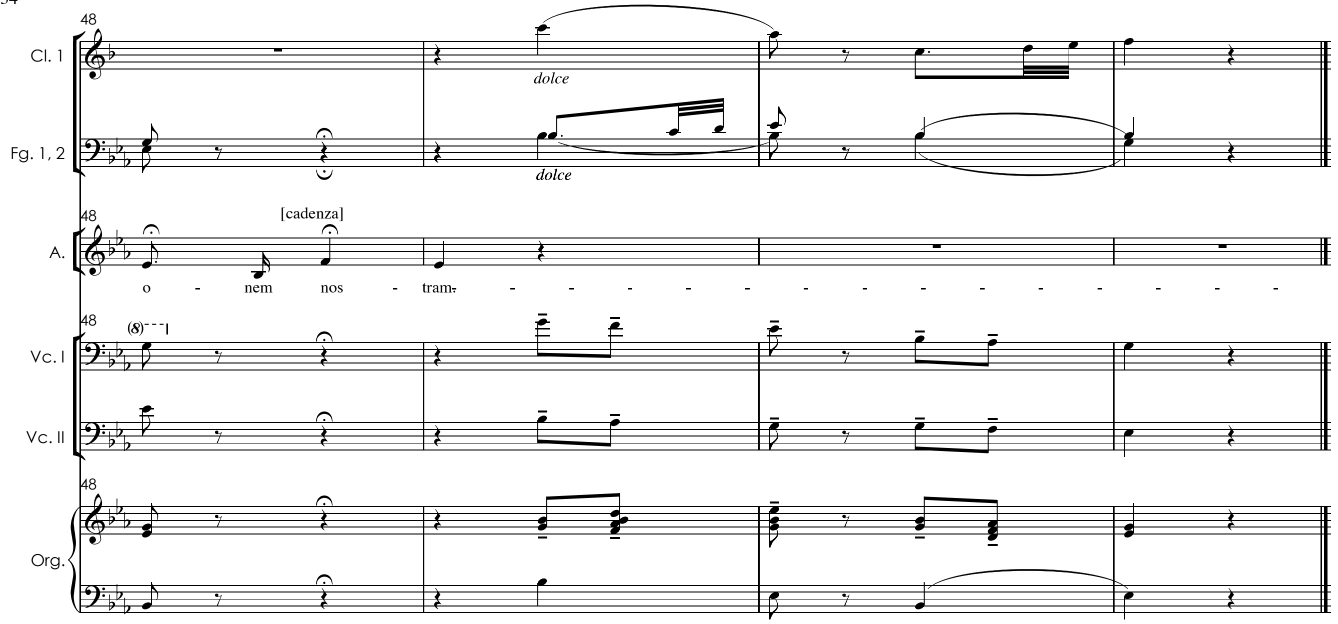


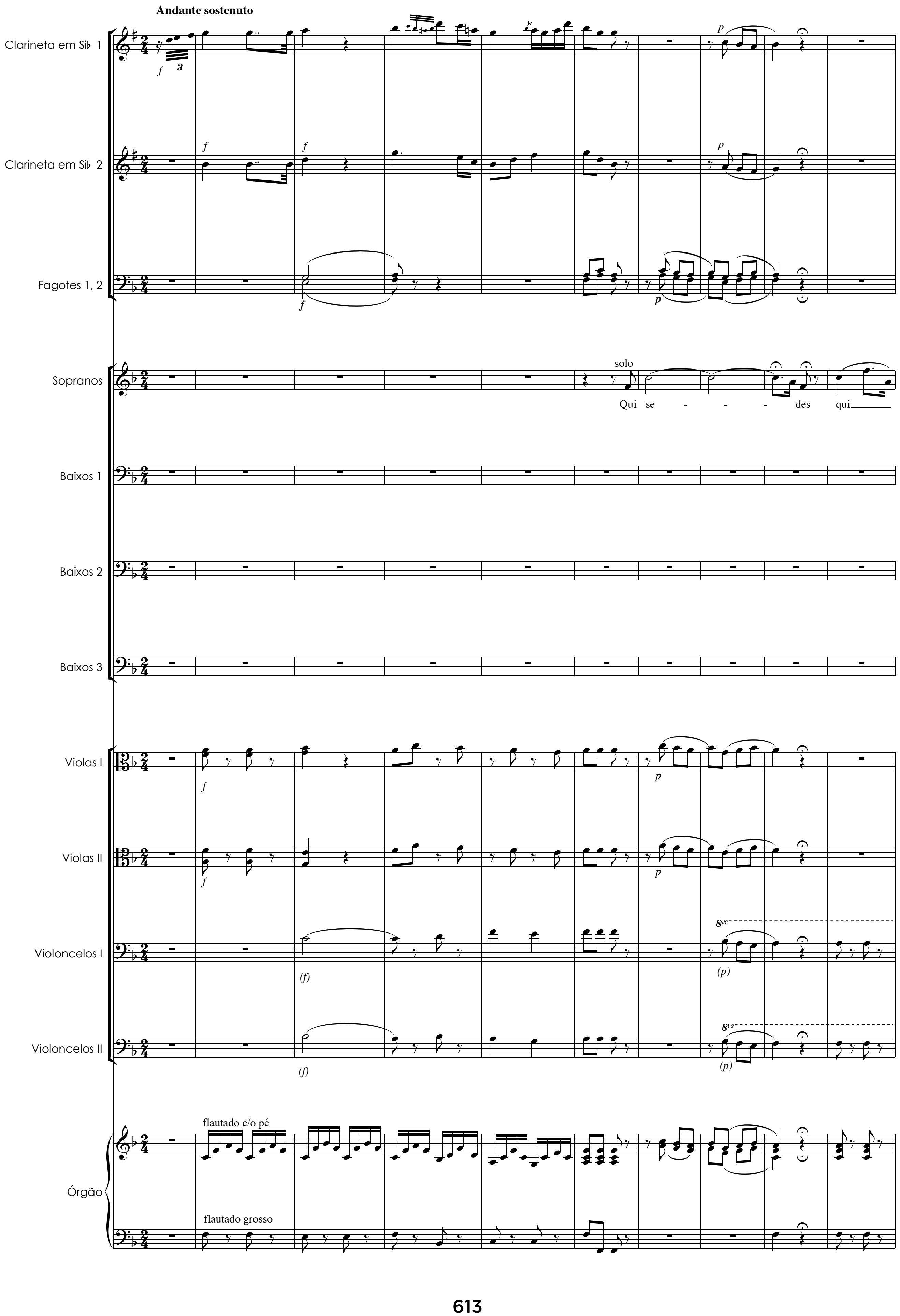

37
Cl. 1
Fg. 1, 2
A.
sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem nos - tram
Vc. I
Vc. II
Org.
p
41
de - pre - ca - ti - o - nem
44
nos - tram
de - pre - ca - ti -
f
8va

34

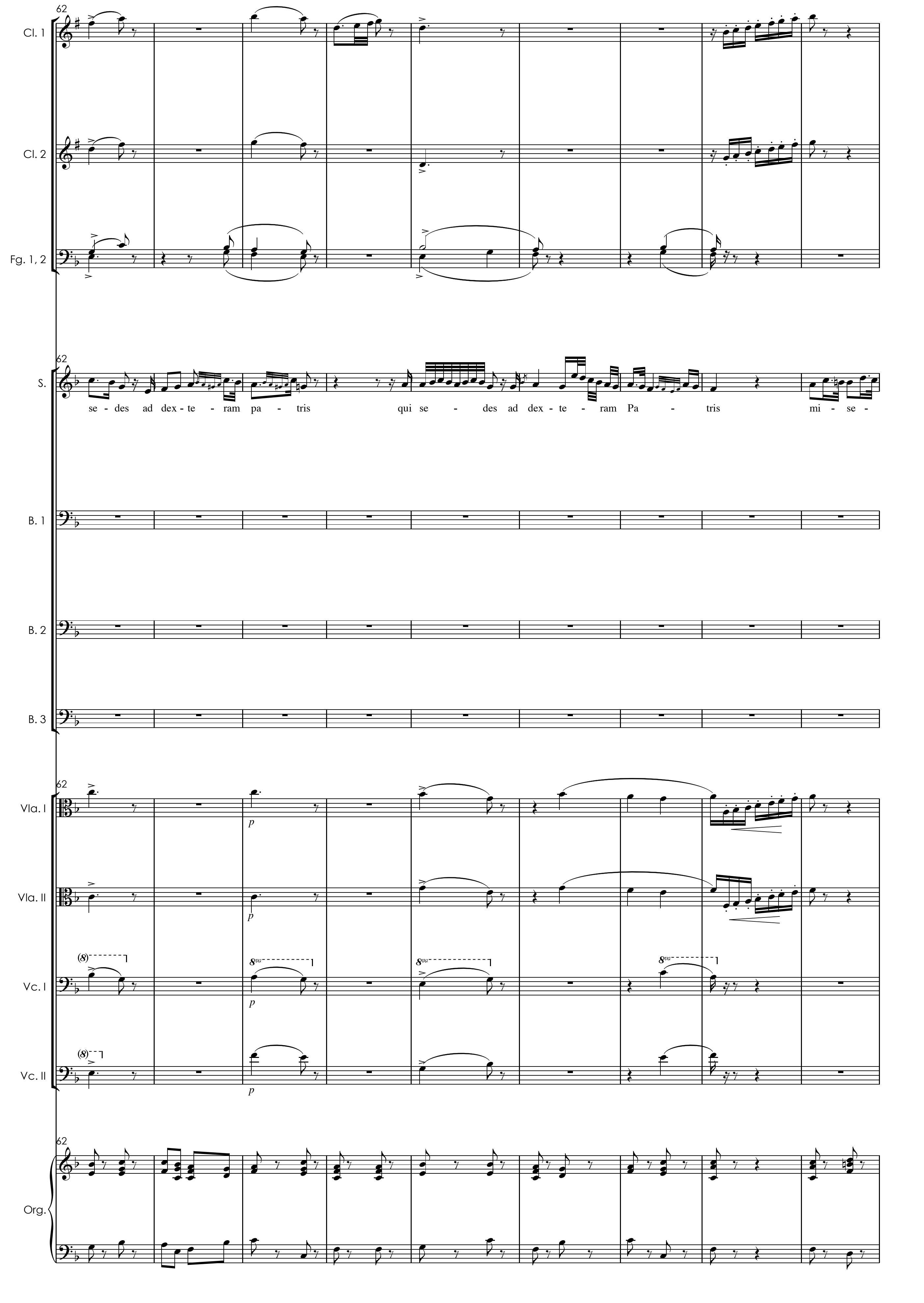
Missa Pastoril - José Mauricio Nunes Garcia



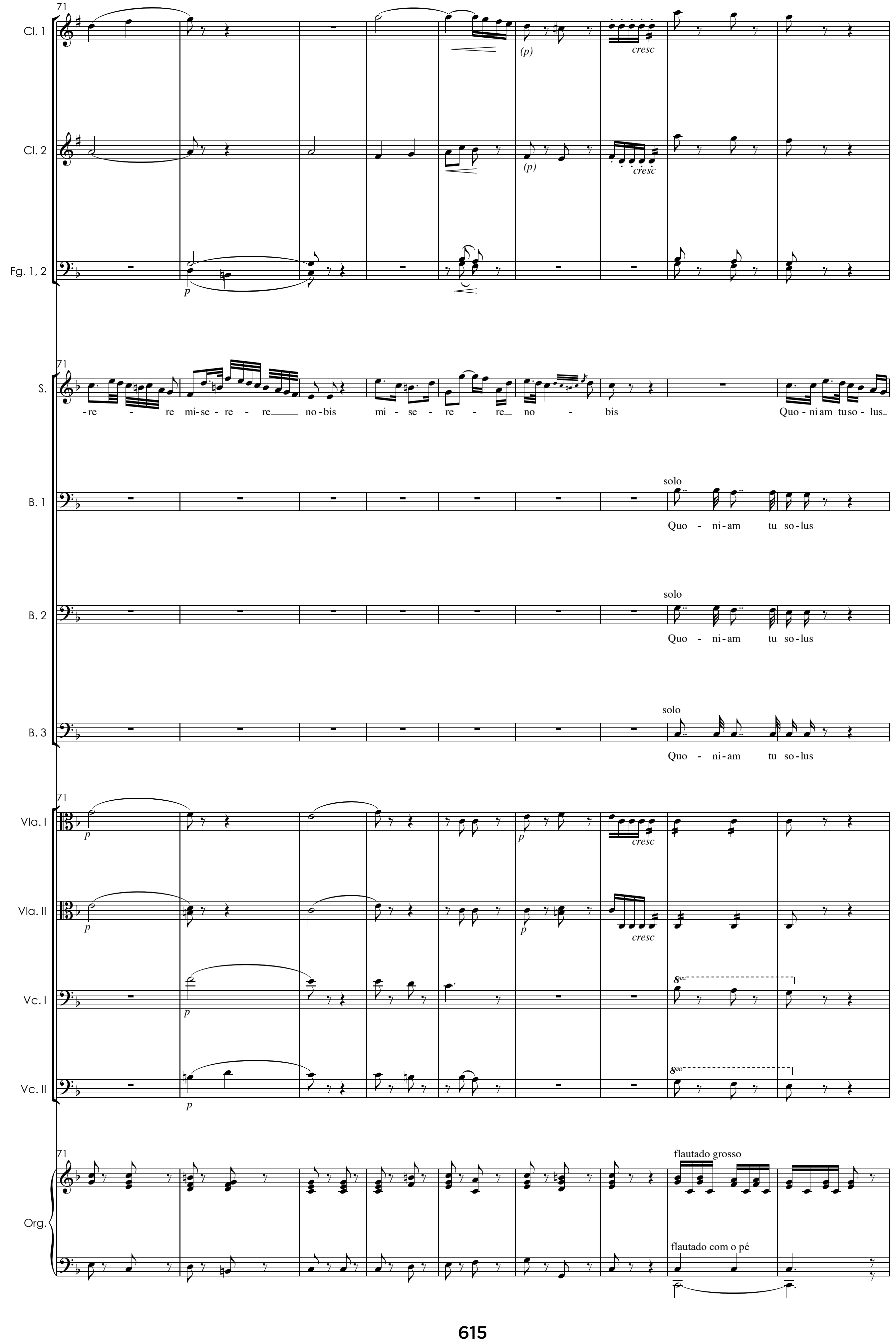
VI. Qui Sedes

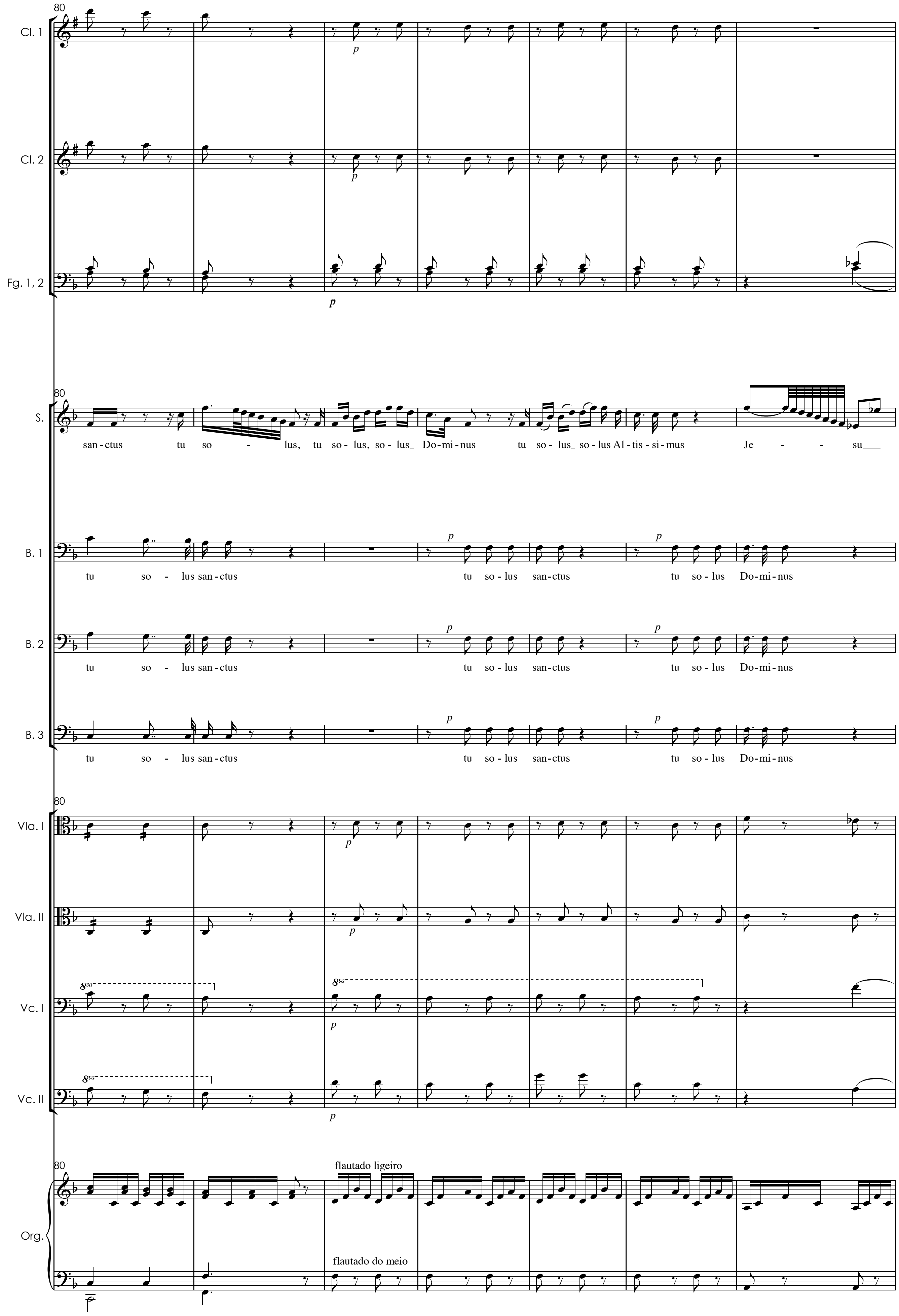

Andante sostenuto
Clarineta em Sib 1
Clarineta em Sib 2
Fagotes 1, 2
Sopranos
solo
Qui se - - - des qui
Baixos 1
Baixos 2
Baixos 3
Violas I
Violas II
Violoncelos I
Violoncelos II
Órgão
flautado c/o pé
flautado grosso

Missa Pastoril - José Mauricio Nunes Garcia



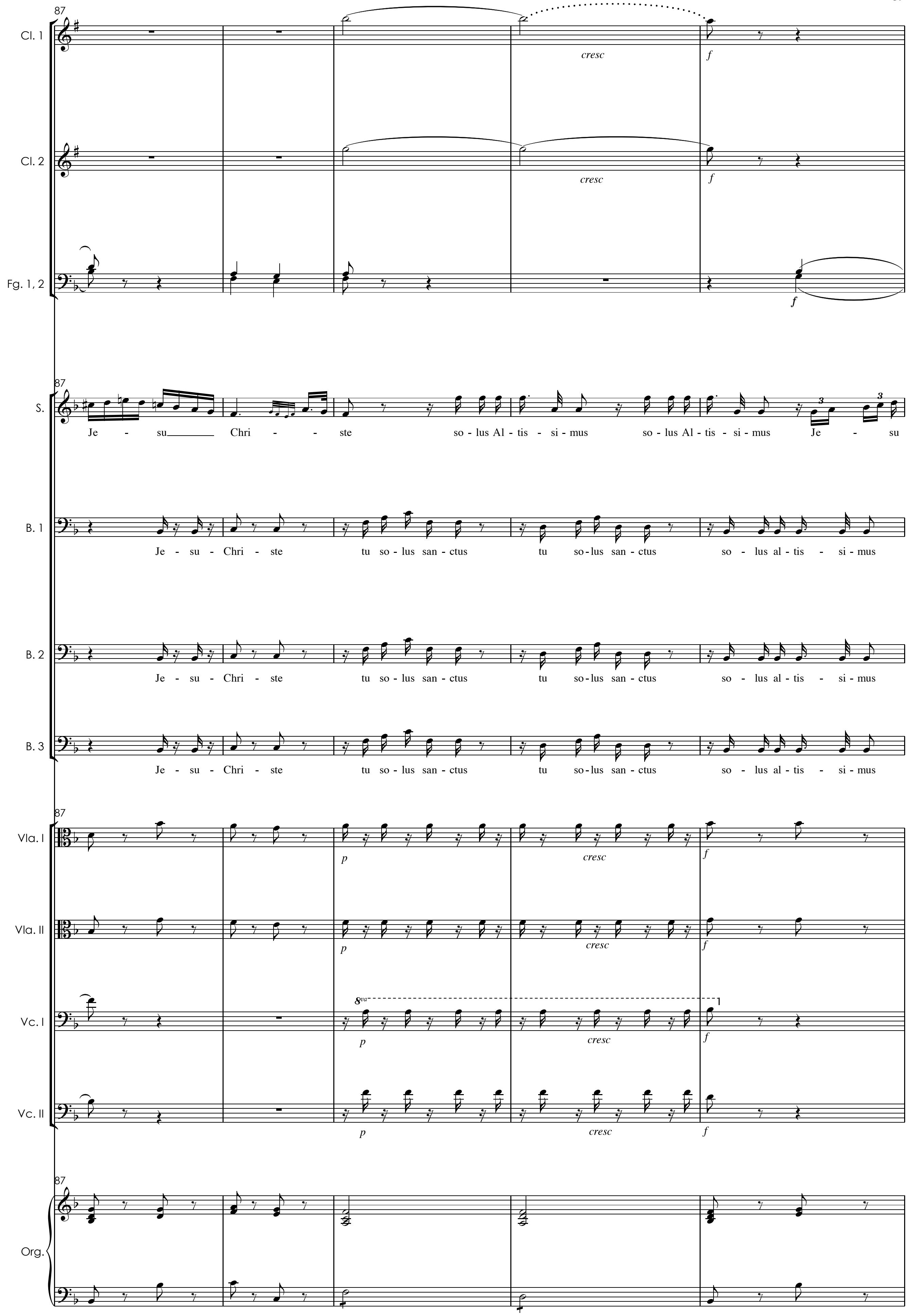
Missa Pastoril - José Mauricio Nunes Garcia




80
Cl. 1
Cl. 2
Fg. 1, 2
S.
san - ctus tu so - lus, tu so - lus, so - lus_ Do - mi - nus tu so - lus_ so - lus Al - tis - si - mus Je - - su
B. 1
tu so - lus san - ctus tu so - lus san - ctus tu so - lus Do - mi - nus
B. 2
tu so - lus san - ctus tu so - lus san - ctus tu so - lus Do - mi - nus
B. 3
tu so - lus san - ctus tu so - lus san - ctus tu so - lus Do - mi - nus
Vla. I
Vla. II
Vc. I
Vc. II
Org.
flautado ligeiro
flautado do meio

Missa Pastoril - José Mauricio Nunes Garcia

39



40

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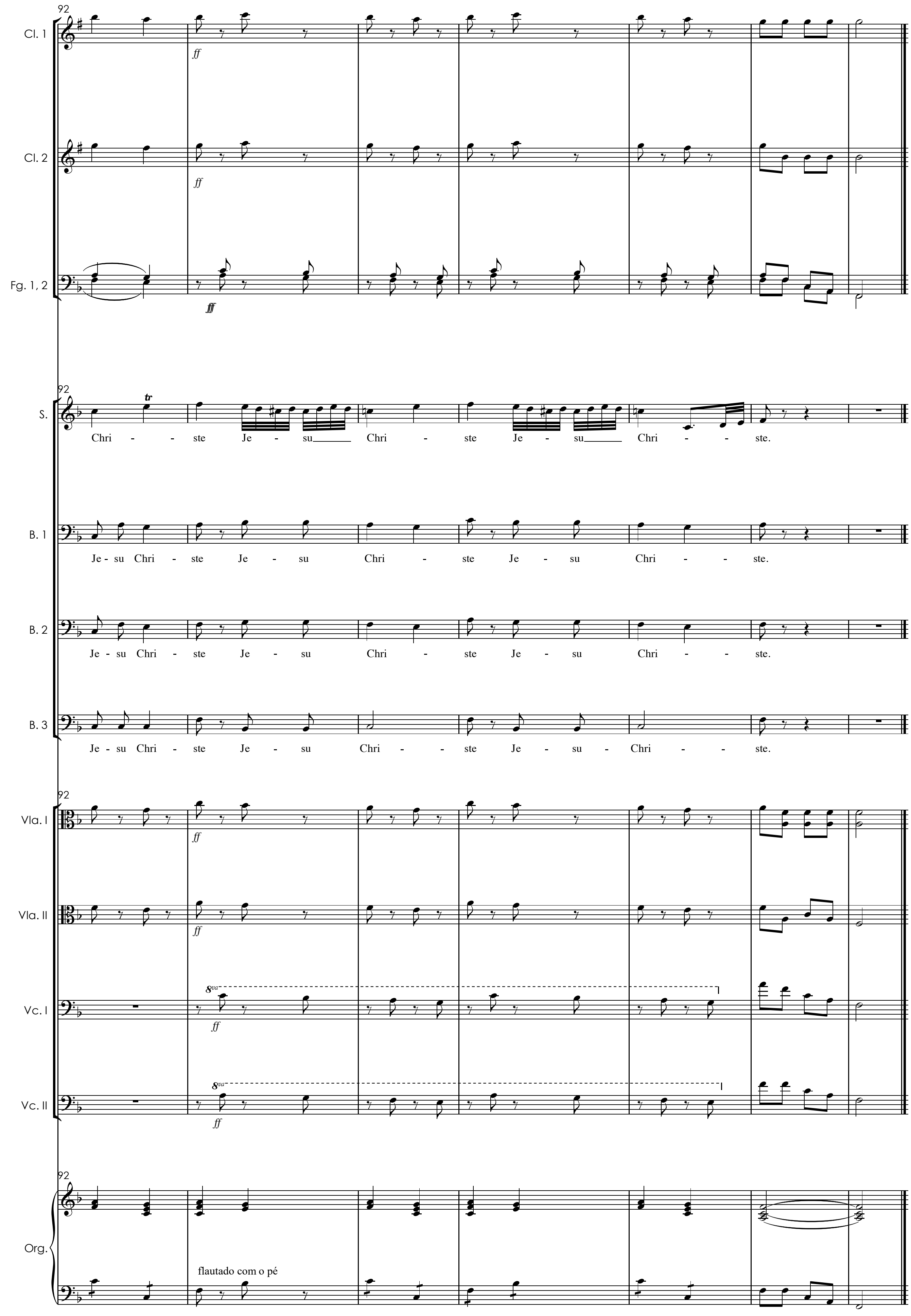
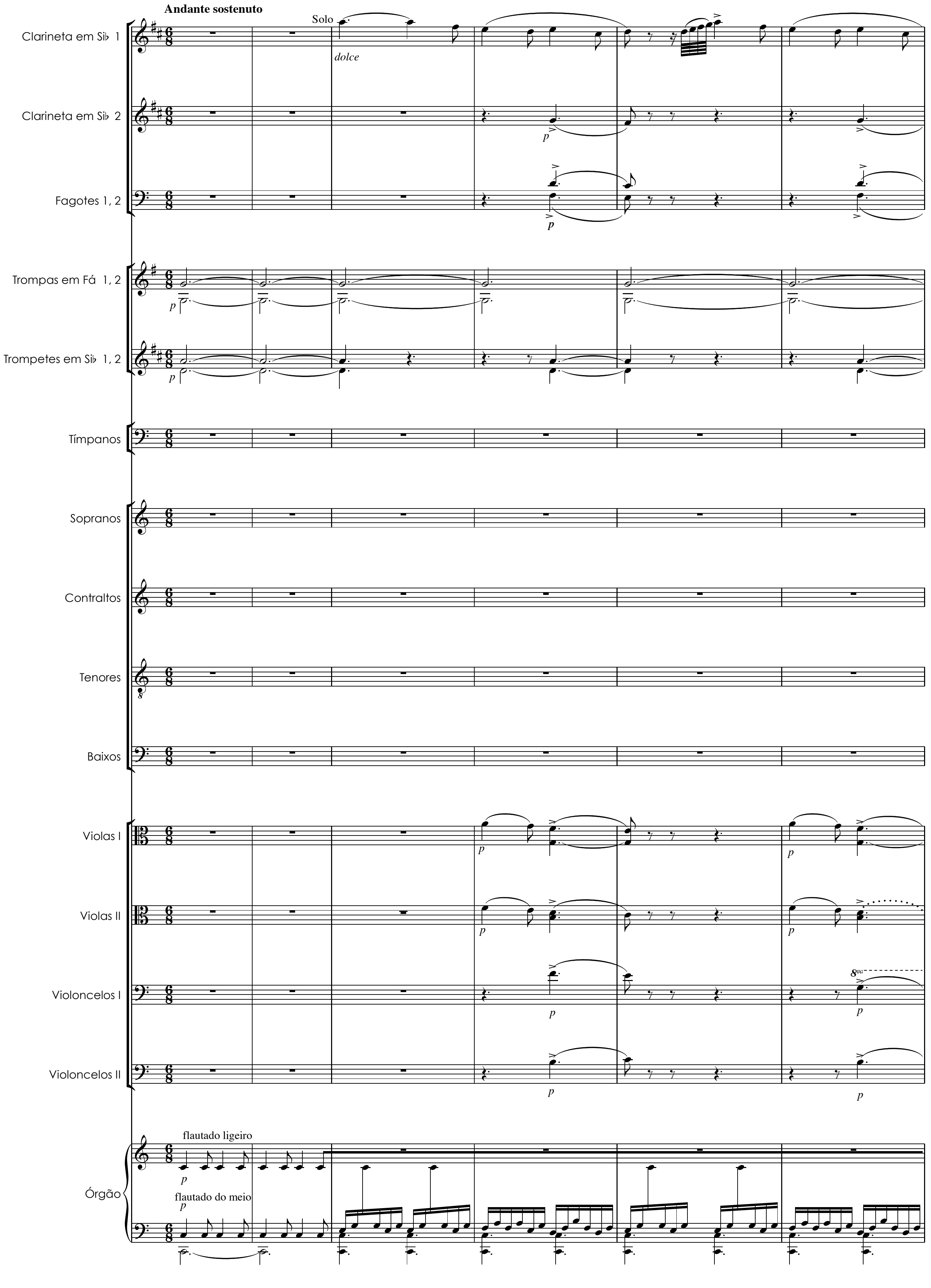
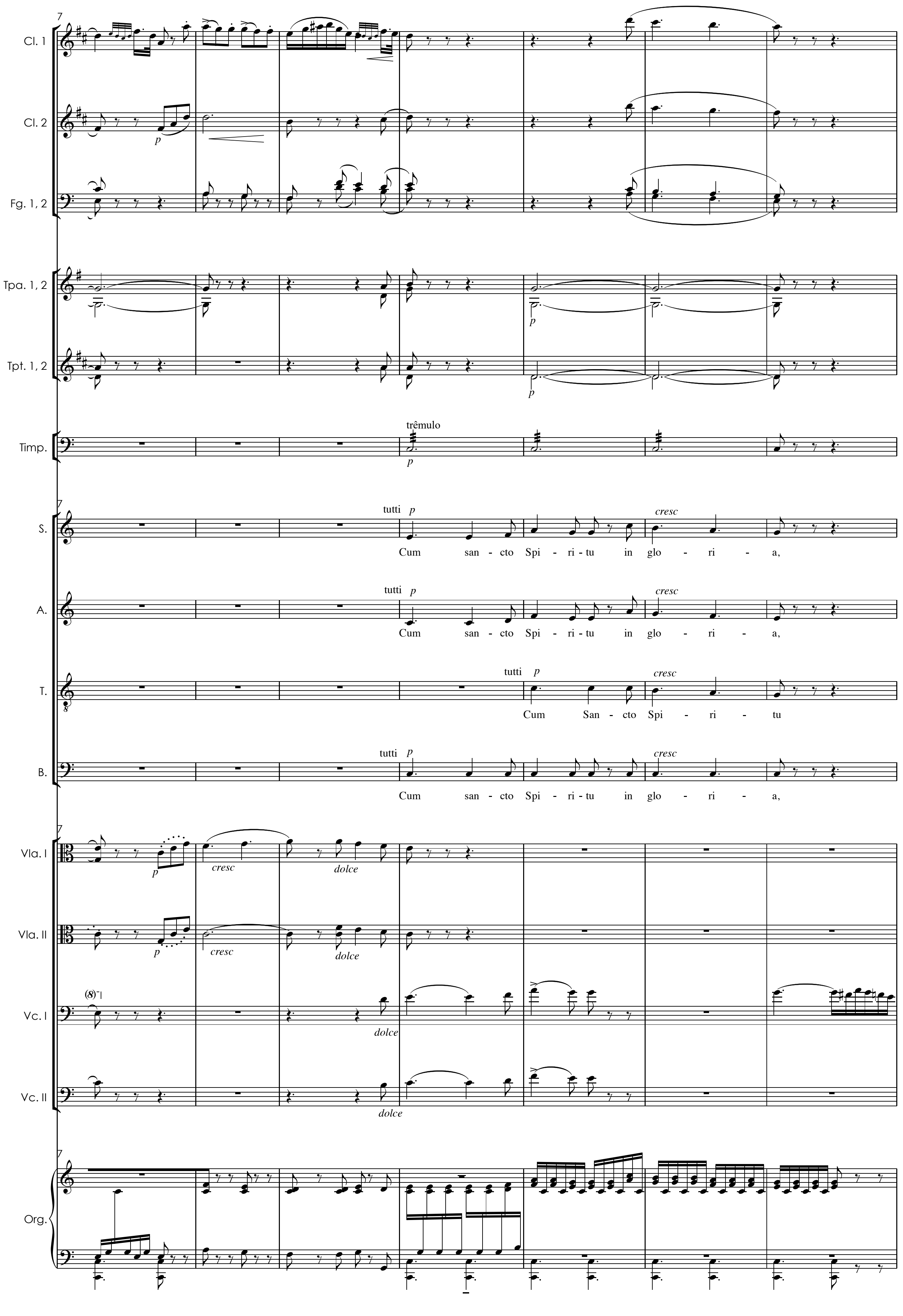
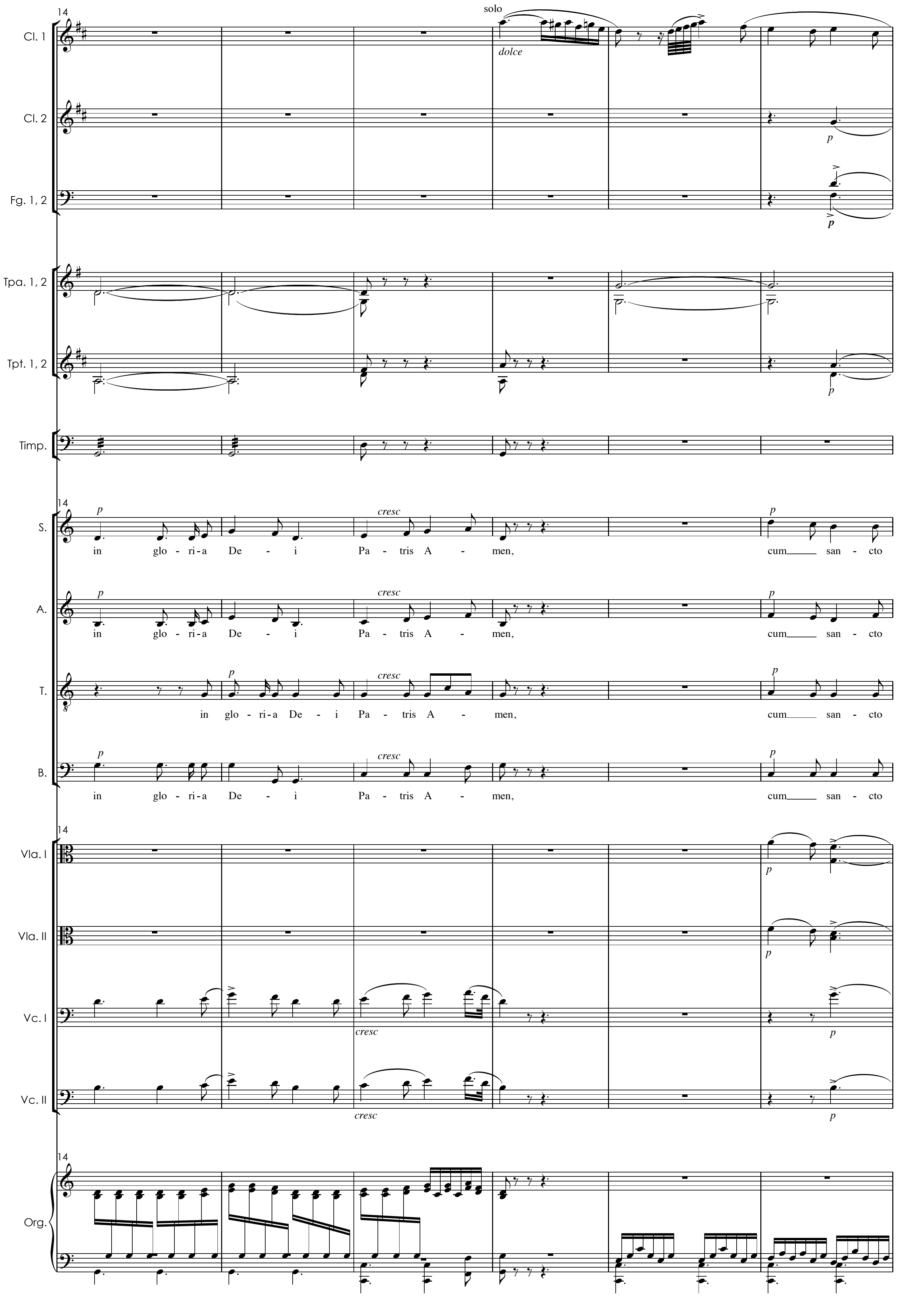
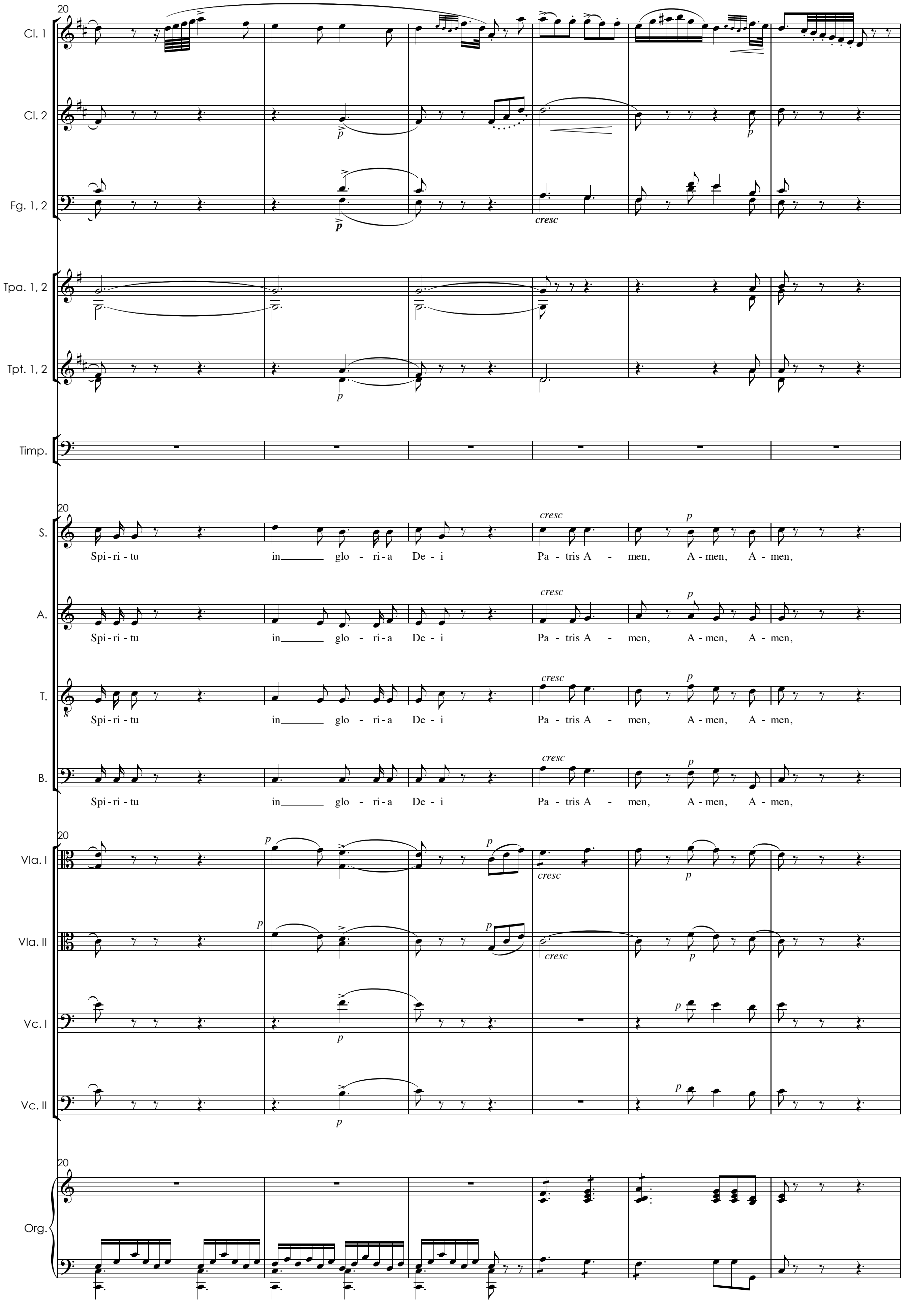


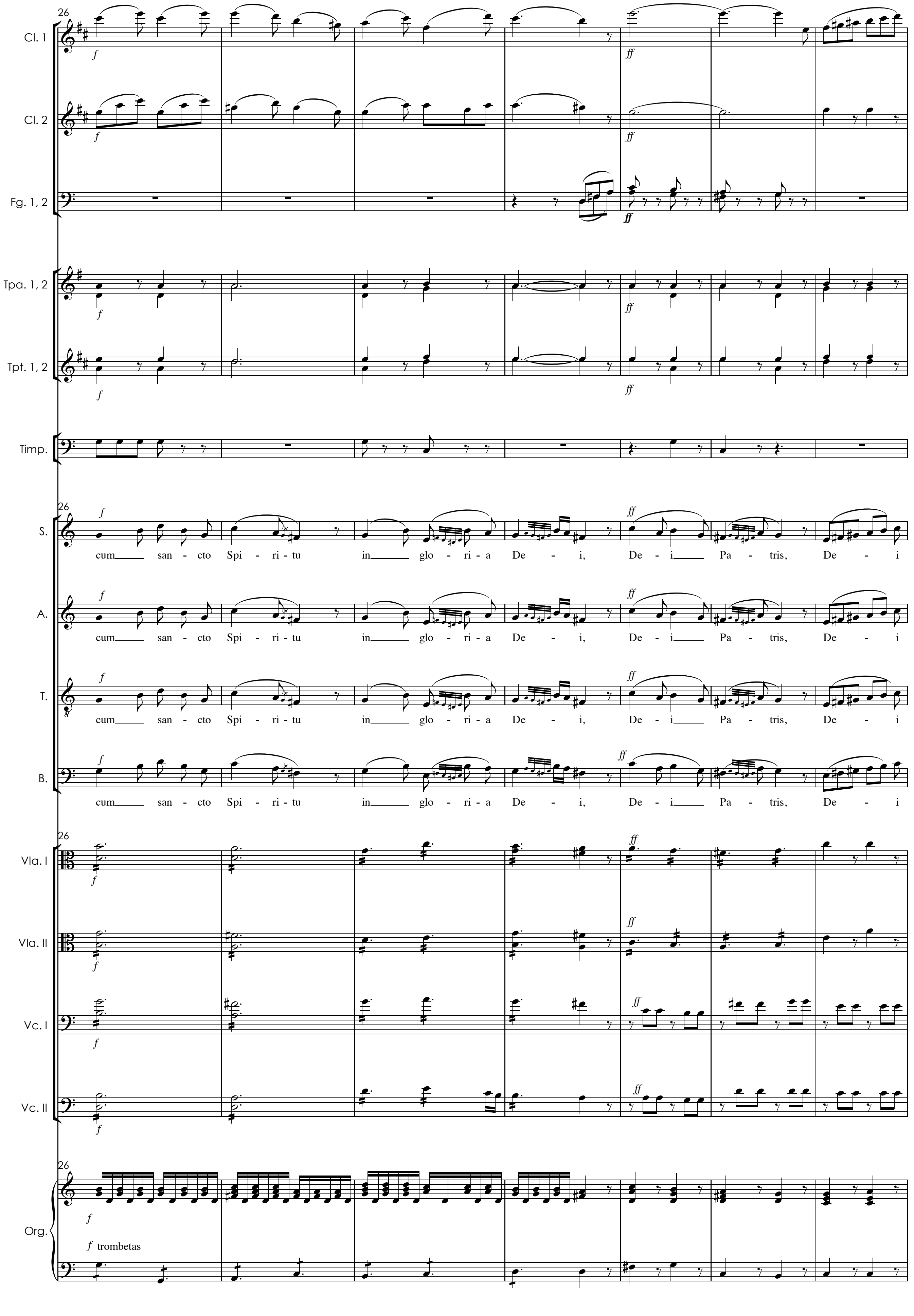
VII. Cum Sancto Spiritu

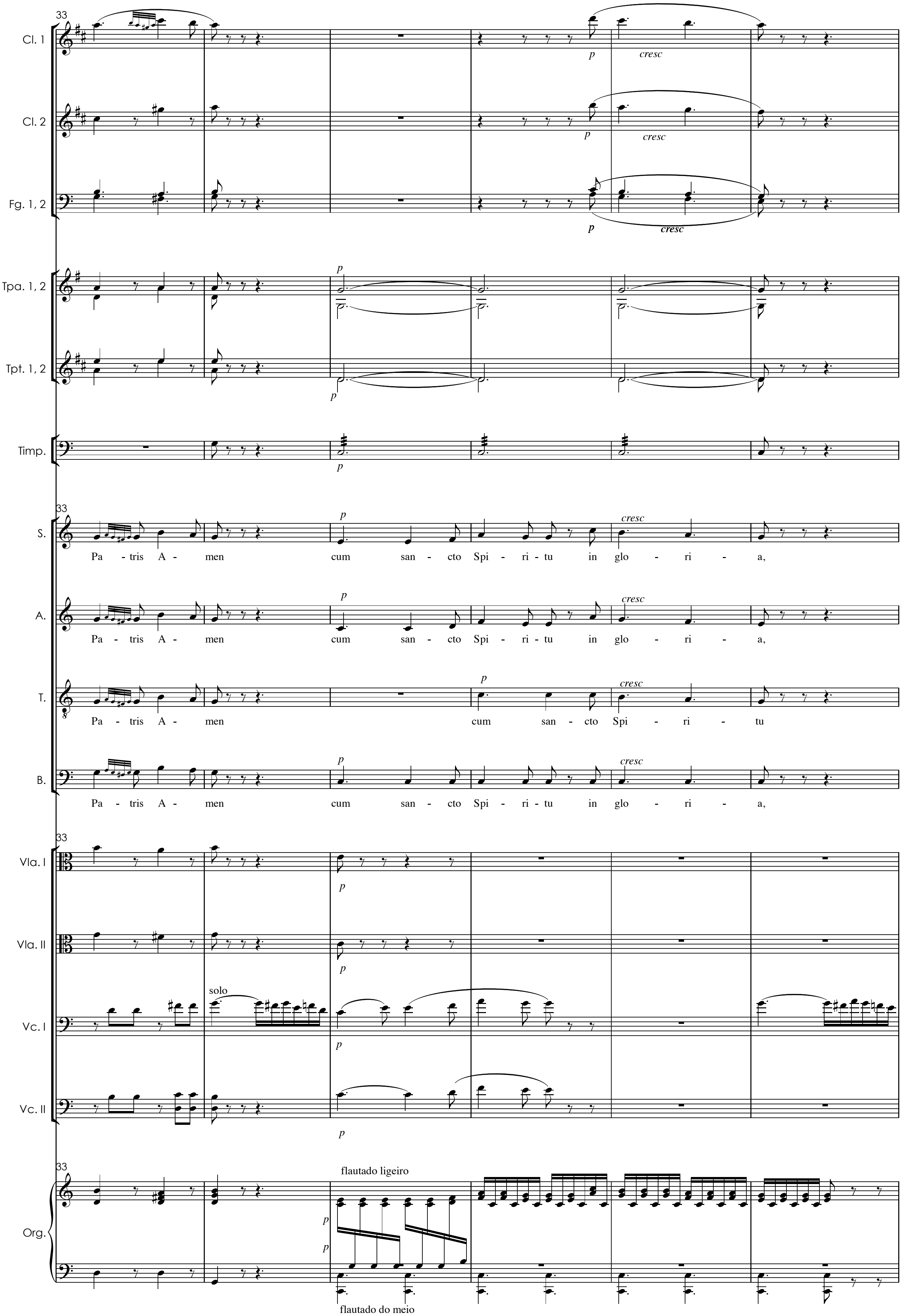


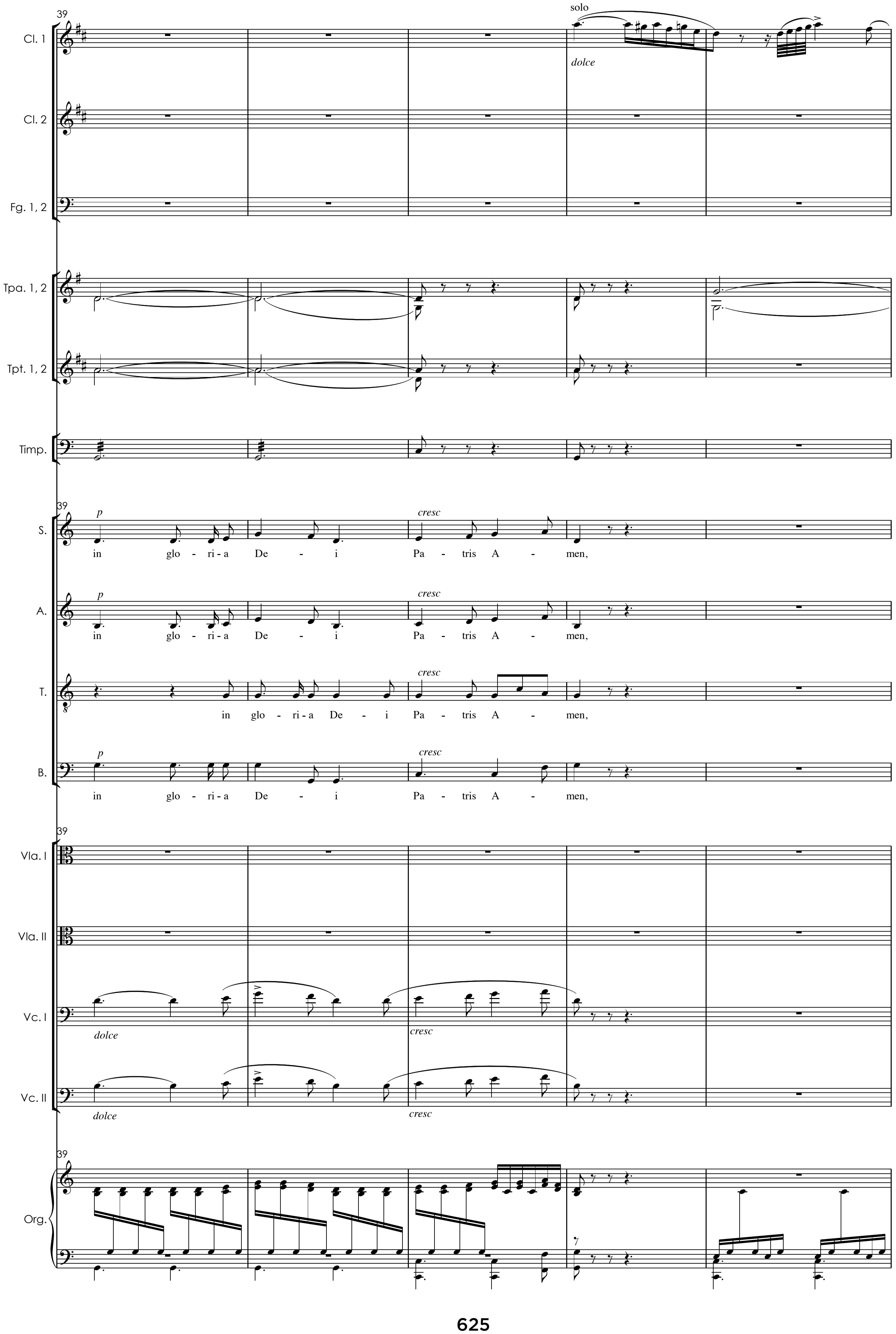

7
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
trêmulo
S.
tutti p
Cum san - cto Spi - ri - tu in glo - ri - a,
cresc
A.
tutti p
Cum san - cto Spi - ri - tu in glo - ri - a,
T.
tutti p
Cum San - cto Spi - ri - tu
B.
tutti p
Cum san - cto Spi - ri - tu in glo - ri - a,
Vla. I
Vla. II
cresc
dolce
Vc. I
Vc. II
dolce
Org.

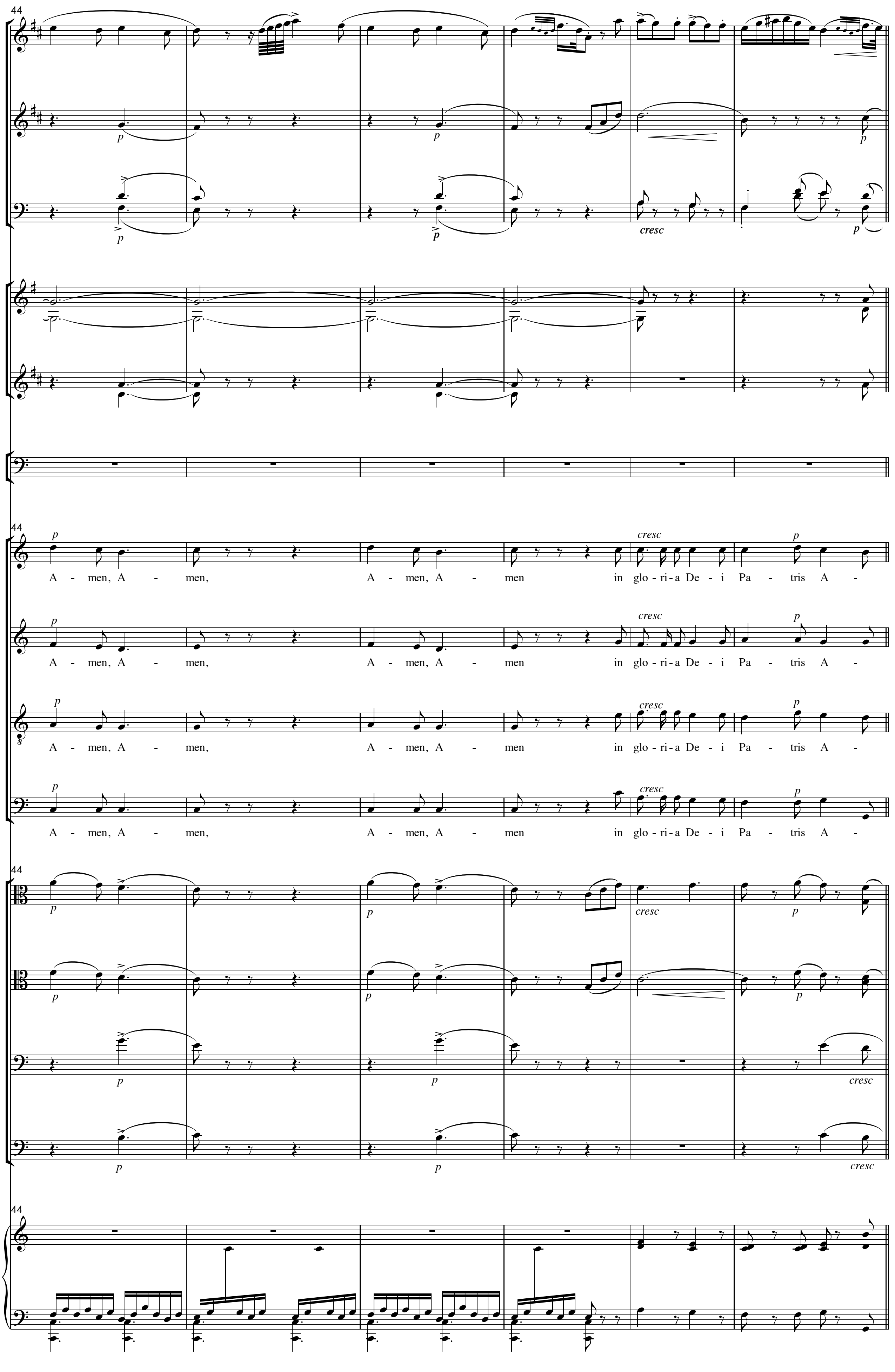

14
solo
dolce
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
in glo - ri - a De - i Pa - tris A - men, cum san - cto
cresc
p
Vla. I
Vla. II
Vc. I
Vc. II
Org.


20
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Spi - ri - tu in gló - ri - a De - i Pa - tris A - men, A - men, A - men,
Vla. I
Vla. II
Vc. I
Vc. II
Org.
cresc
p


26
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
cum san - cto Spi - ri - tu in glo - ri - a De - i, De - i Pa - tris, De - i
Vla. I
Vla. II
Vc. I
Vc. II
Org.
f trombetas


33
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Vla. I
Vla. II
Vc. I
Vc. II
Org.
p
cresc
solo
flautado ligeiro
flautado do meio
Pa - tris A - men cum san - cto Spi - ri - tu in glo - ri - a,
Pa - tris A - men cum san - cto Spi - ri - tu


39
Cl. 1
solo
dolce
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
p
cresc
in glo - ri - a De - i Pa - tris A - men,
A.
p
cresc
in glo - ri - a De - i Pa - tris A - men,
T.
cresc
in glo - ri - a De - i Pa - tris A - men,
B.
p
cresc
in glo - ri - a De - i Pa - tris A - men,
Vla. I
Vla. II
Vc. I
dolce
cresc
Vc. II
dolce
cresc
Org.



44
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
A - men, A - men, A - men, A - men in glo - ri - a De - i Pa - tris A -
Vla. I
Vla. II
Vc. I
Vc. II
Org.
p
cresc

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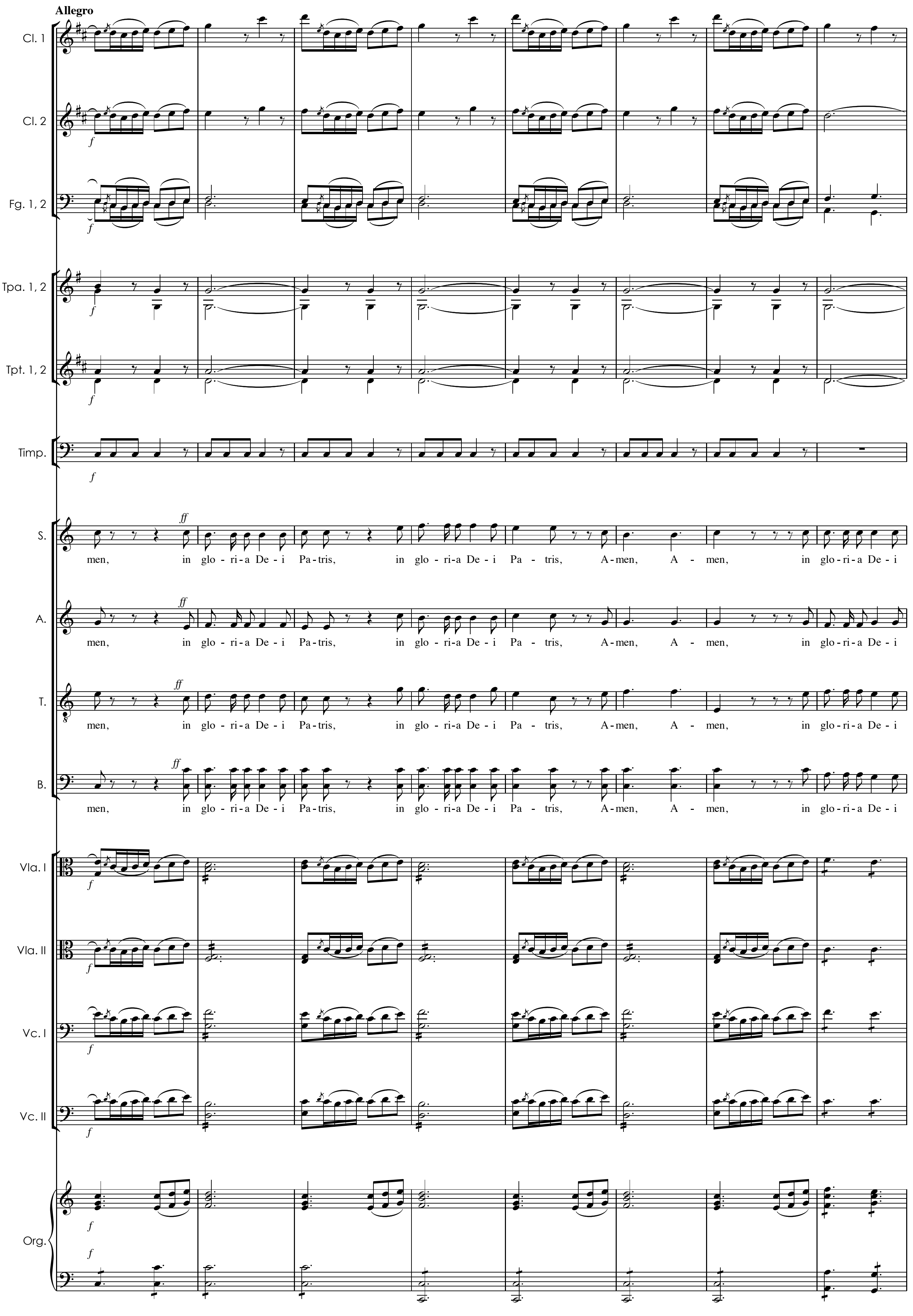
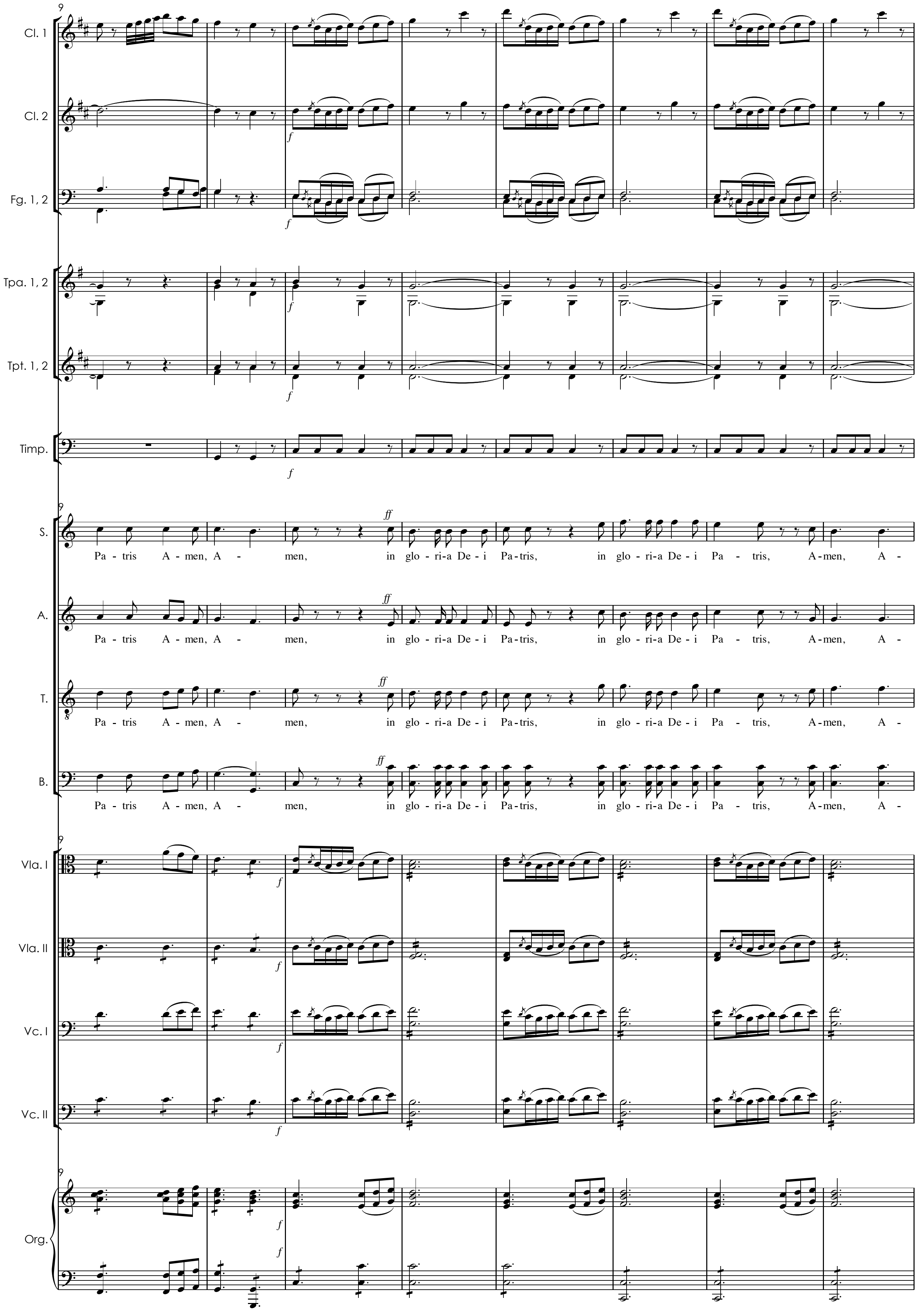
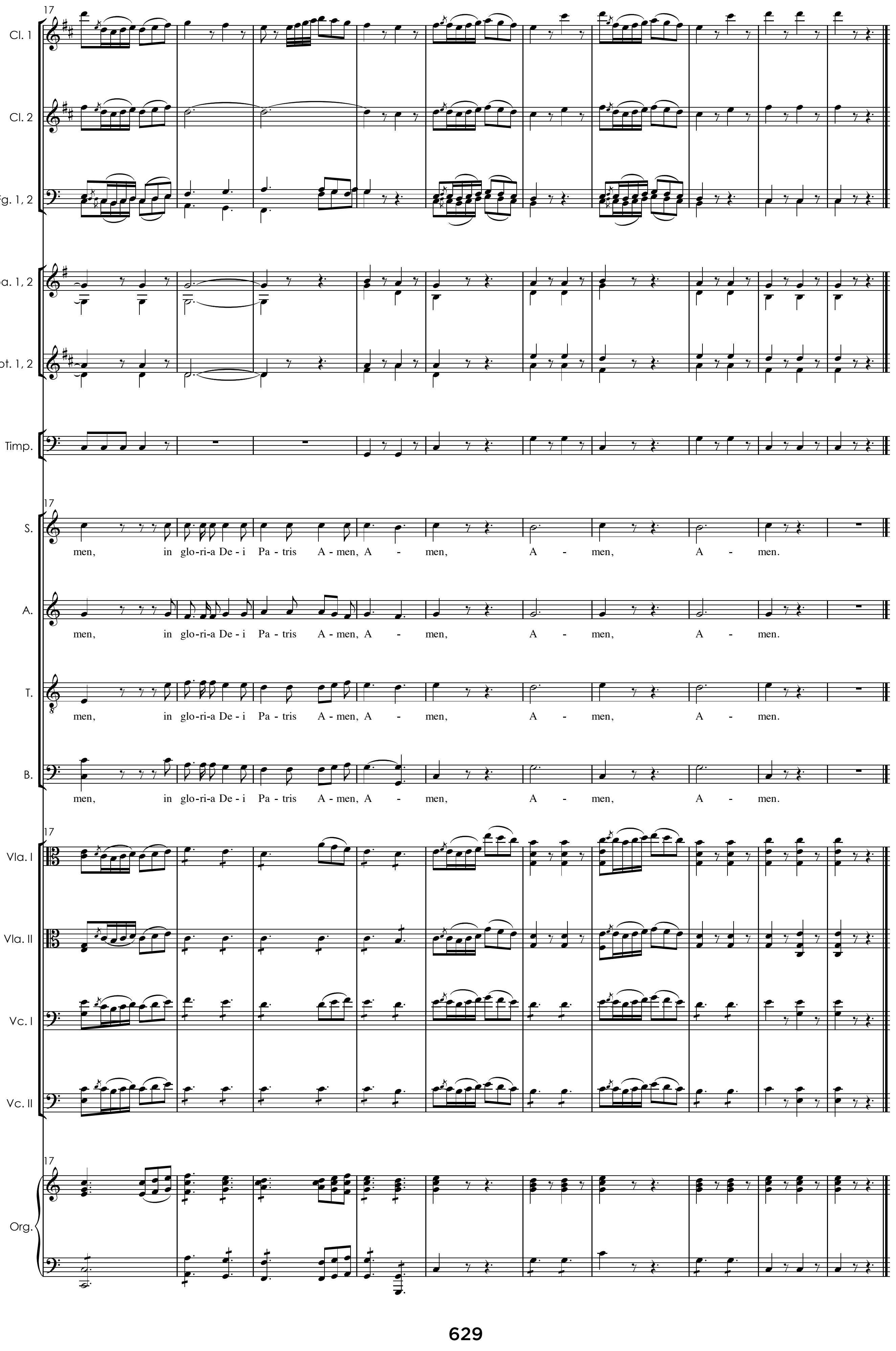


Missa Pastoril - José Mauricio Nunes Garcia



Missa Pastoril - José Mauricio Nunes Garcia



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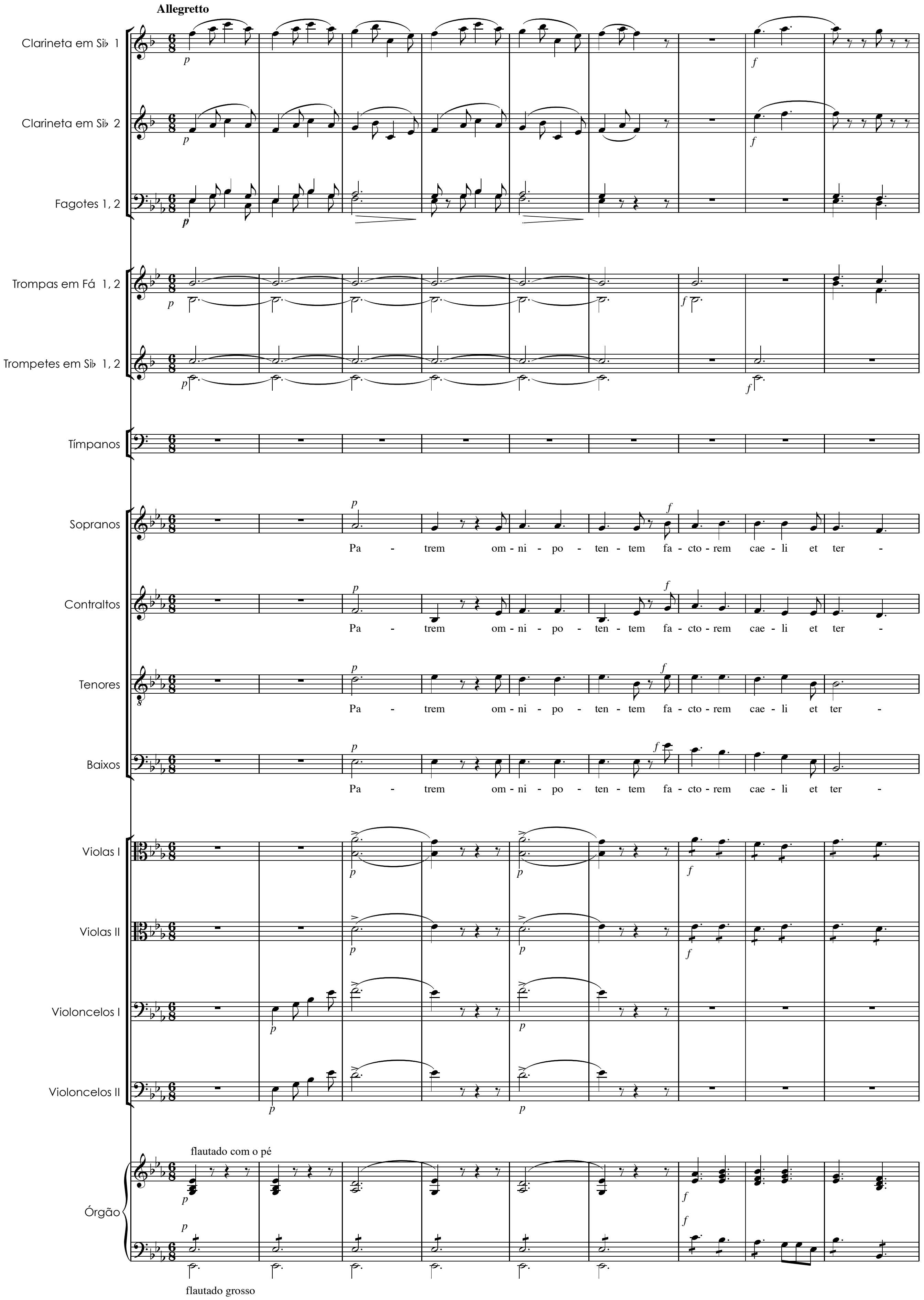
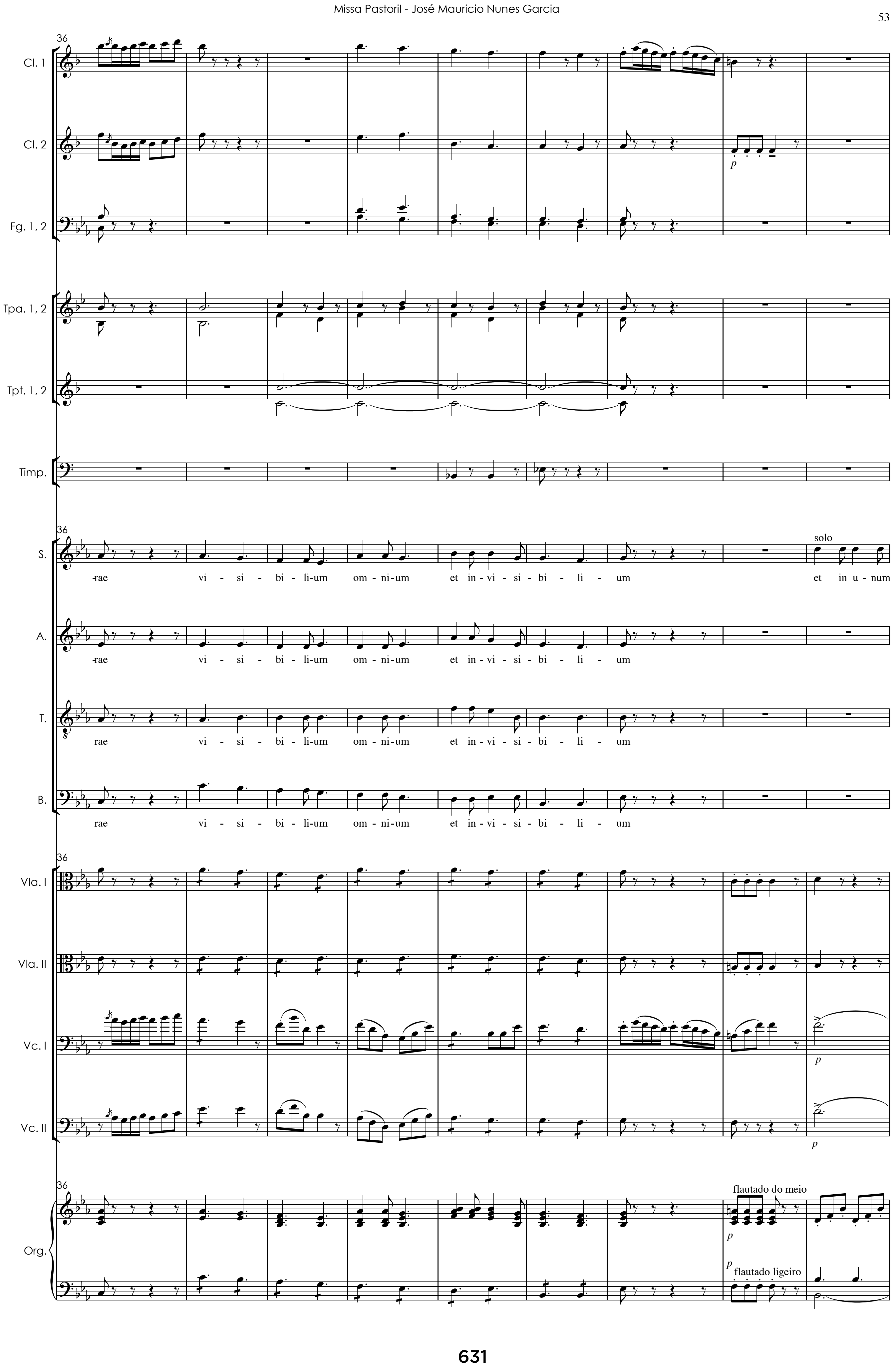
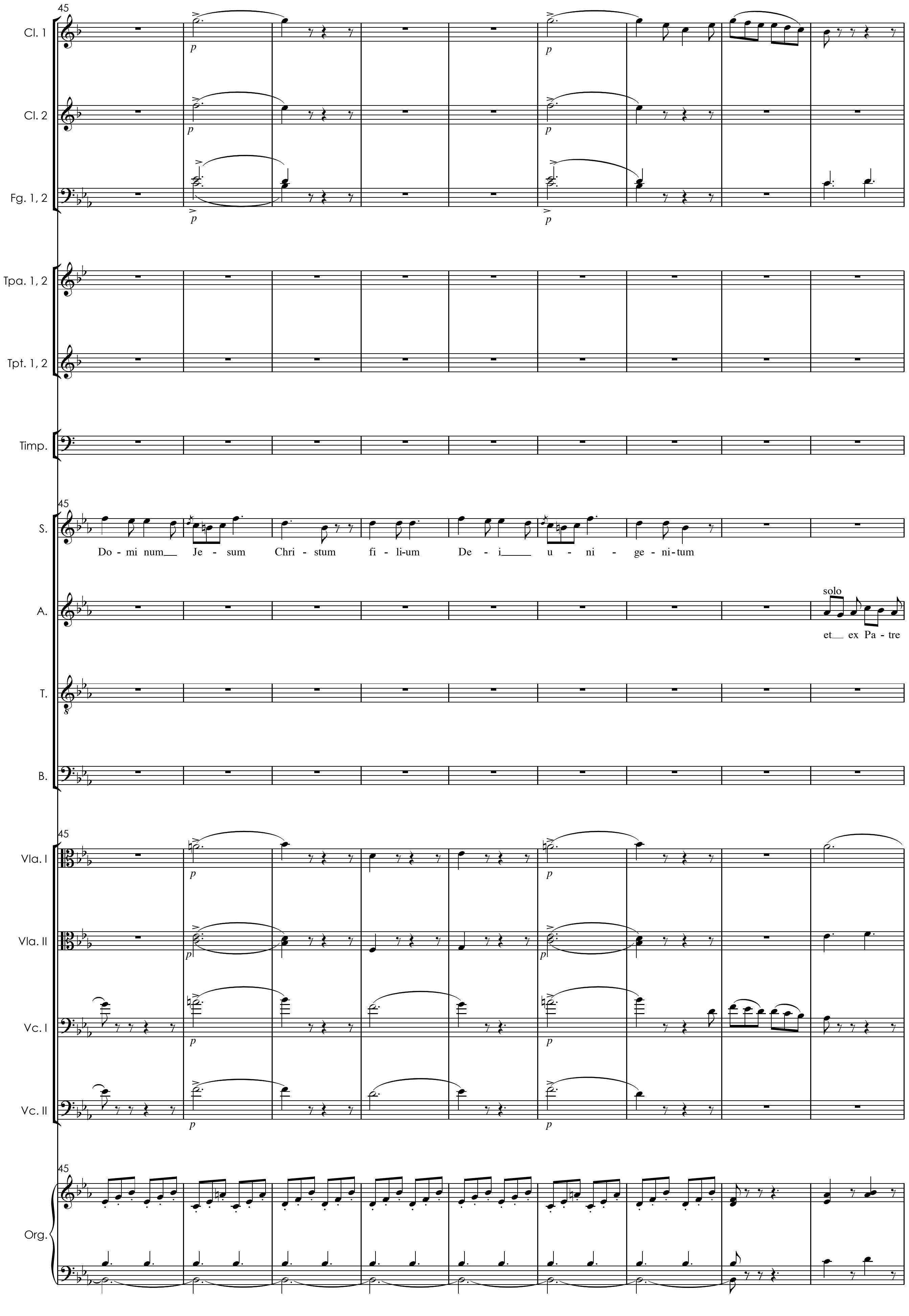
VIII. Credo

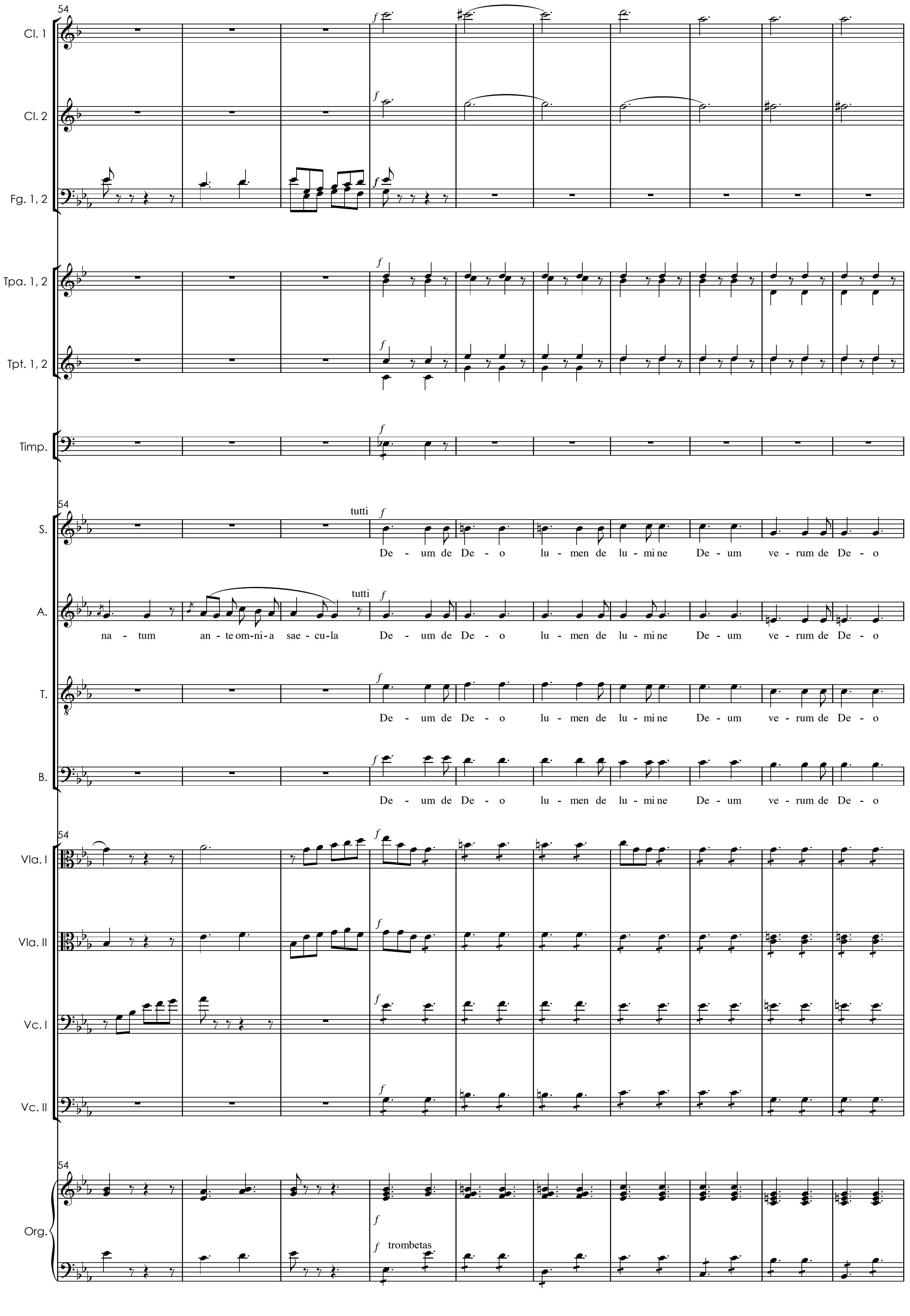



Missa Pastoril - José Mauricio Nunes Garcia
53
36
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Vla. I
Vla. II
Vc. I
Vc. II
Org.
solo
rae vi - si - bi - li-um om - ni-um et in - vi - si - bi - li - um et in u - num
flautado do meio
flautado ligeiro

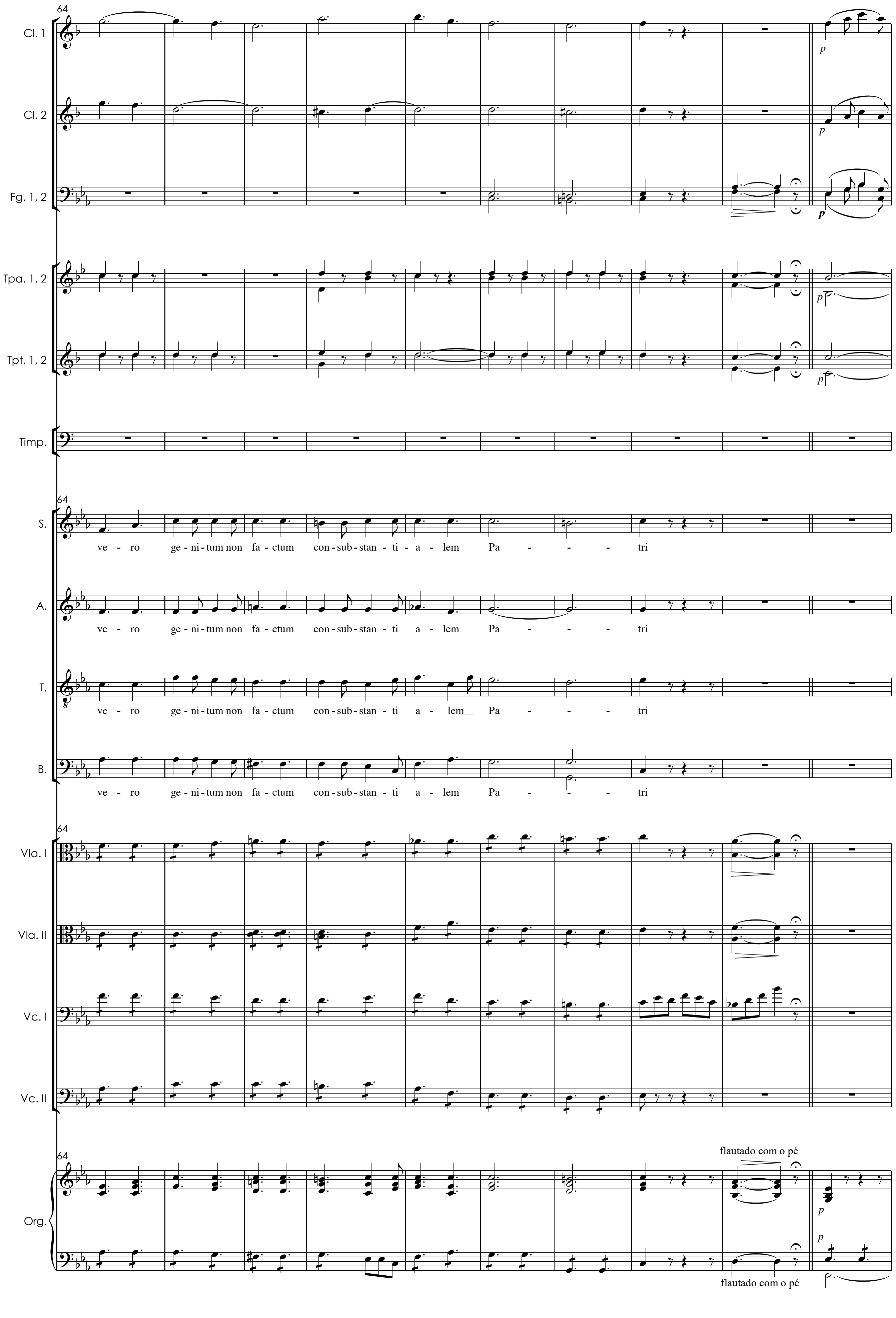
54

Missa Pastoril - José Mauricio Nunes Garcia




54
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
tutti
De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o
A.
na - tum an - te om - ni - a sae - cu - la
De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o
T.
De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o
B.
De - um de De - o lu - men de lu - mi ne De - um ve - rum de De - o
Vla. I
Vla. II
Vc. I
Vc. II
Org.
trombetas

Missa Pastoril - José Mauricio Nunes Garcia



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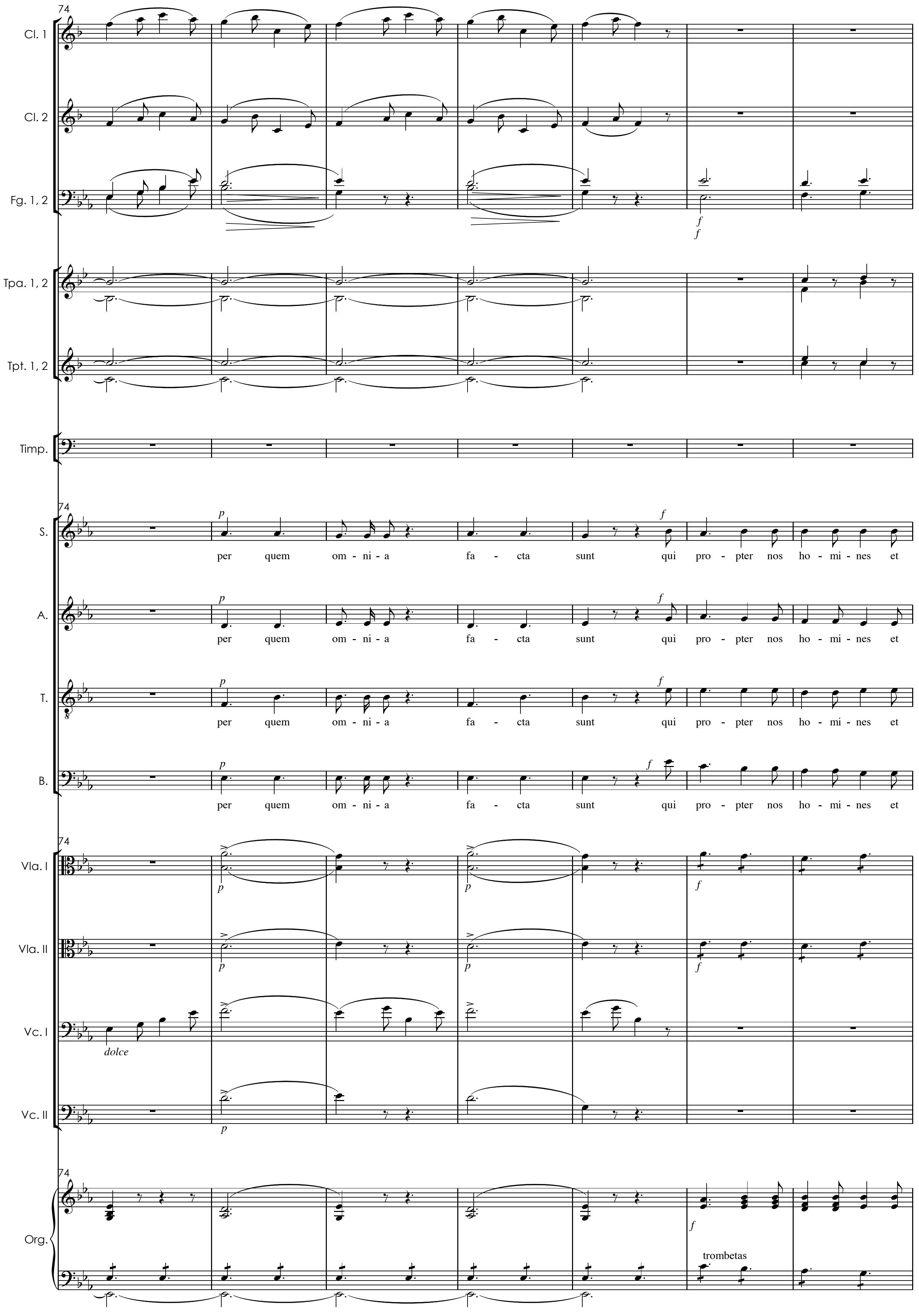
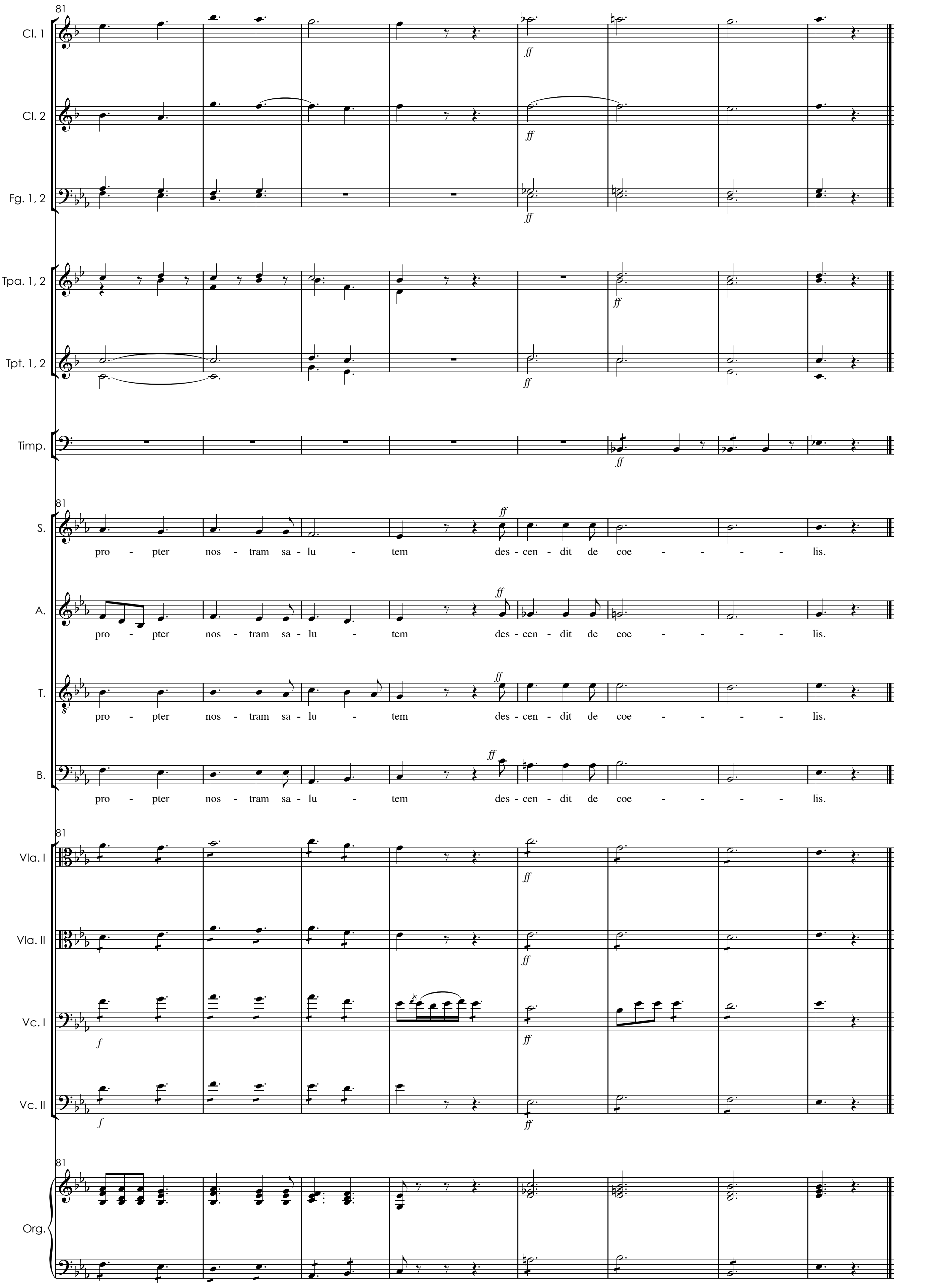
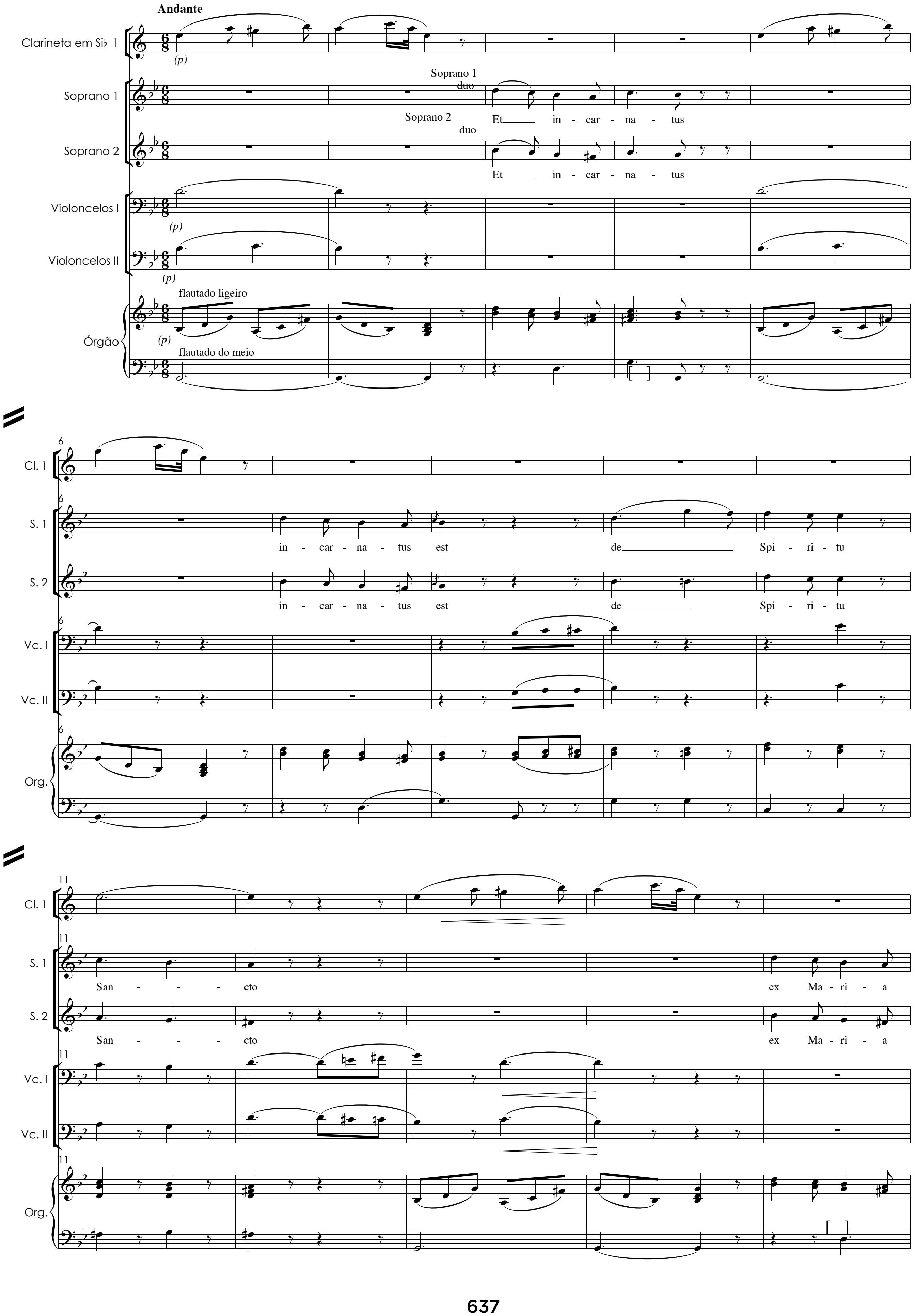
57



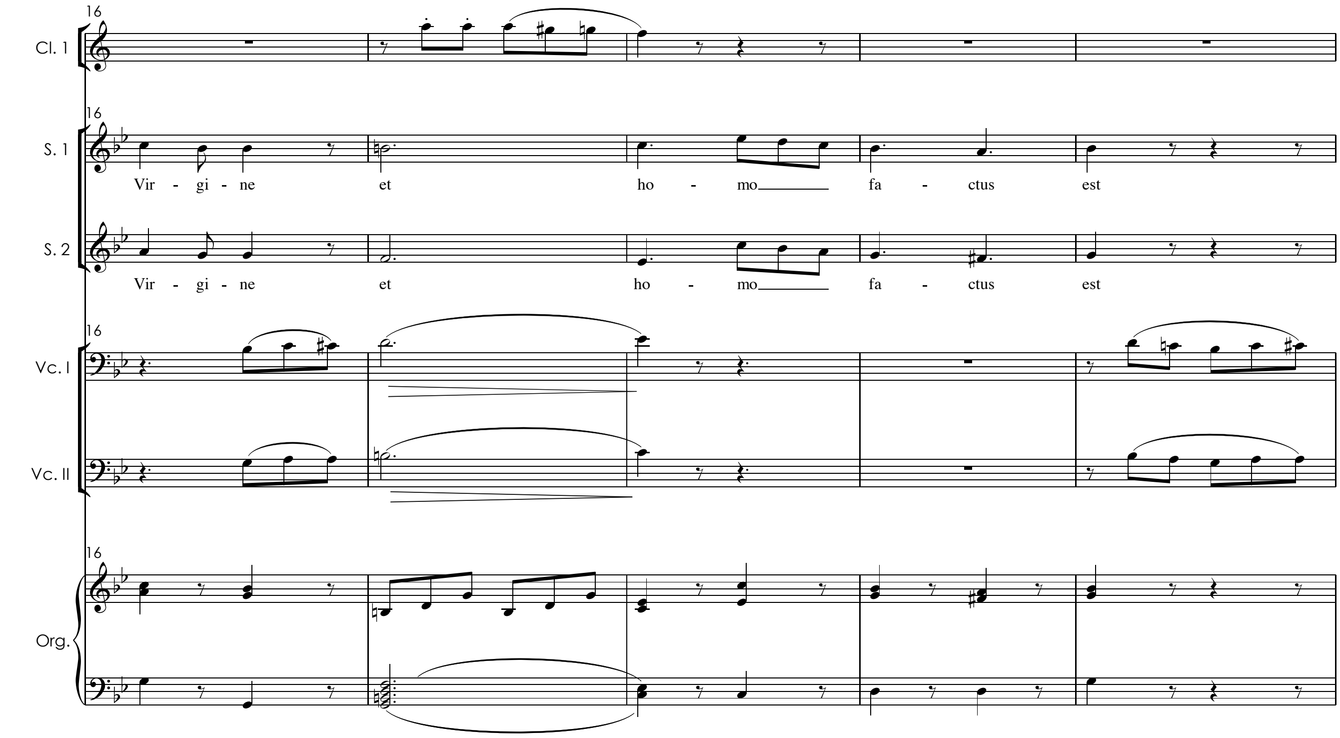
Missa Pastoril - José Mauricio Nunes Garcia

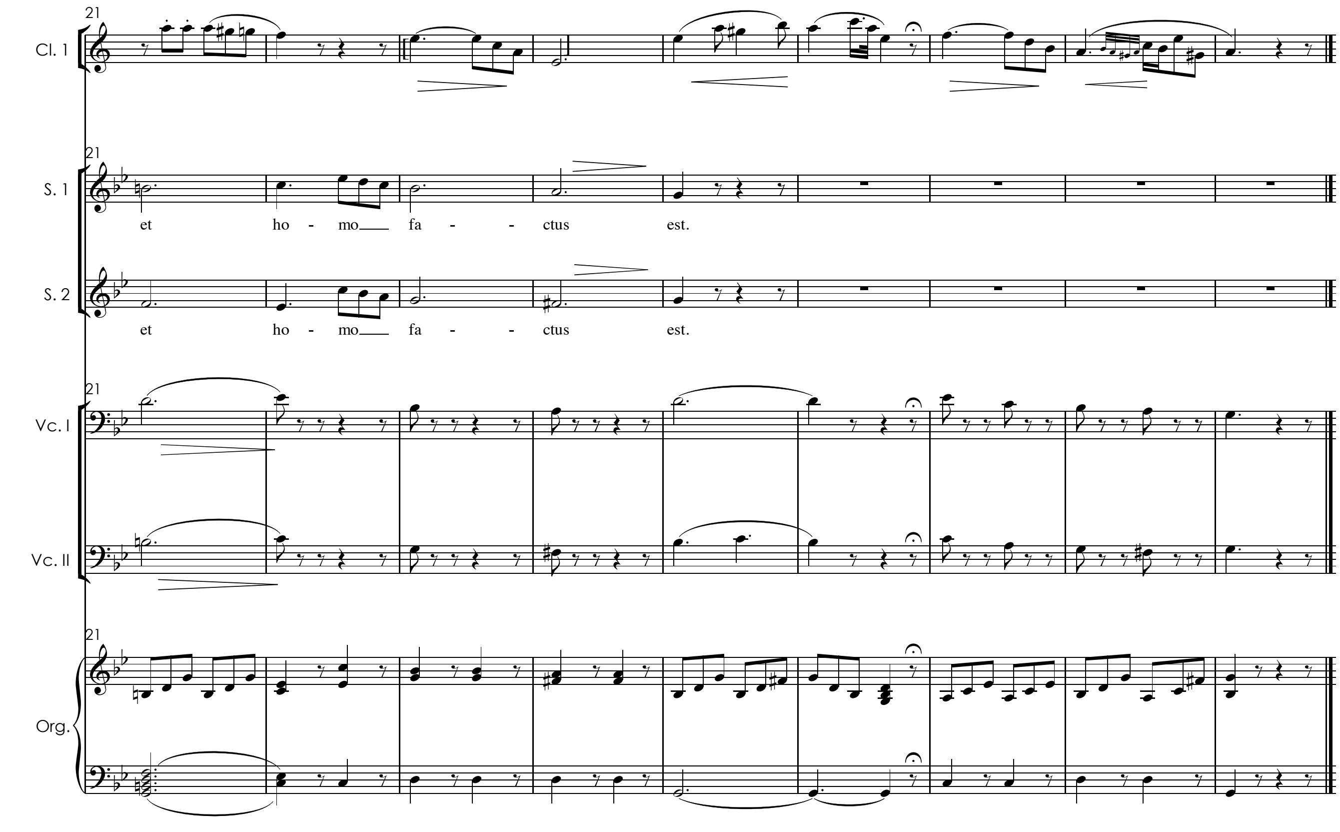


IX. Et Incarnatus

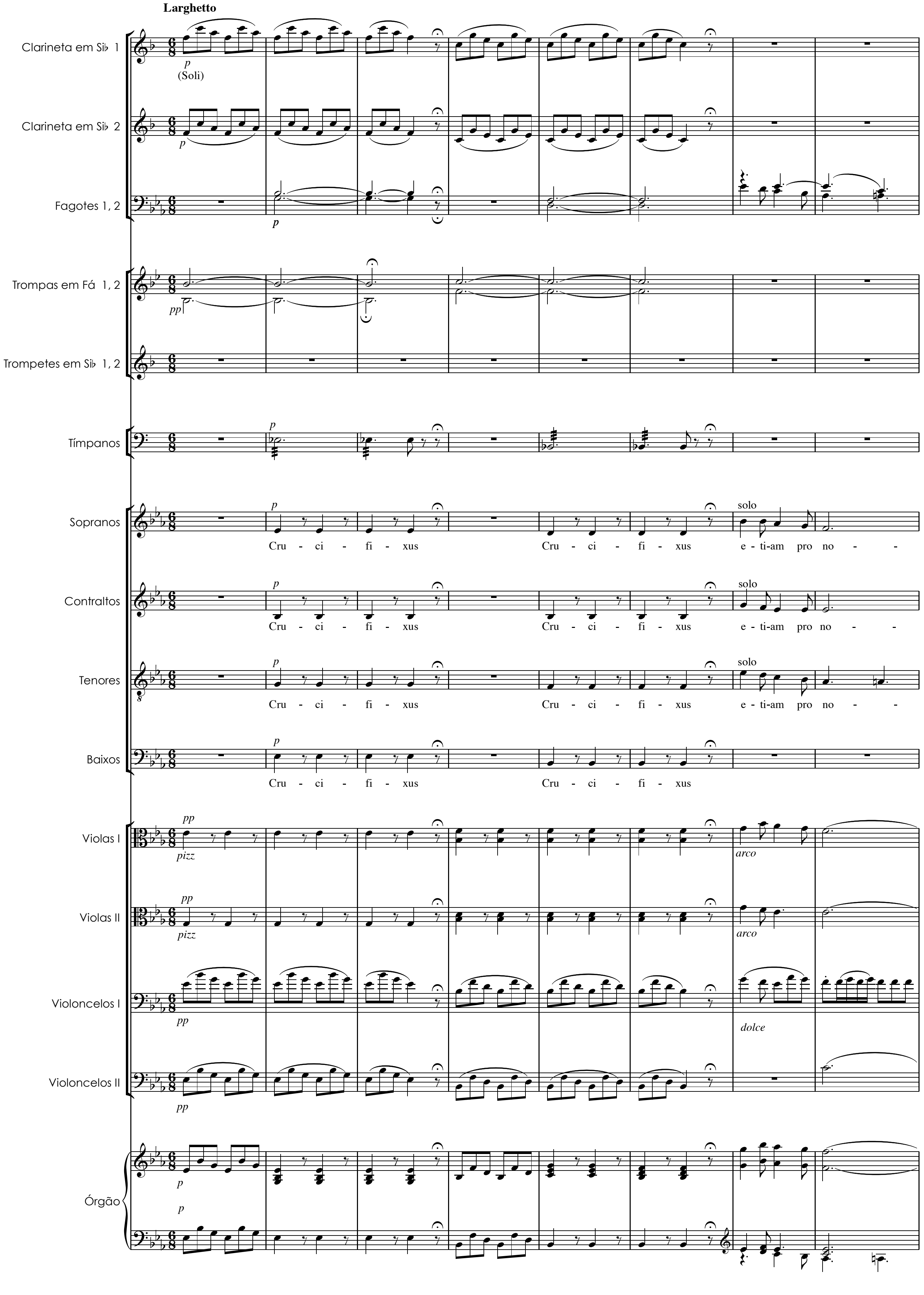


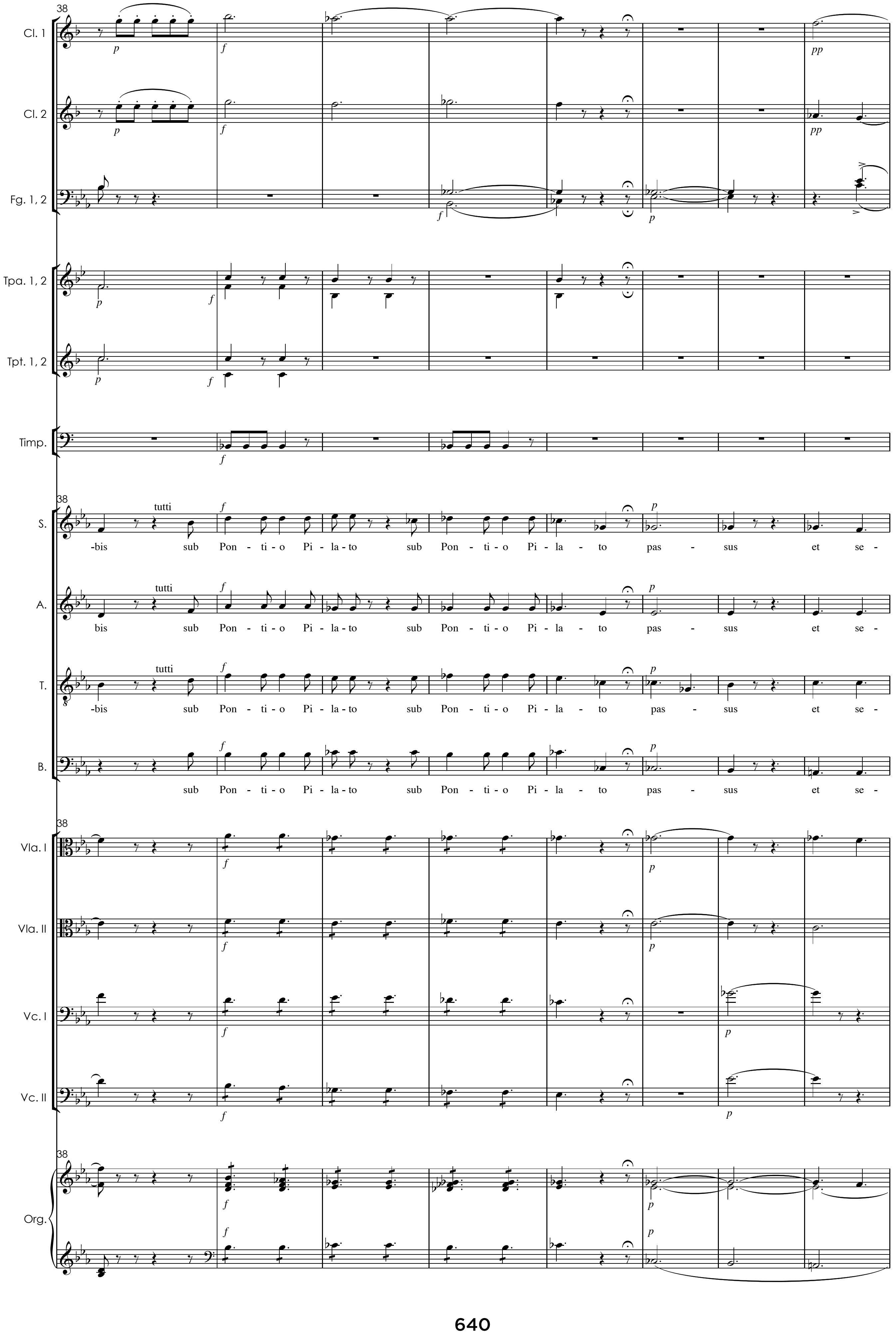
Missa Pastoril - José Mauricio Nunes Garcia

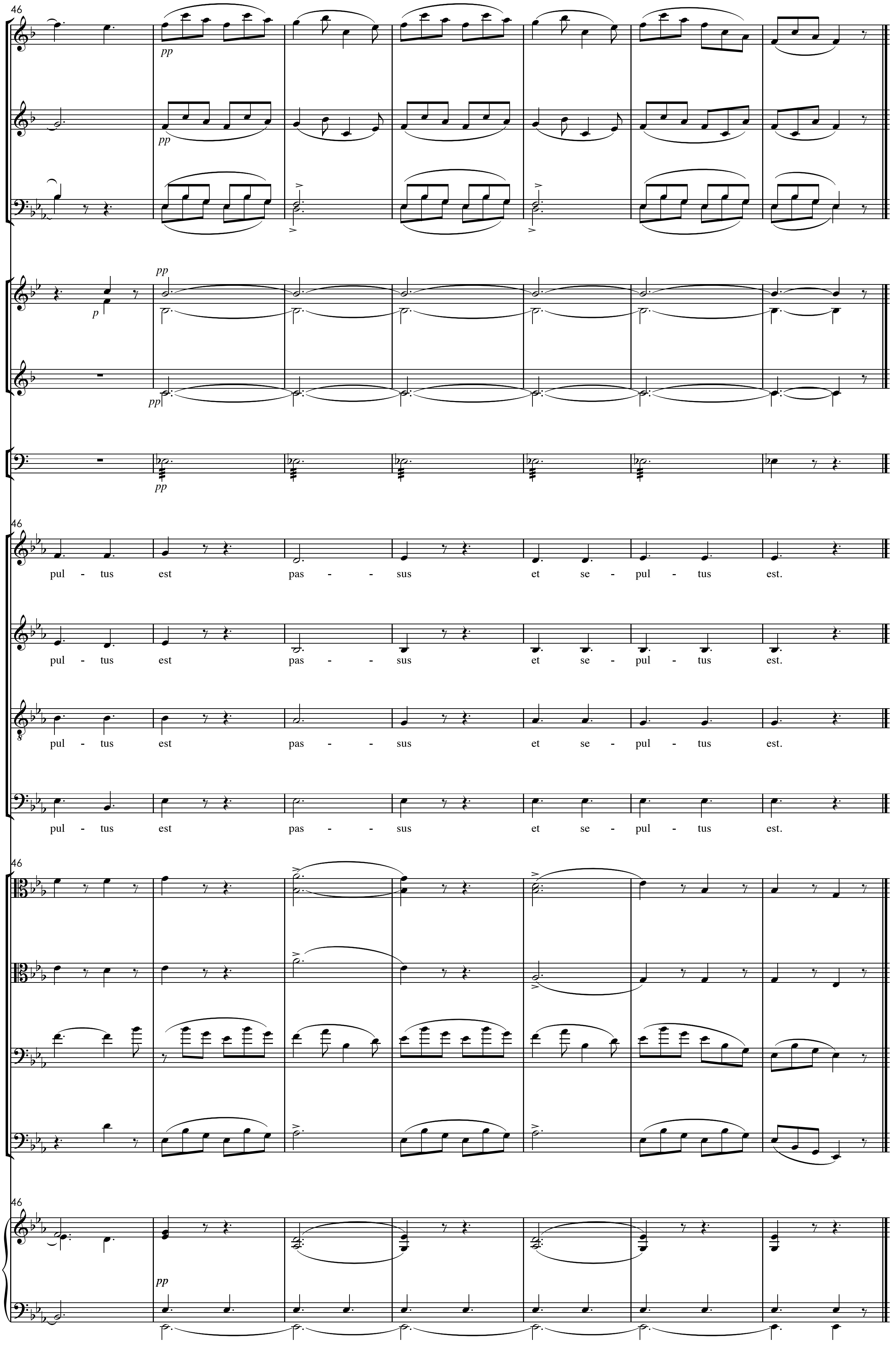




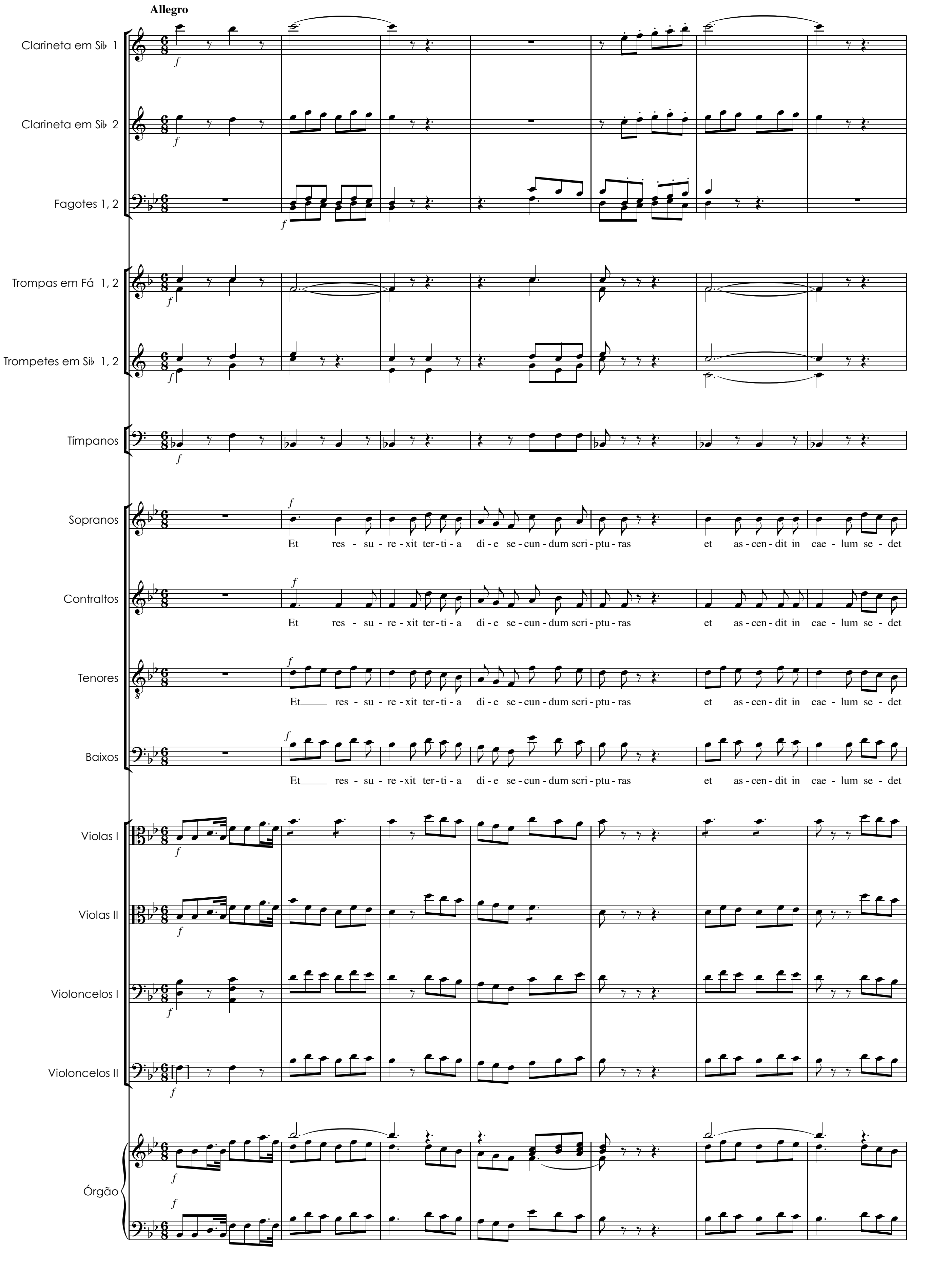
X. Crucifixus

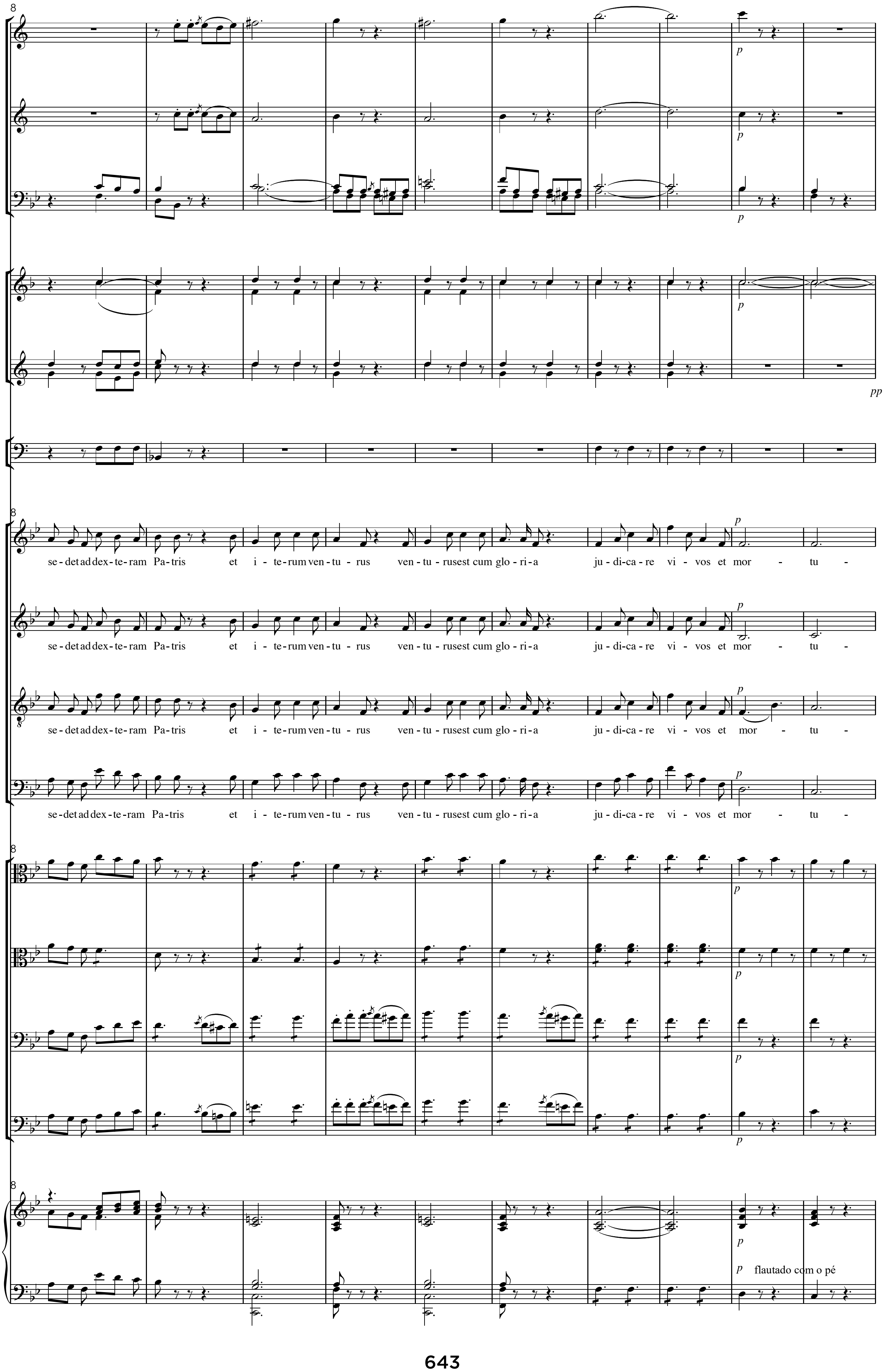



38
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
tutti
-bis sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to pas - sus et se -
A.
bis sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to pas - sus et se -
T.
-bis sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to pas - sus et se -
B.
sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to pas - sus et se -
Vla. I
Vla. II
Vc. I
Vc. II
Org.

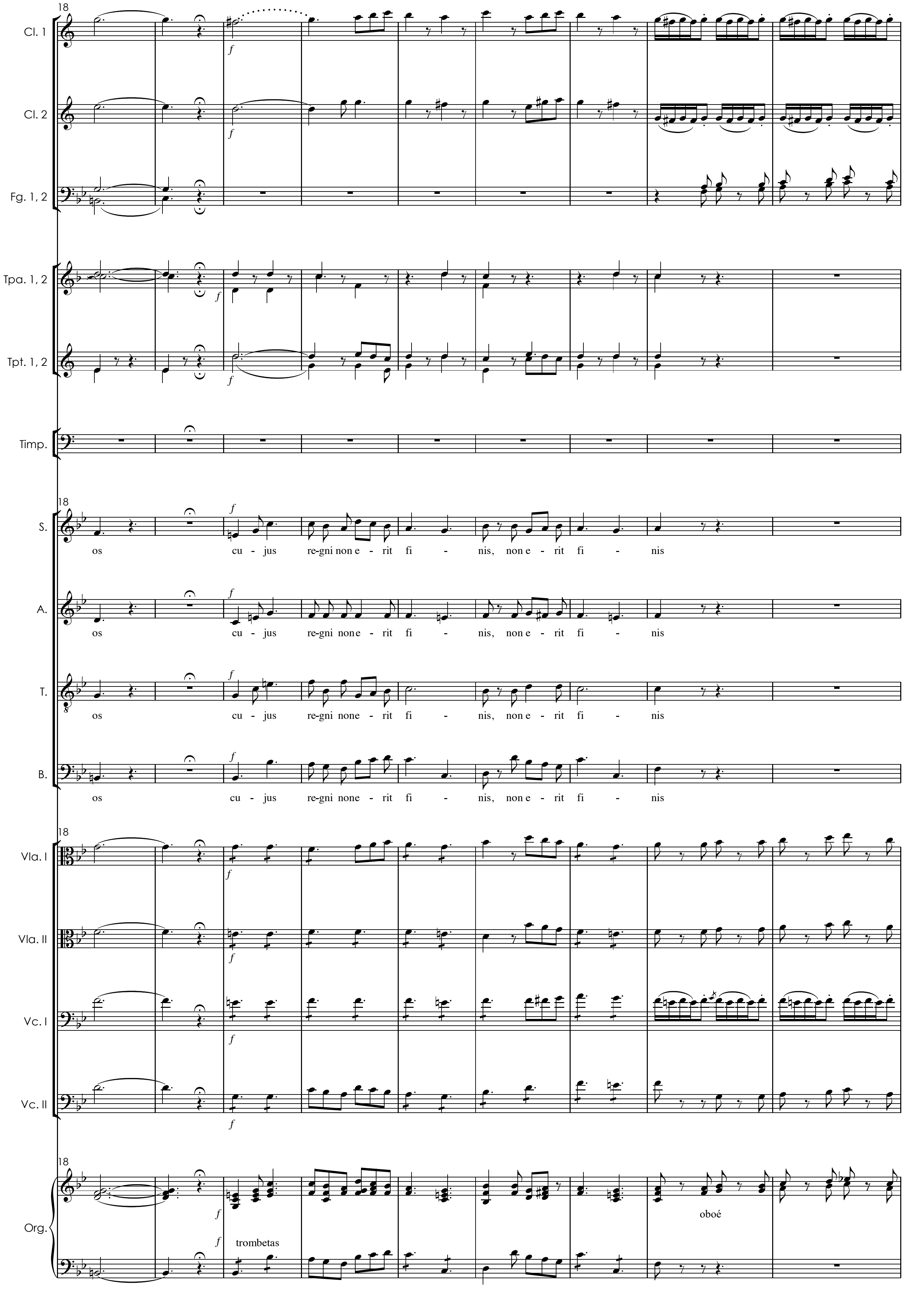

46
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
pul - tus est pas - - sus et se - pul - tus est.
Vla. I
Vla. II
Vc. I
Vc. II
Org.
pp
p

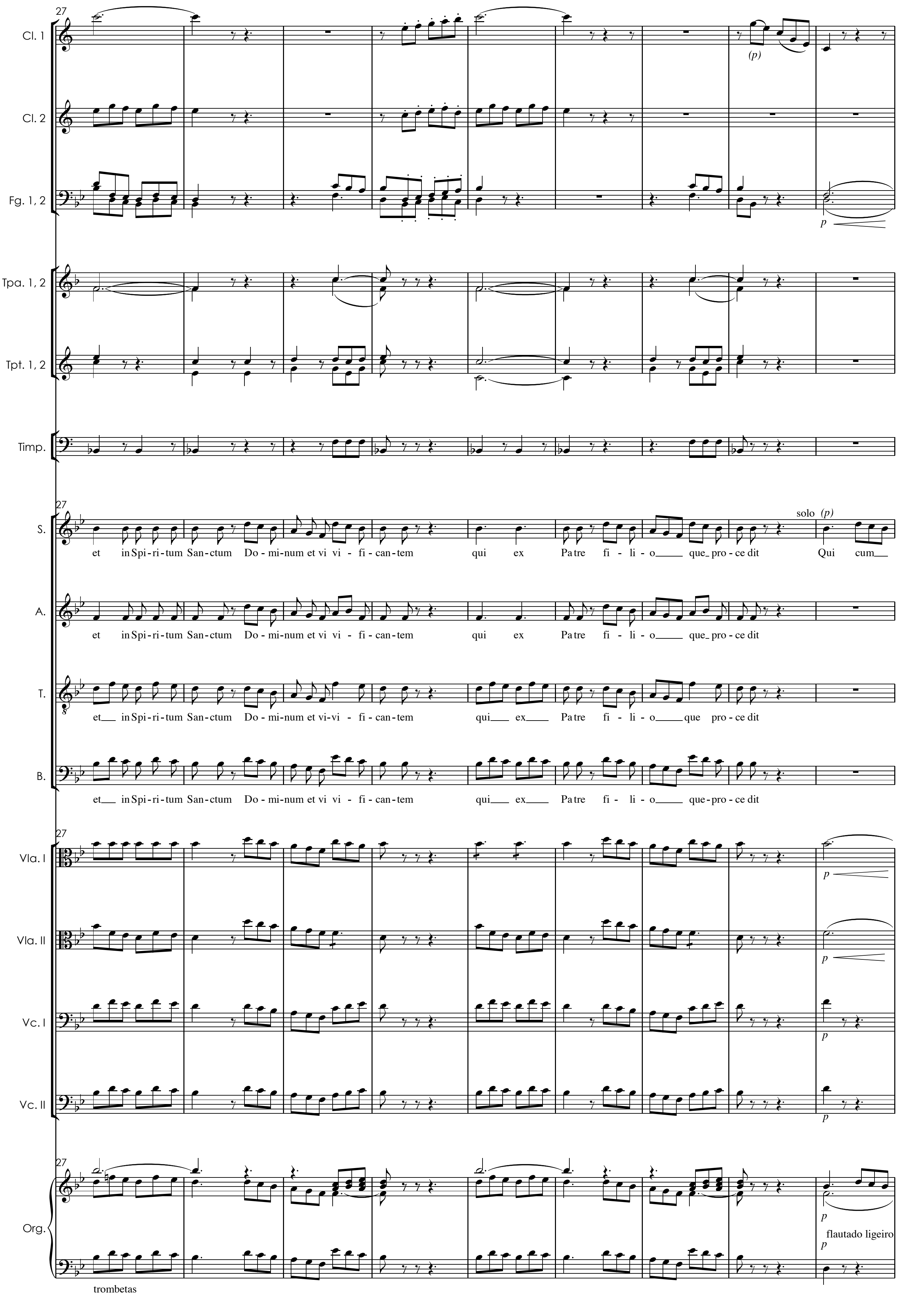
XI. Et Resurrexit



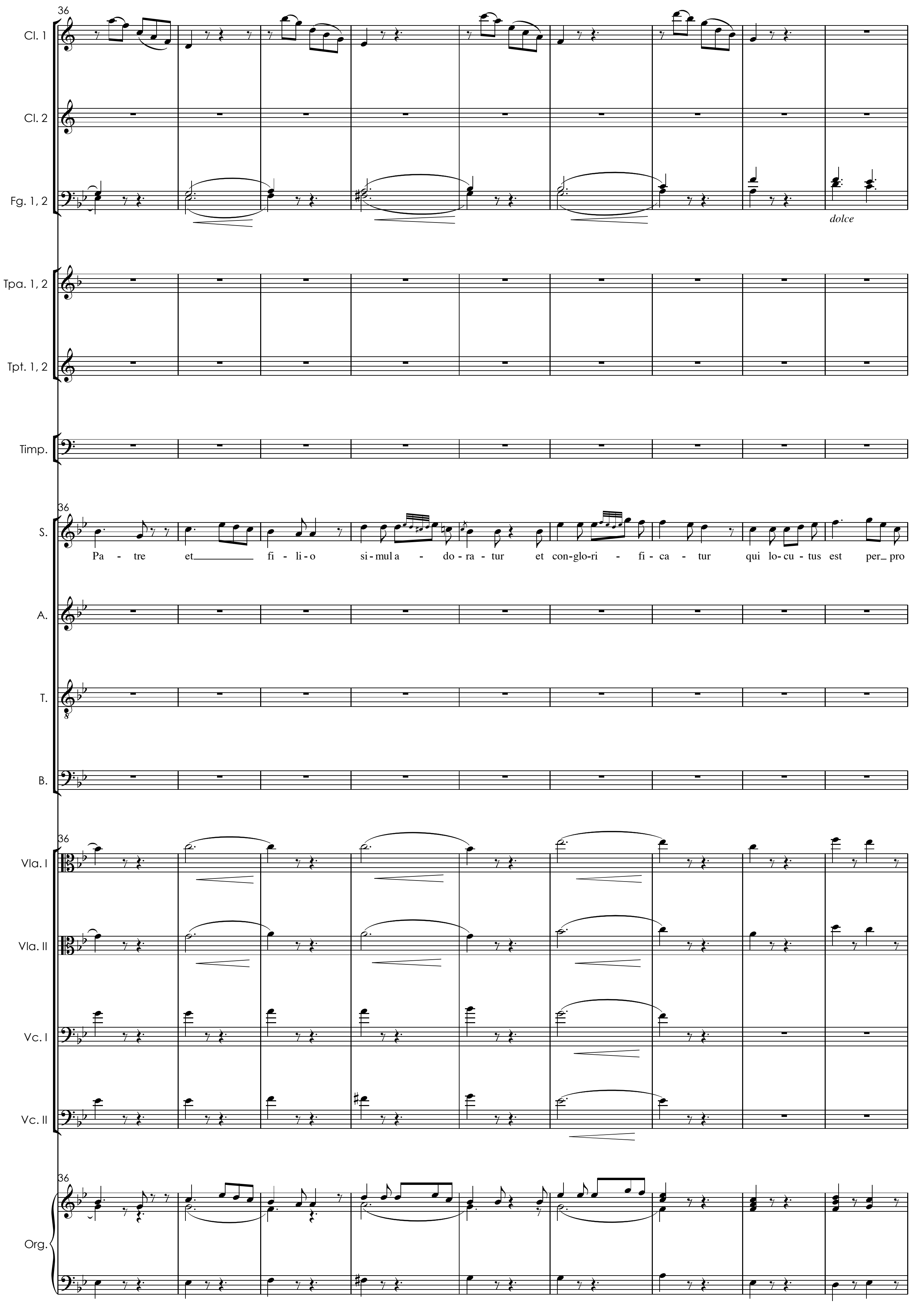

8
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
se-det ad dex-te-ram Pa-tris et i - te-rum ven-tu - rus ven - tu - rus est cum glo - ri - a ju - di-ca - re vi - vos et mor - tu -
A.
se-det ad dex-te-ram Pa-tris et i - te-rum ven-tu - rus ven - tu - rus est cum glo - ri - a ju - di-ca - re vi - vos et mor - tu -
T.
se-det ad dex-te-ram Pa-tris et i - te-rum ven-tu - rus ven - tu - rus est cum glo - ri - a ju - di-ca - re vi - vos et mor - tu -
B.
se-det ad dex-te-ram Pa-tris et i - te-rum ven-tu - rus ven - tu - rus est cum glo - ri - a ju - di-ca - re vi - vos et mor - tu -
Vla. I
Vla. II
Vc. I
Vc. II
Org.
flautado com o pé

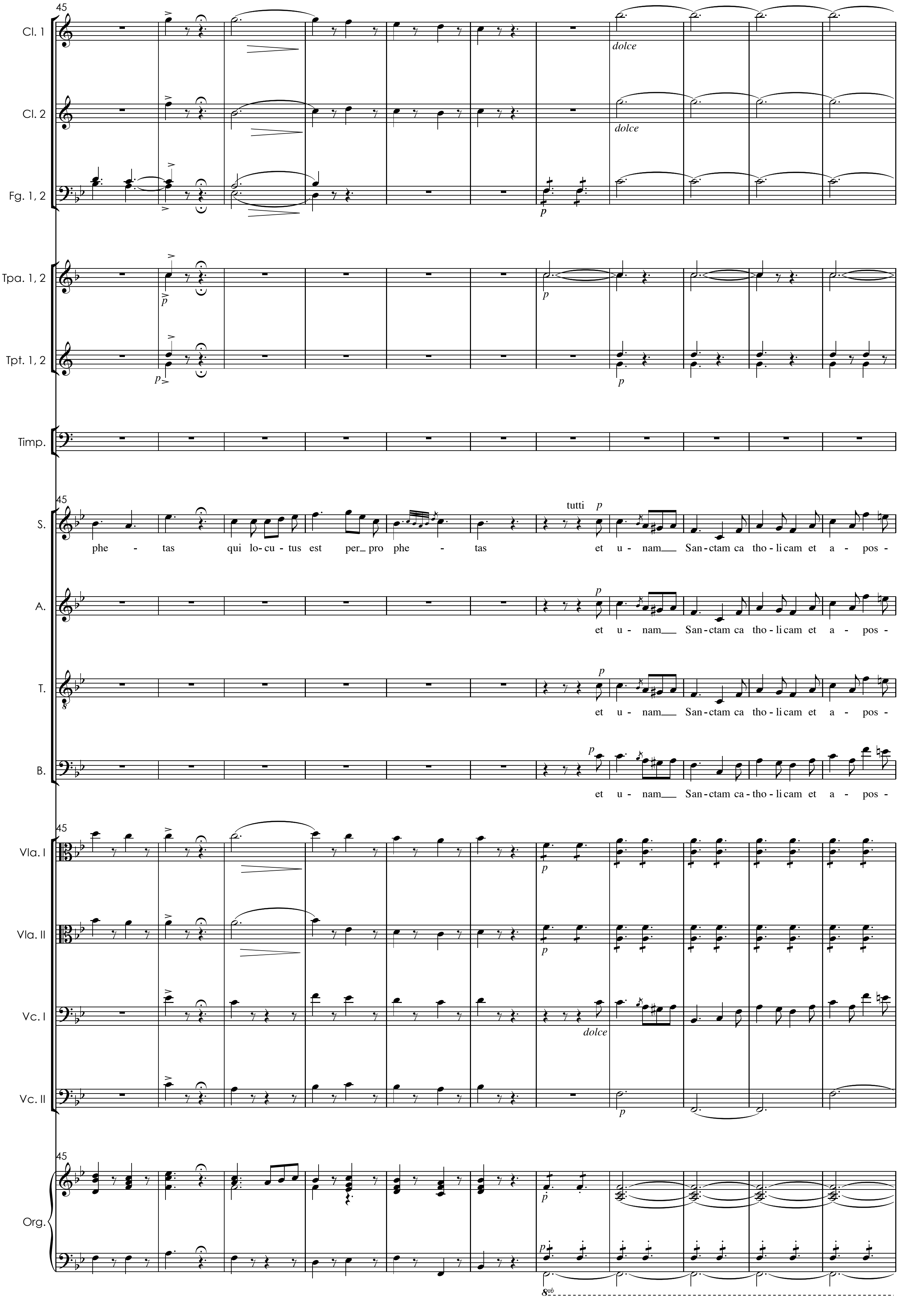
Missa Pastoril - José Mauricio Nunes Garcia

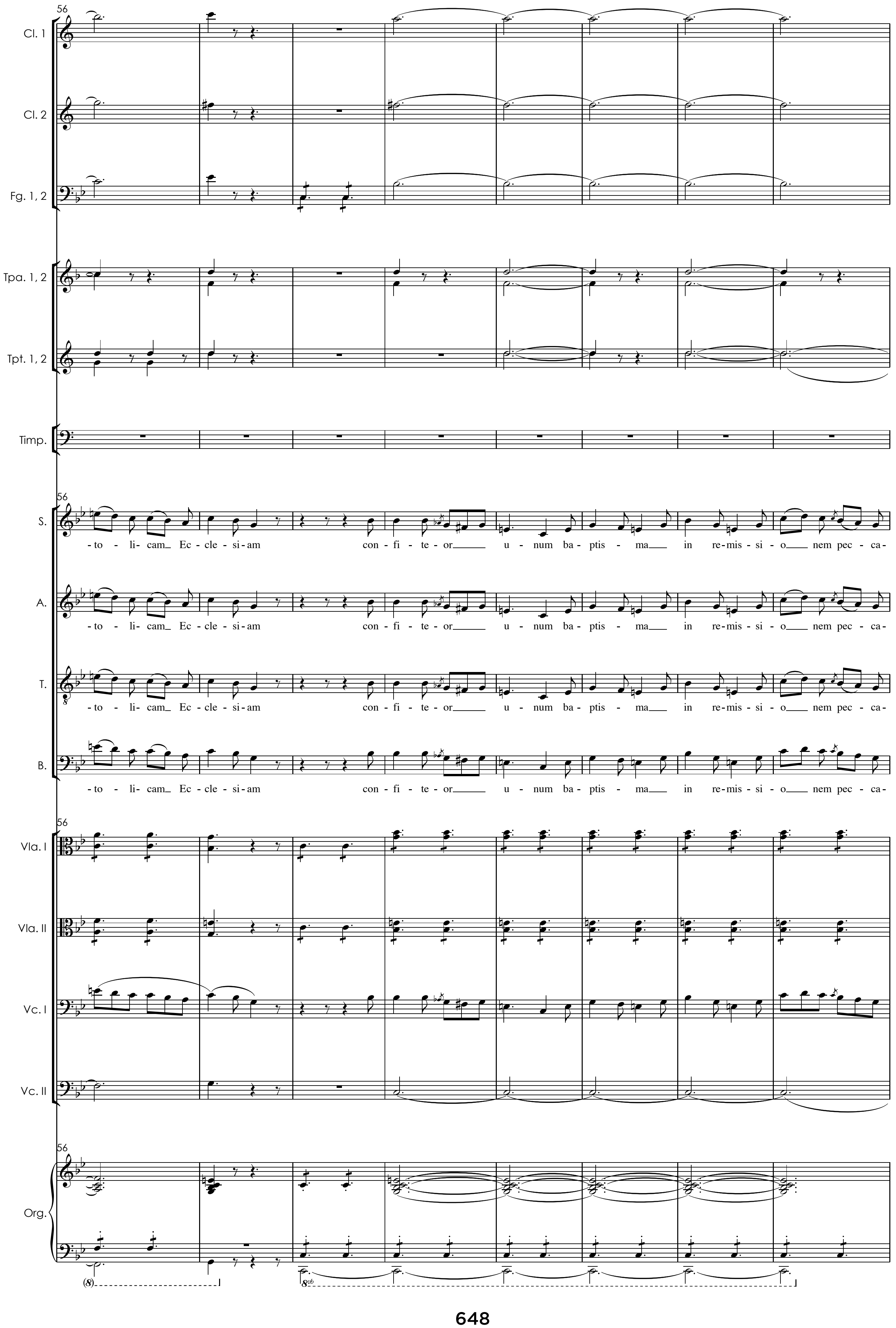


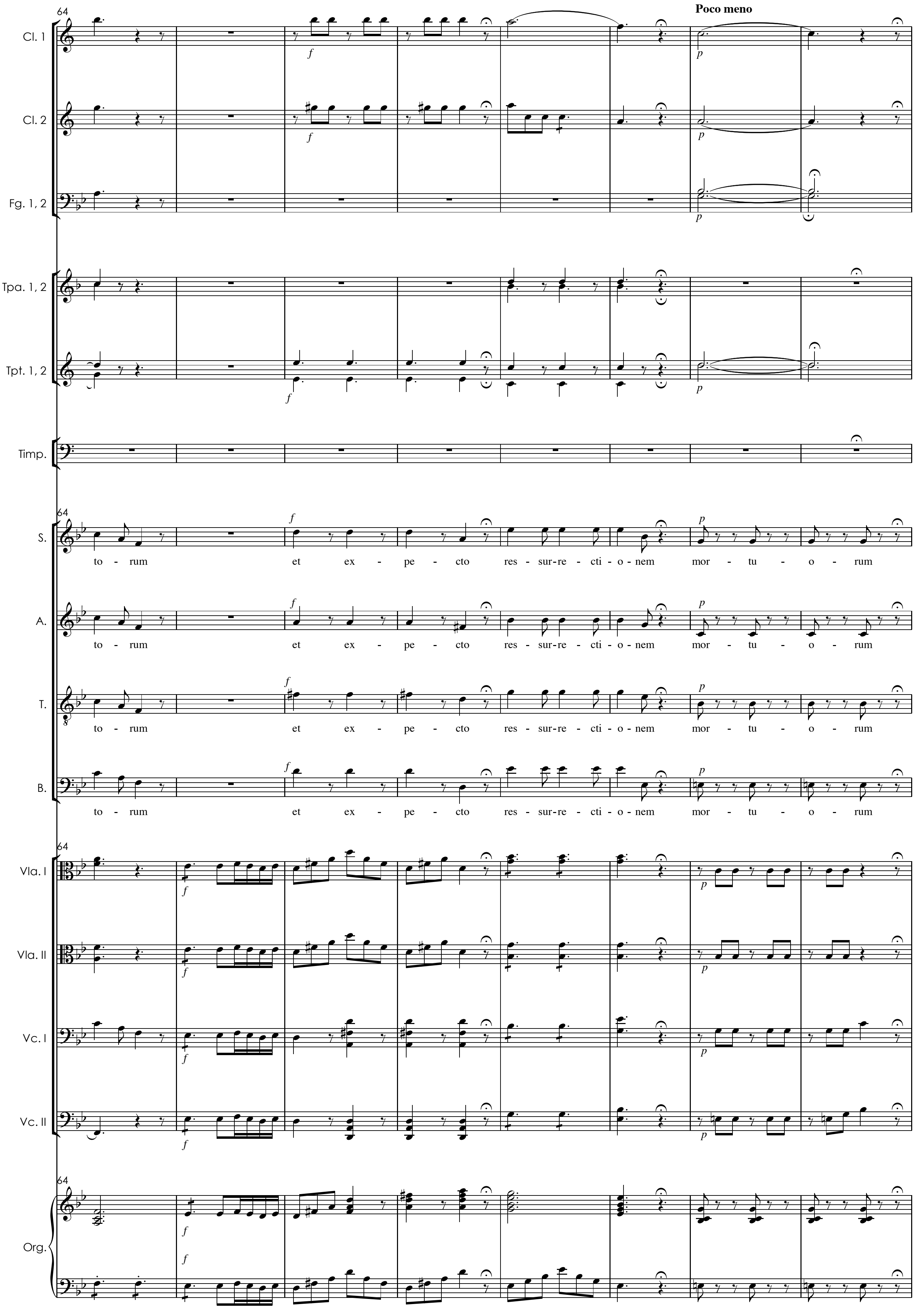

Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Vla. I
Vla. II
Vc. I
Vc. II
Org.
(p)
solo (p)
et in Spi-ri-tum San-ctum Do-mi-num et vi vi - fi - can-tem qui ex Pa tre fi - li - o que-pro-ce dit Qui cum
et in Spi-ri-tum San-ctum Do-mi-num et vi vi - fi - can-tem qui ex Pa tre fi - li - o que-pro-ce dit
et in Spi-ri-tum San-ctum Do-mi-num et vi-vi - fi - can-tem qui ex Pa tre fi - li - o que pro-ce dit
et in Spi-ri-tum San-ctum Do-mi-num et vi vi - fi - can-tem qui ex Pa tre fi - li - o que-pro-ce dit
flautado ligeiro
trombetas

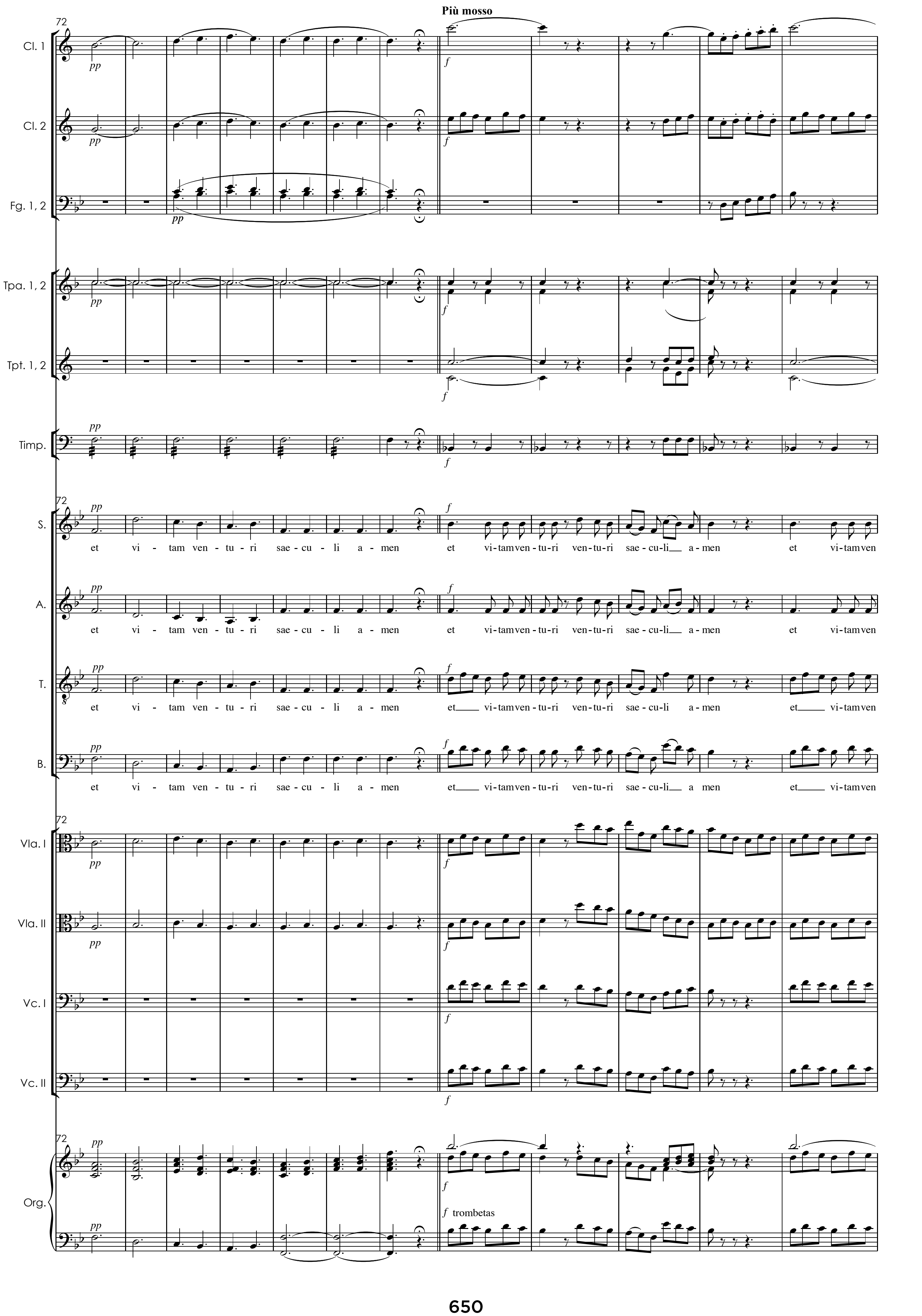
Missa Pastoril - José Mauricio Nunes Garcia

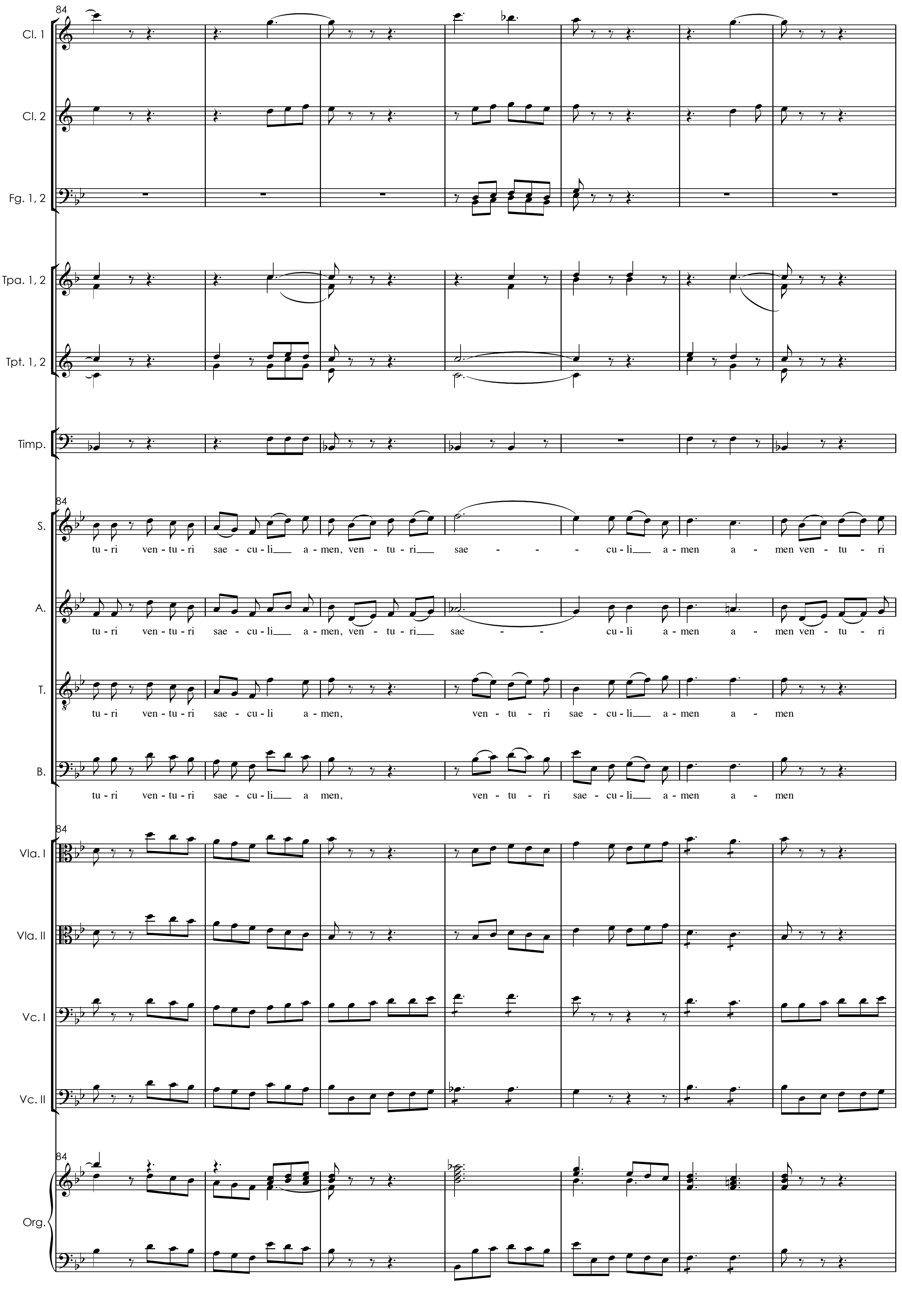


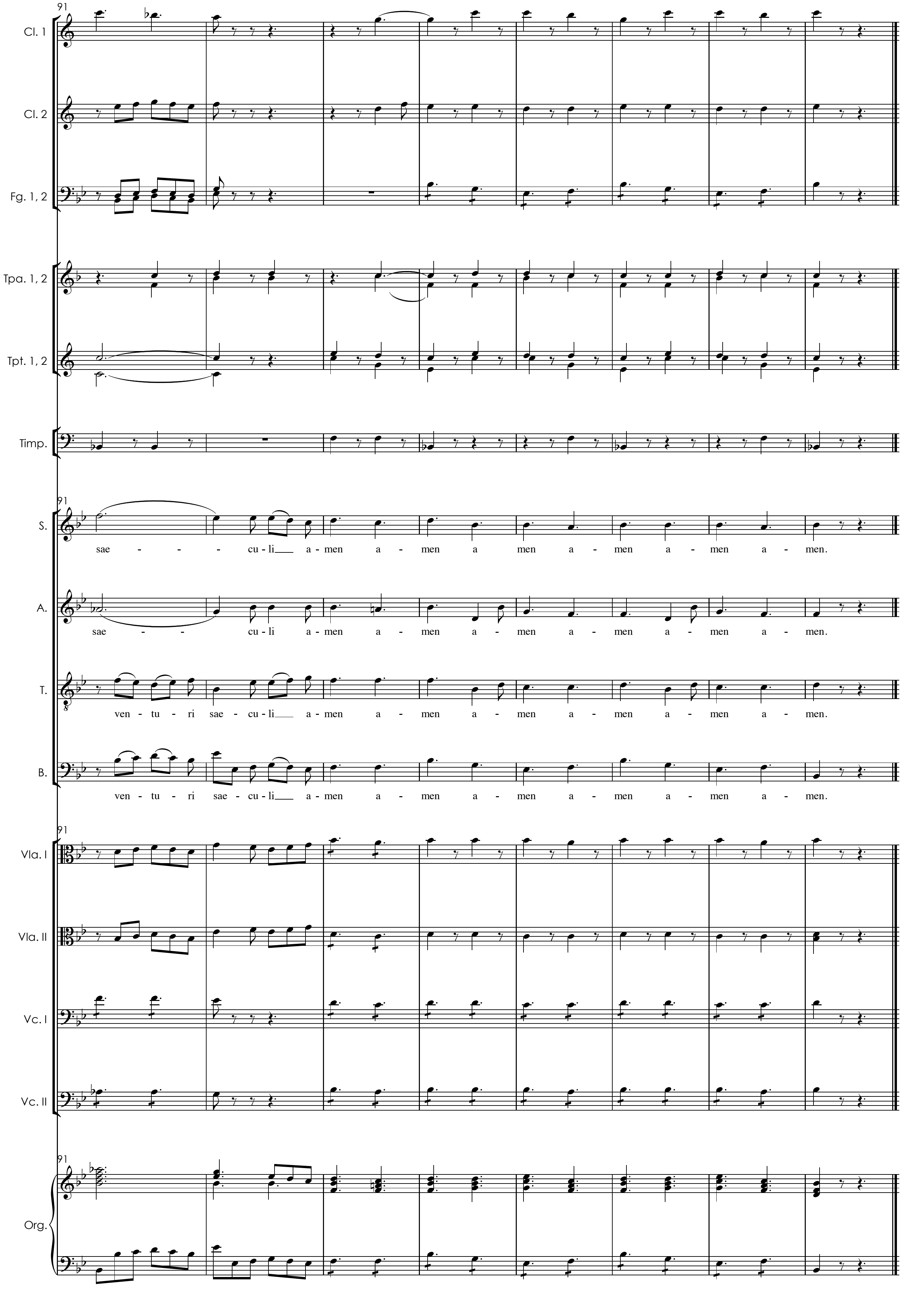

45
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
Vla. I
Vla. II
Vc. I
Vc. II
Org.
dolce
tutti p
phe - tas qui lo-cu-tus est per pro phe - tas
et u - nam San-ctam ca tho-li cam et a - pos -
et u - nam San-ctam ca-tho-li cam et a - pos -
8vb


56
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
-to - li- cam_ Ec - cle - si - am con - fi - te - or_____ u - num ba - ptis - ma___ in re-mis - si - o___ nem pec - ca-
Vla. I
Vla. II
Vc. I
Vc. II
Org.
(8)
8vb


64
Poco meno
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
to - rum et ex - pe - cto res - sur-re - cti - o - nem mor - tu - o - rum
Vla. I
Vla. II
Vc. I
Vc. II
Org.


Più mosso
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
et vi - tam ven - tu - ri sae - cu - li a - men et vi-tamven-tu-ri ven-tu-ri sae - cu-li a - men et vi-tamven
Vla. I
Vla. II
Vc. I
Vc. II
Org.
trombetas

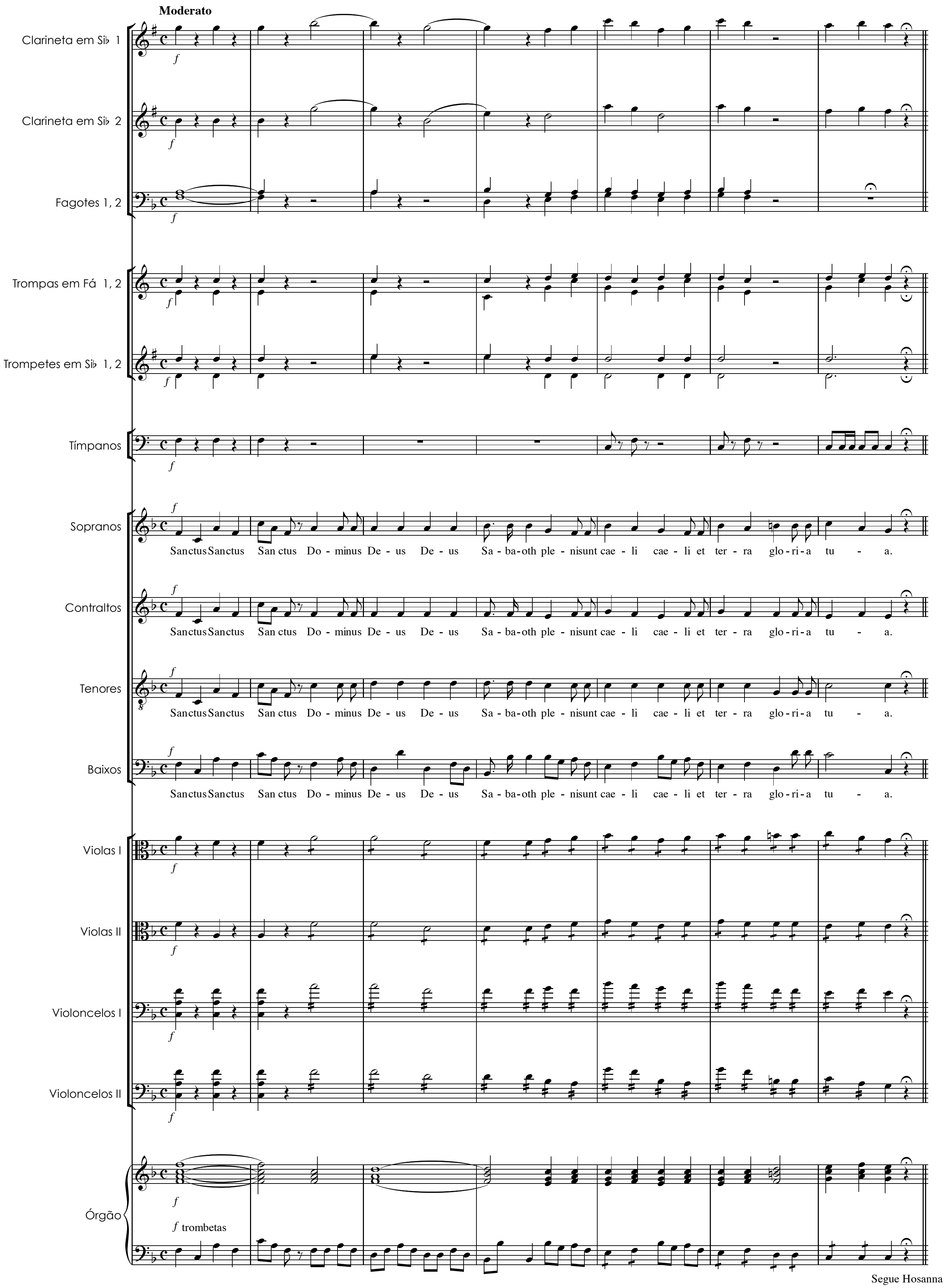

84
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
tu - ri ven - tu - ri sae - cu - li a - men, ven - tu - ri sae - - - cu - li a - men a - men ven - tu - ri
A.
tu - ri ven - tu - ri sae - cu - li a - men, ven - tu - ri sae - - cu - li a - men a - men ven - tu - ri
T.
tu - ri ven - tu - ri sae - cu - li a - men, ven - tu - ri sae - cu - li a - men a - men
B.
tu - ri ven - tu - ri sae - cu - li a men, ven - tu - ri sae - cu - li a - men a - men
Vla. I
Vla. II
Vc. I
Vc. II
Org.


Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
sae - - - cu - li a - men a - men a men a - men a - men a - men.
A.
sae - - cu - li a - men a - men a - men a - men a - men a - men.
T.
ven - tu - ri sae - cu - li a - men a - men a - men a - men a - men a - men.
B.
ven - tu - ri sae - cu - li a - men a - men a - men a - men a - men a - men.
Vla. I
Vla. II
Vc. I
Vc. II
Org.

Missa Pastoril - José Mauricio Nunes Garcia

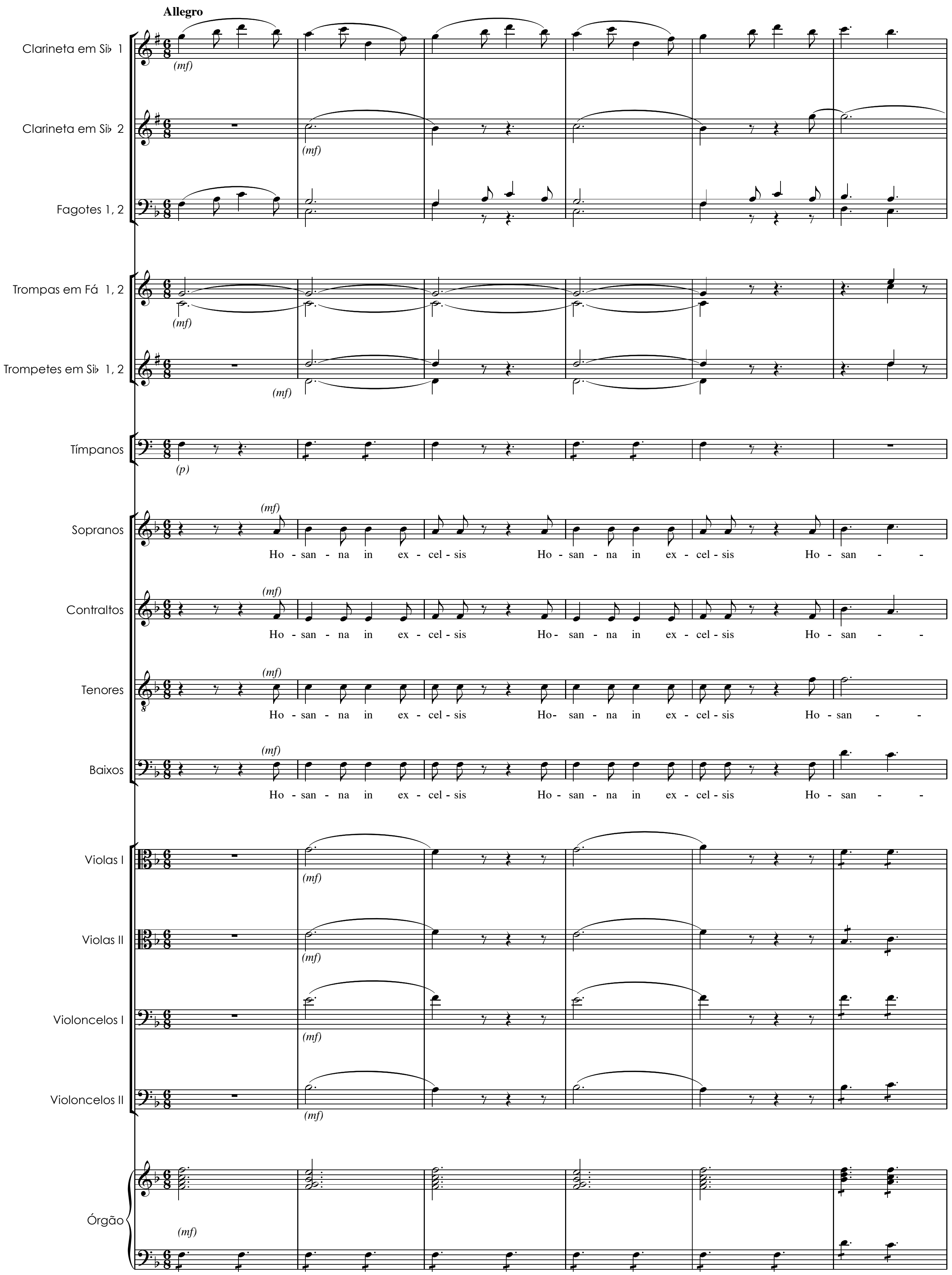
75

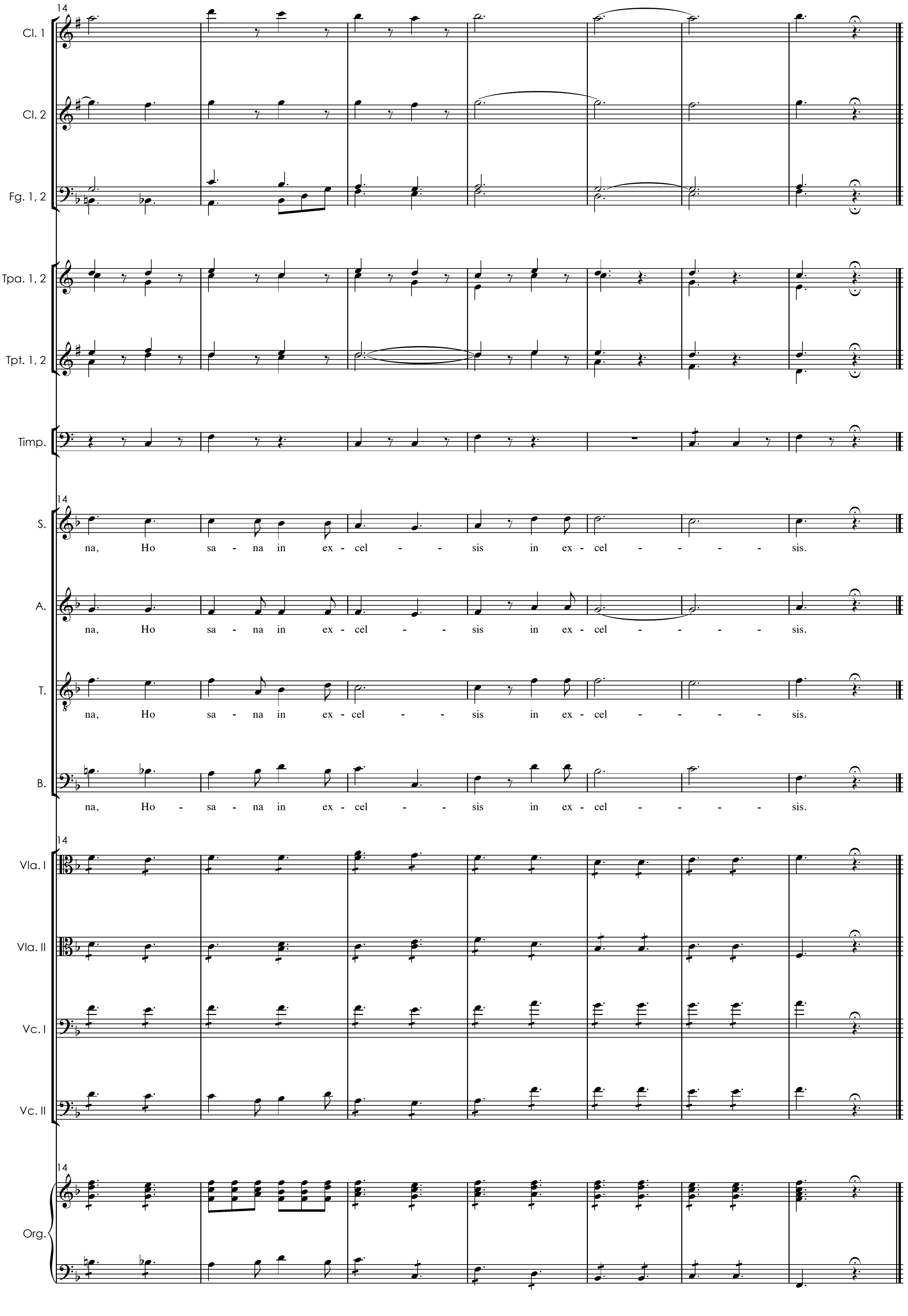
XII. Sanctus



Segue Hosanna

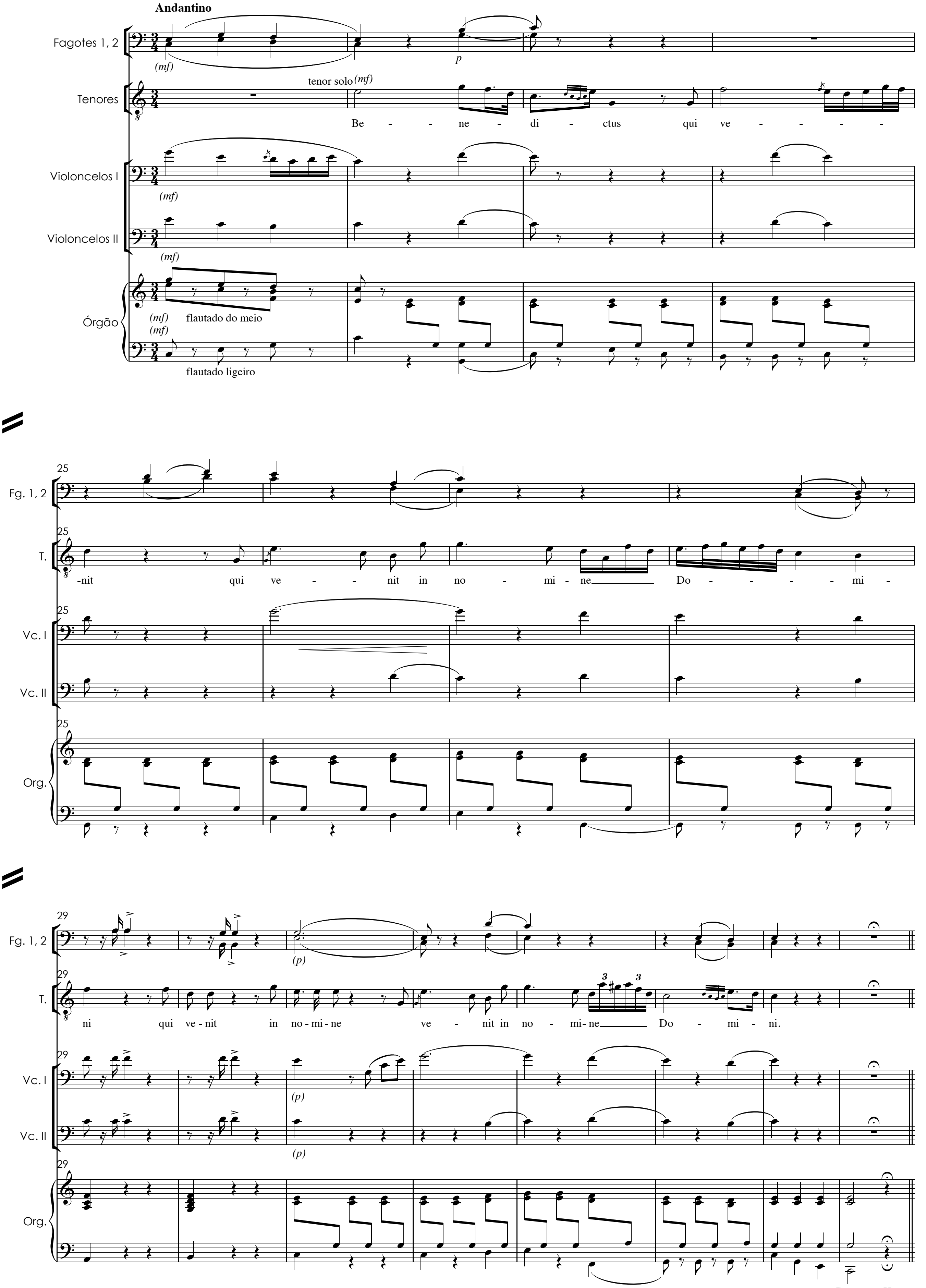
XIII. Hosanna



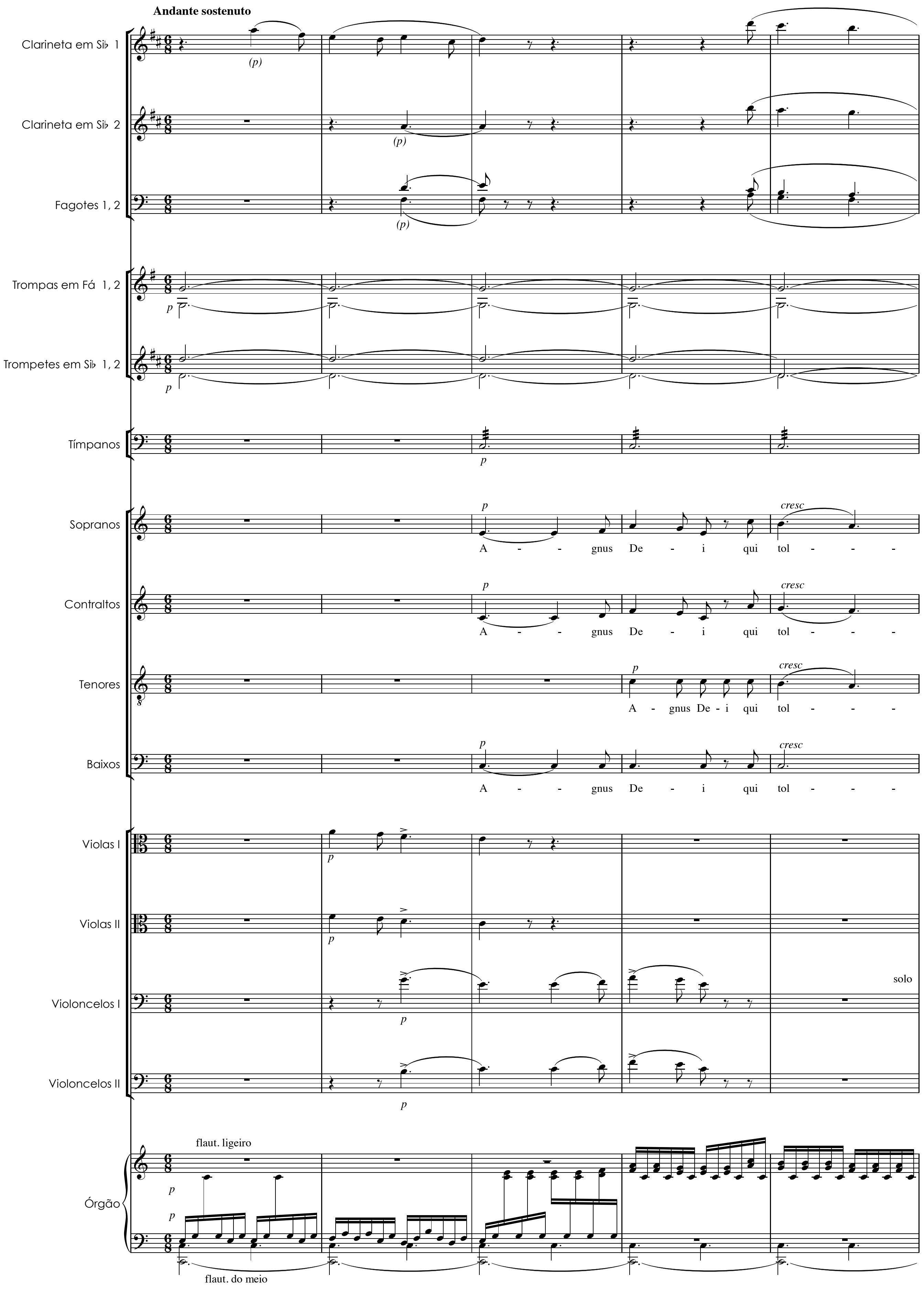

14
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
na, Ho sa - na in ex - cel - - sis in ex - cel - - - - - sis.
A.
na, Ho sa - na in ex - cel - - sis in ex - cel - - - - - sis.
T.
na, Ho sa - na in ex - cel - - sis in ex - cel - - - - - sis.
B.
na, Ho - sa - na in ex - cel - - sis in ex - cel - - - - - sis.
Vla. I
Vla. II
Vc. I
Vc. II
Org.

Missa Pastoril - José Mauricio Nunes Garcia

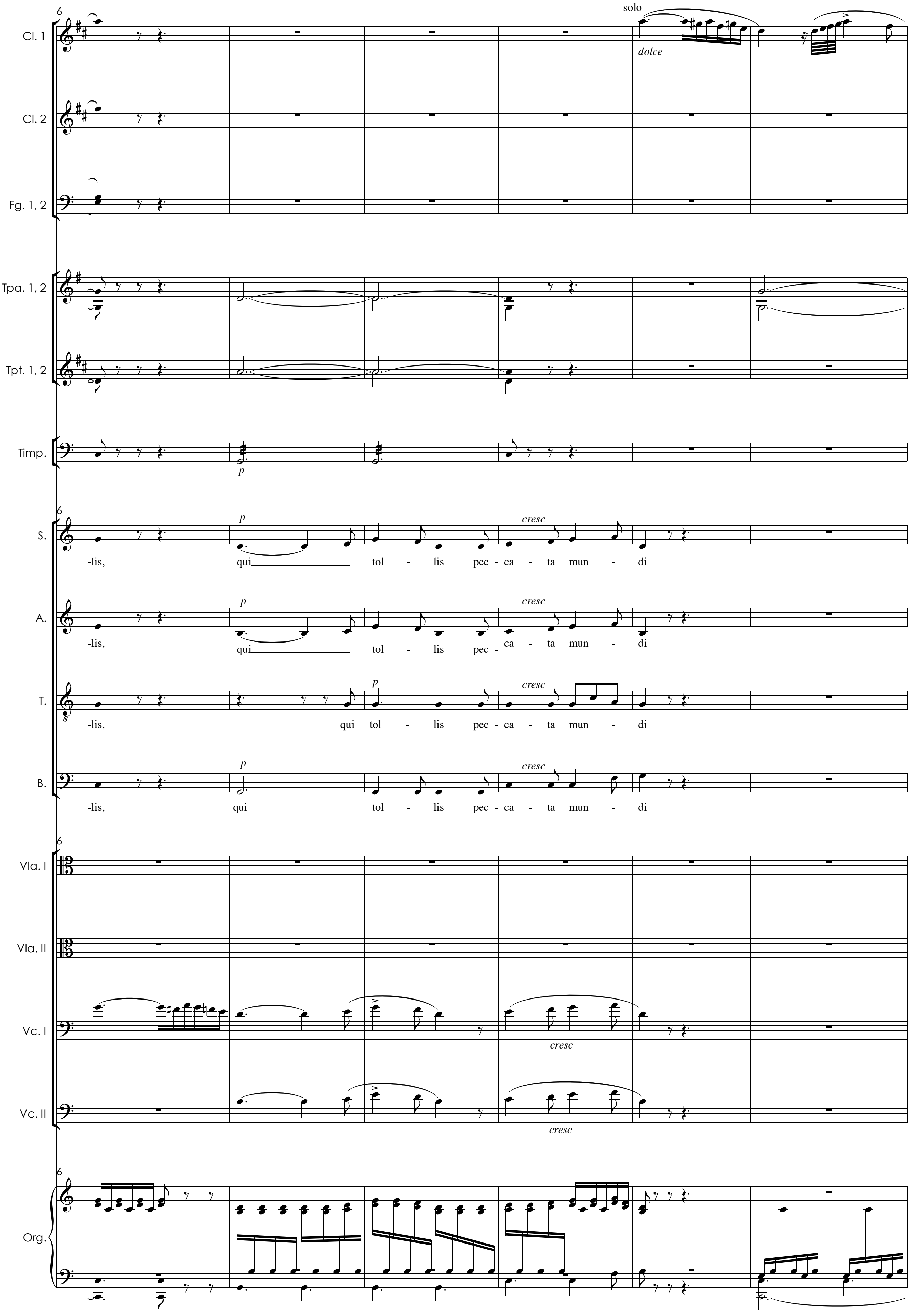
XIV. Benedictus

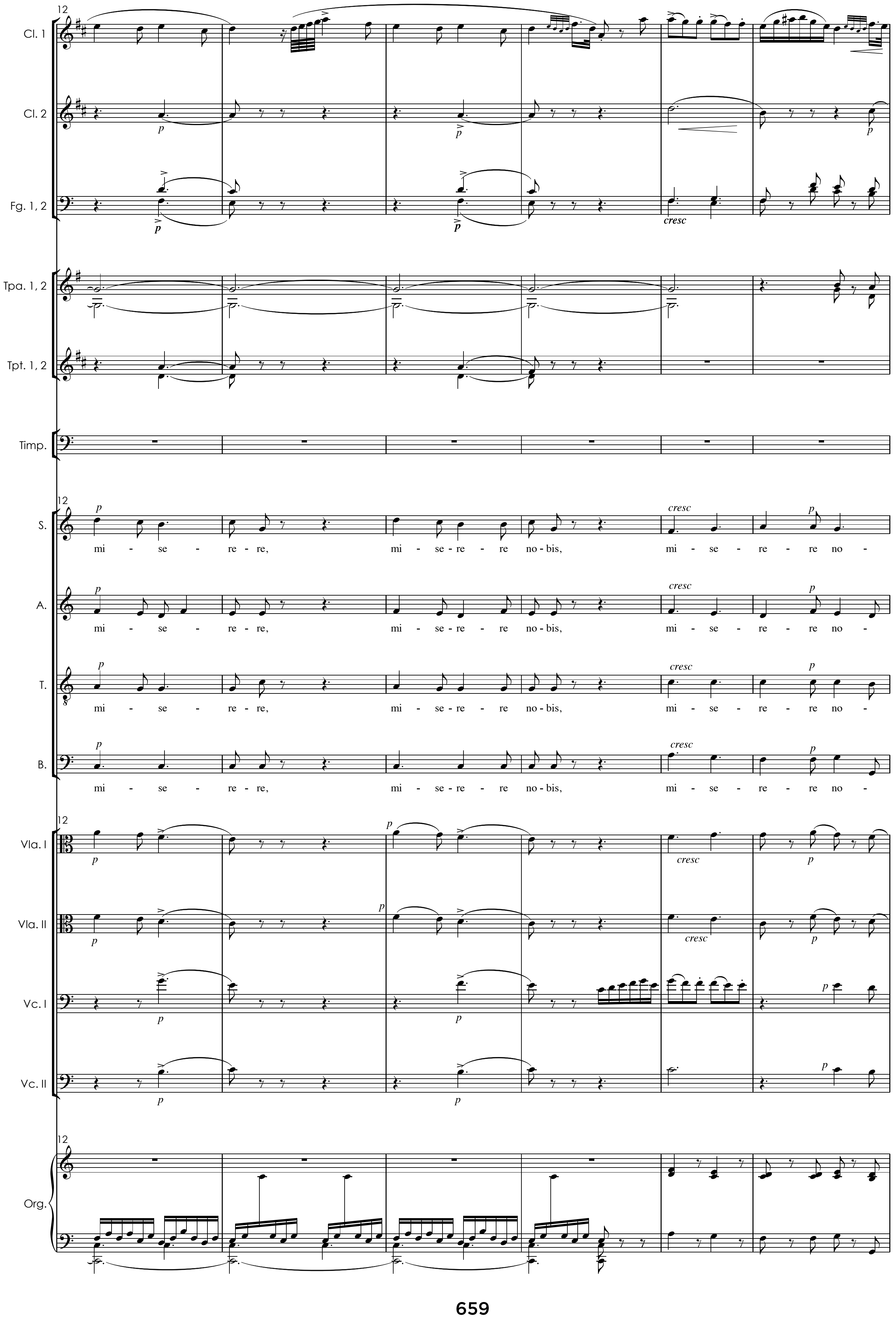


XV. Agnus Dei


Andante sostenuto
Clarineta em Si♭ 1
Clarineta em Si♭ 2
Fagotes 1, 2
Trompas em Fá 1, 2
Trompetes em Si♭ 1, 2
Tímpanos
Sopranos
Contraltos
Tenores
Baixos
Violas I
Violas II
Violoncelos I
Violoncelos II
Órgão
cresc
A - - gnus De - i qui tol - - -
A - gnus De - i qui tol - - -
solo
flaut. ligeiro
flaut. do meio

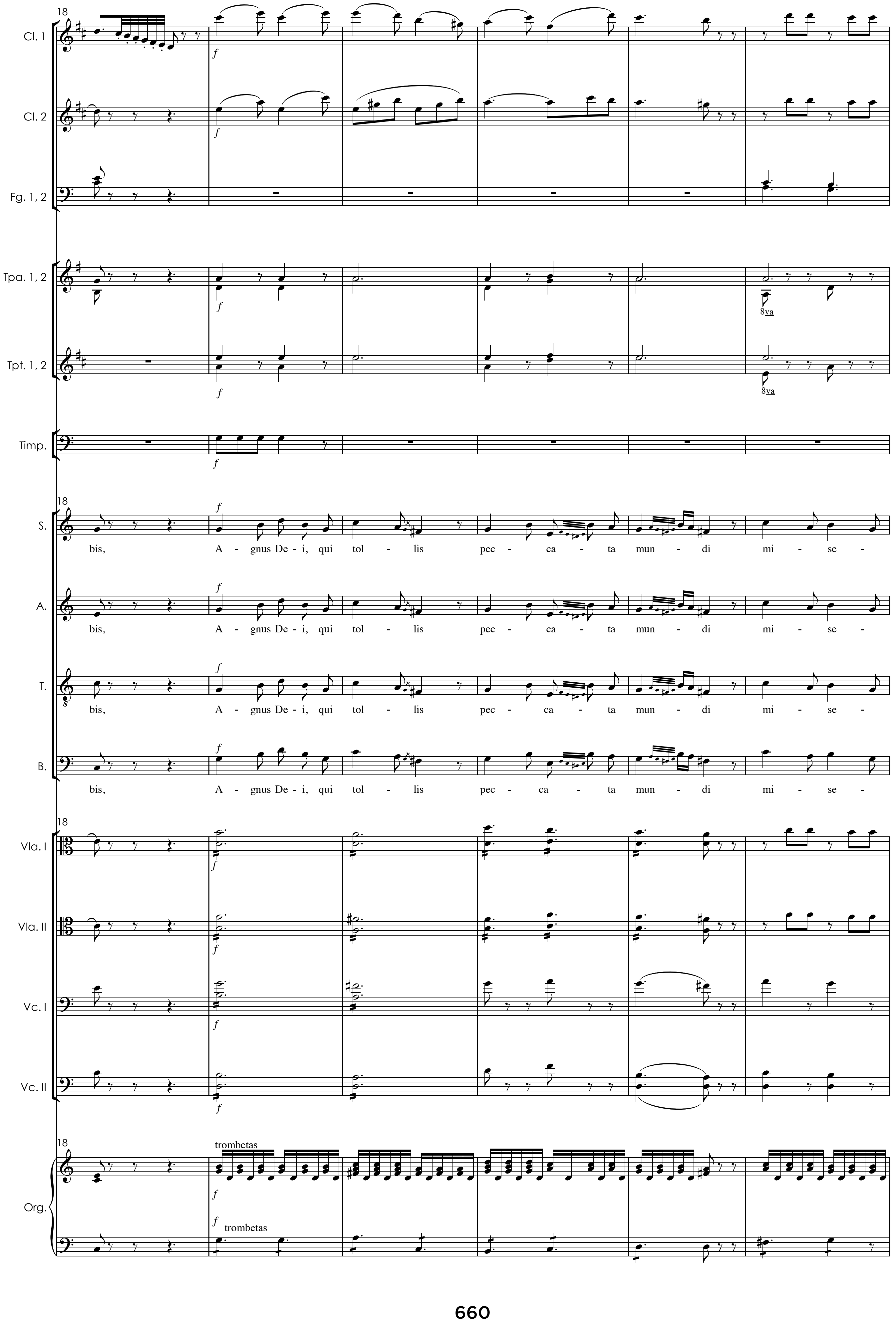
Missa Pastoril - José Mauricio Nunes Garcia



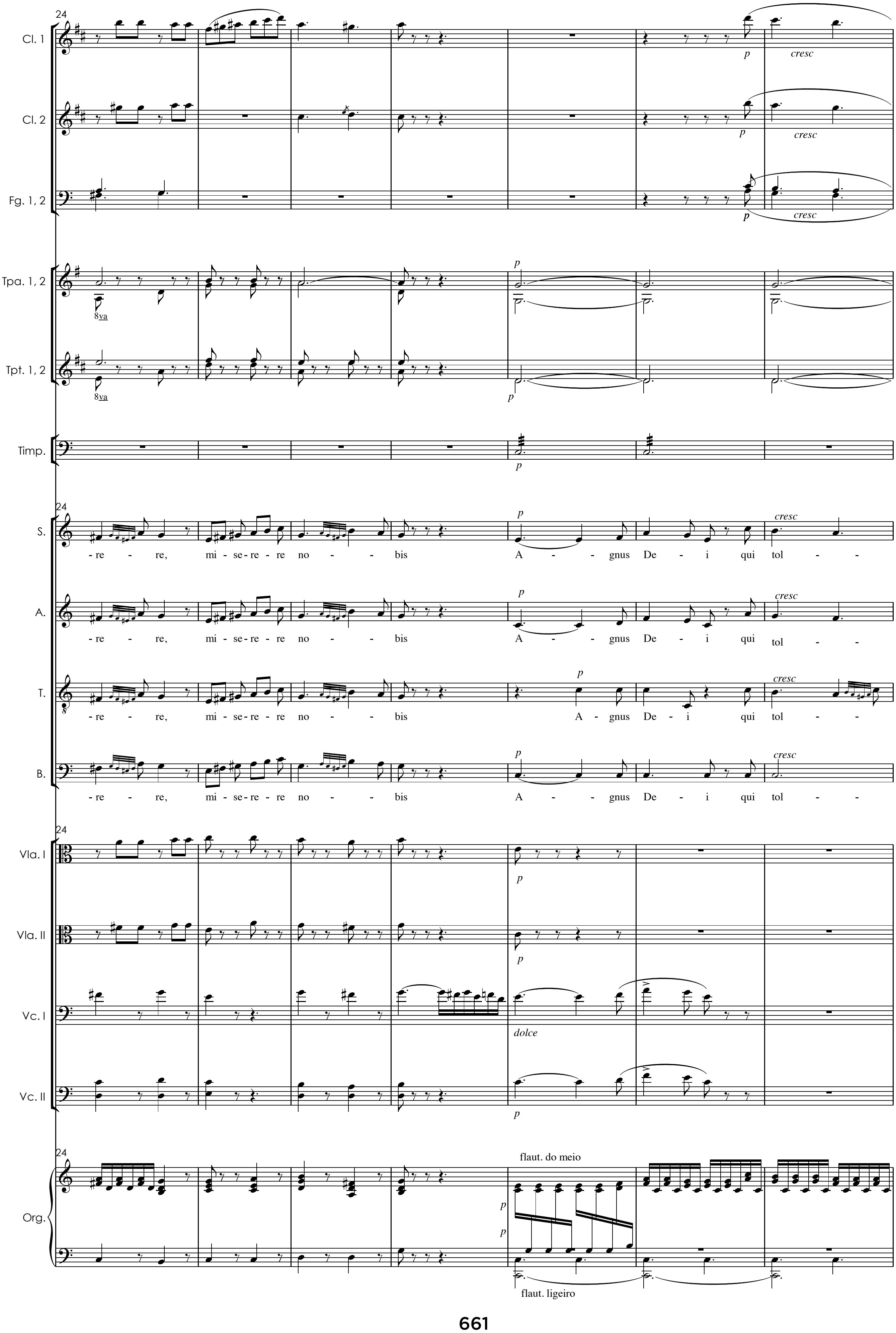

12
Cl. 1
Cl. 2
Fg. 1, 2
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
A.
T.
B.
mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no -
cresc
Vla. I
Vla. II
Vc. I
Vc. II
Org.

82

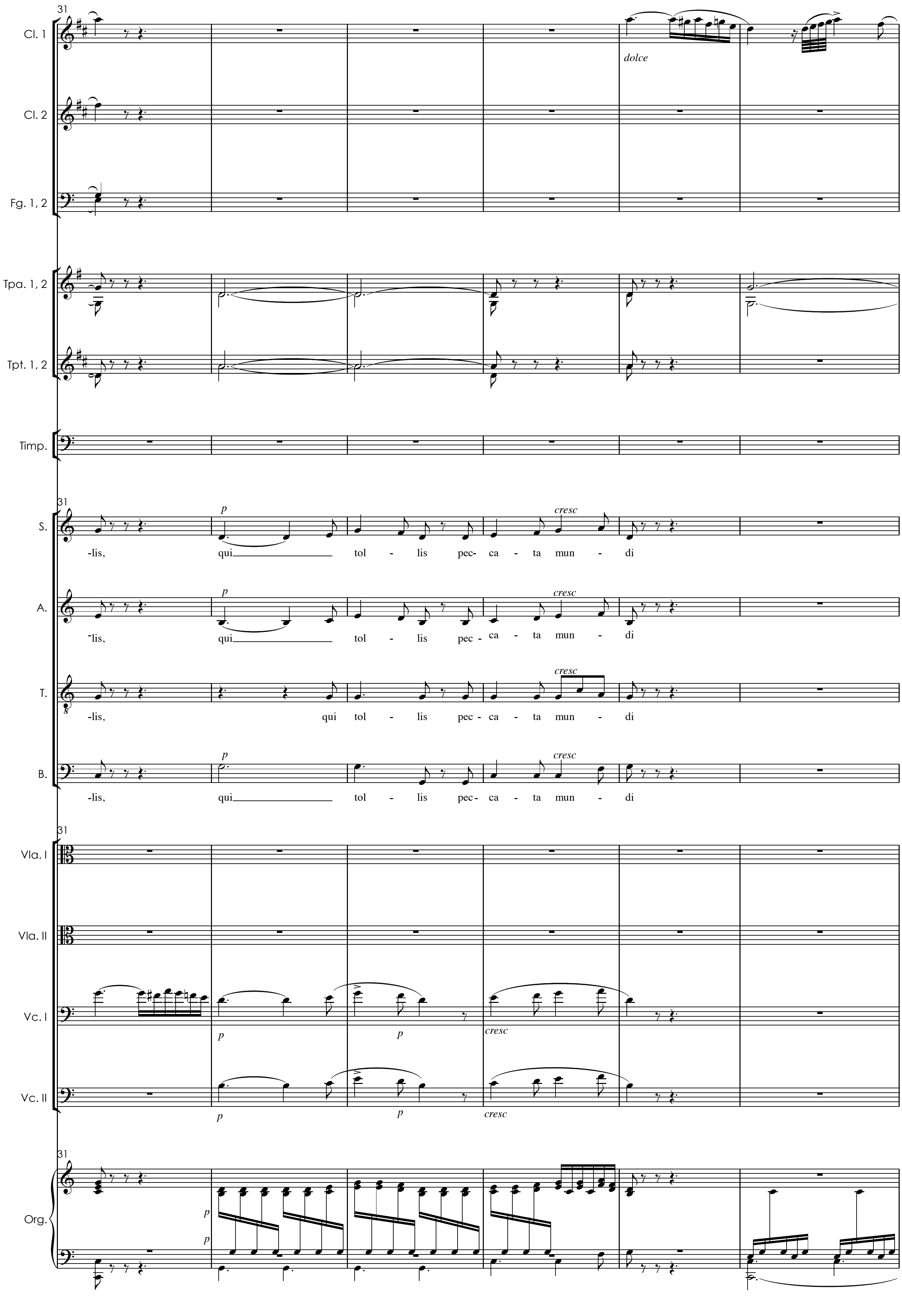
Missa Pastoril - José Mauricio Nunes Garcia



Missa Pastoril - José Mauricio Nunes Garcia

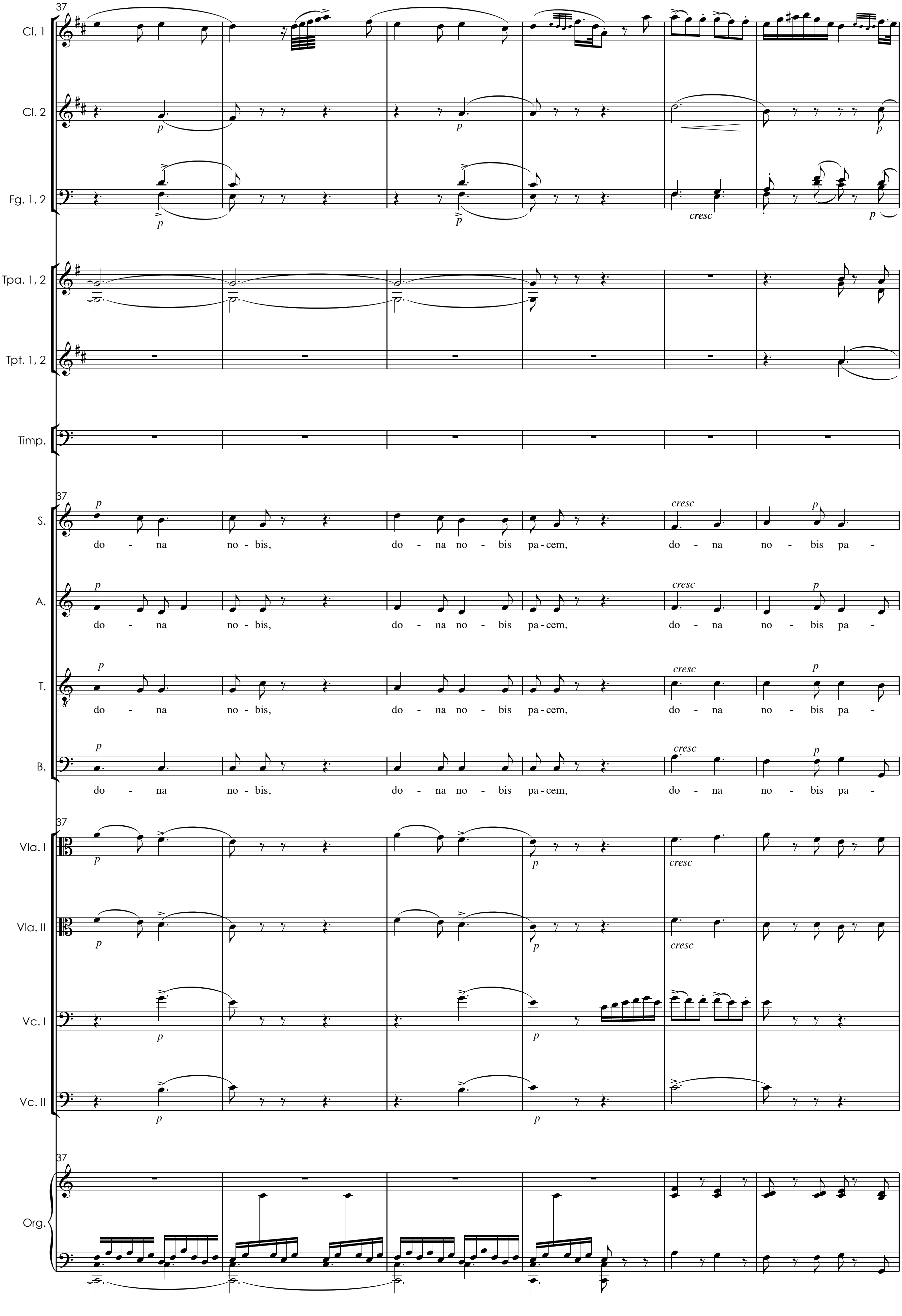


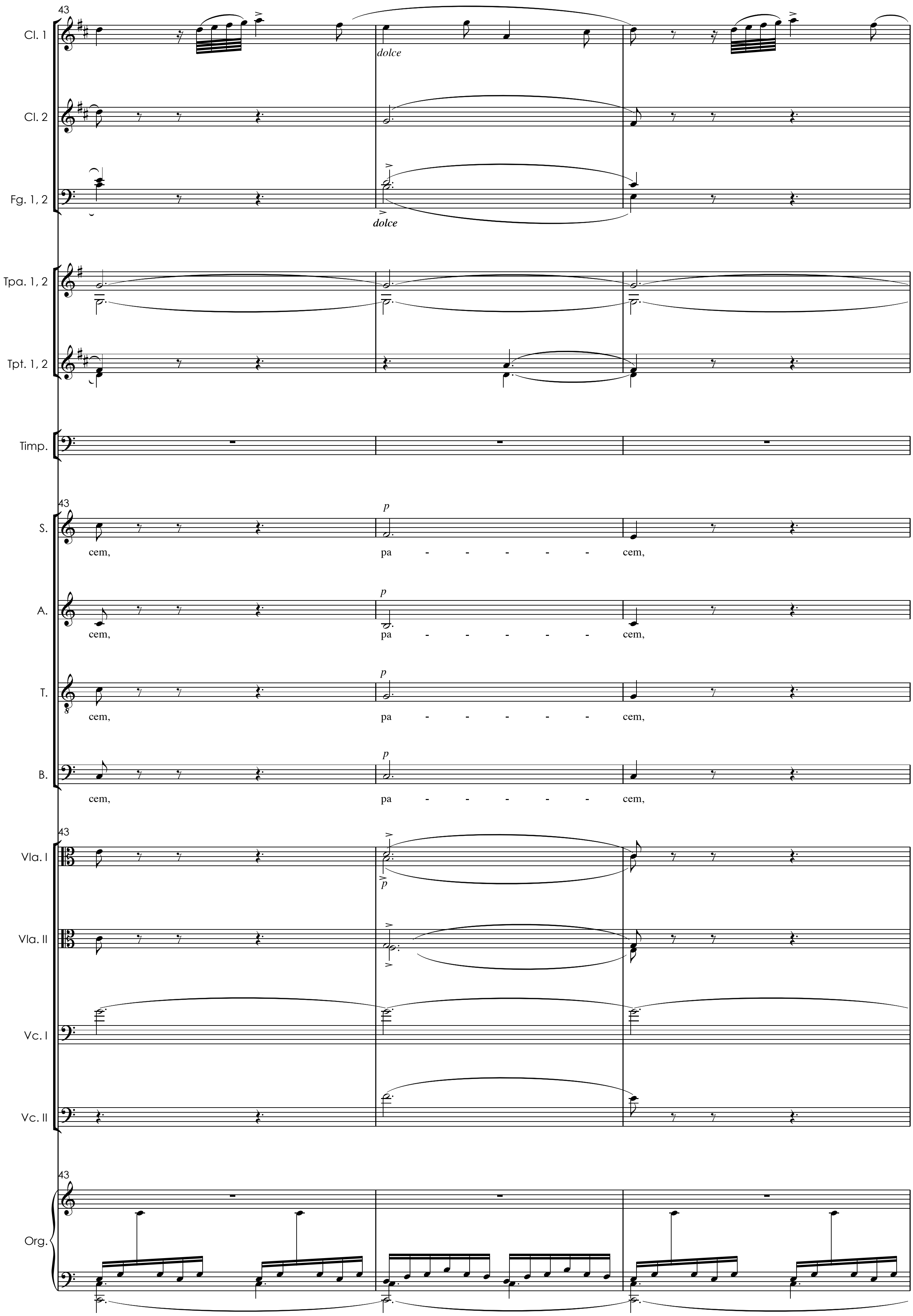
Missa Pastoril - José Mauricio Nunes Garcia



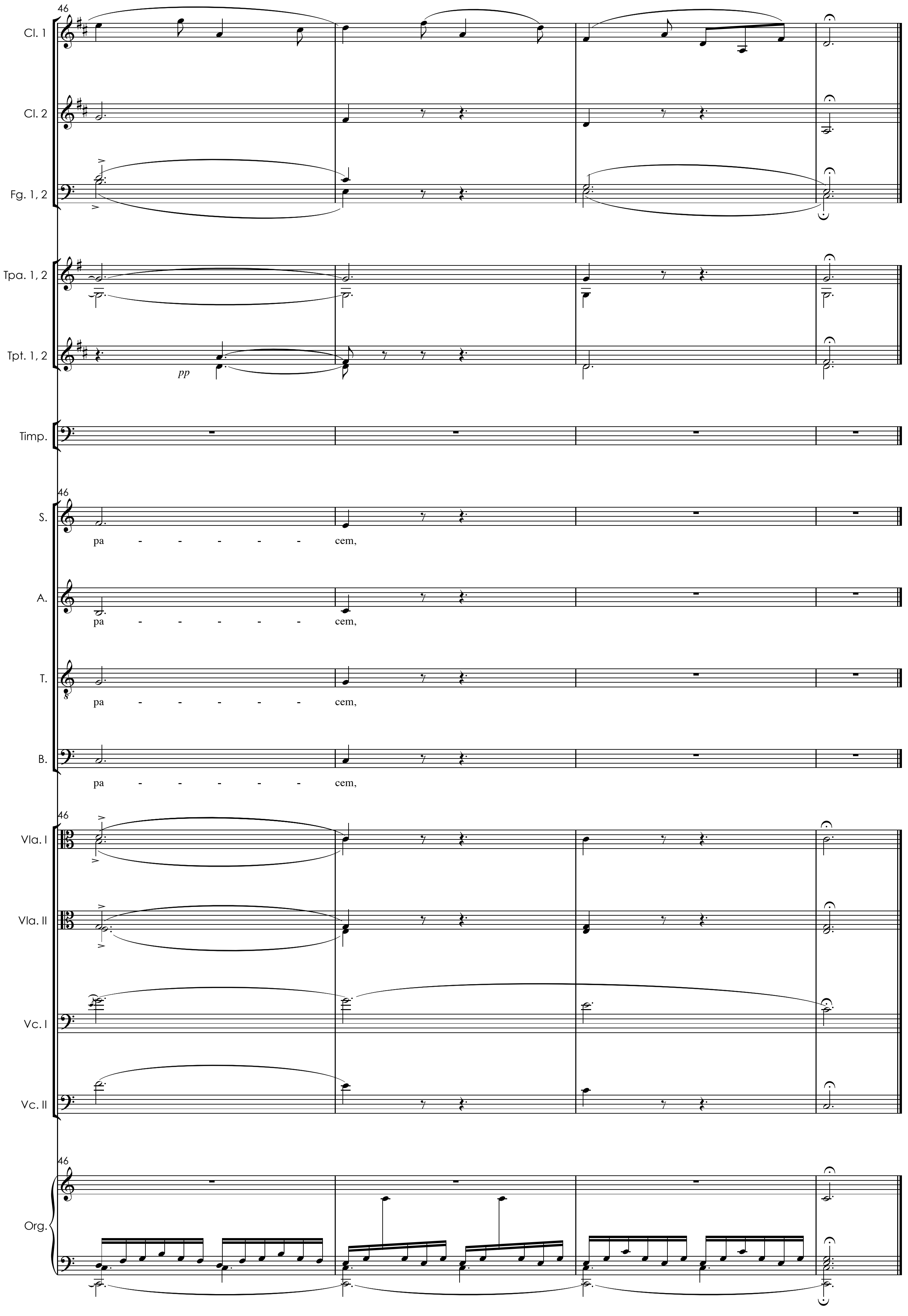
Missa Pastoril - José Mauricio Nunes Garcia

85




43
Cl. 1
dolce
Cl. 2
Fg. 1, 2
dolce
Tpa. 1, 2
Tpt. 1, 2
Timp.
S.
p
cem, pa - - - - - - cem,
A.
cem, pa - - - - - - cem,
T.
cem, pa - - - - - - cem,
B.
cem, pa - - - - - - cem,
Vla. I
p
Vla. II
Vc. I
Vc. II
Org.

Missa Pastoril - José Mauricio Nunes Garcia



José Maurício Nunes Garcia (1767-1830)

Missa Pastoril
CPM 108

Edição: Antonio Campos

coro, orquestra
(choir, orchestra)

Partes:
- Clarineta 1
- Clarineta 2
- Fagotes 1, 2
- Trompas 1, 2
- Trompetes 1, 2
- Tímpanos
- Coro (SATB)
- Violas I
- Violas II
- Violoncelos I
- Violoncelos II
- Órgão

107 p.

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Rio de Janeiro, 2017

MUSICA BRASILIS

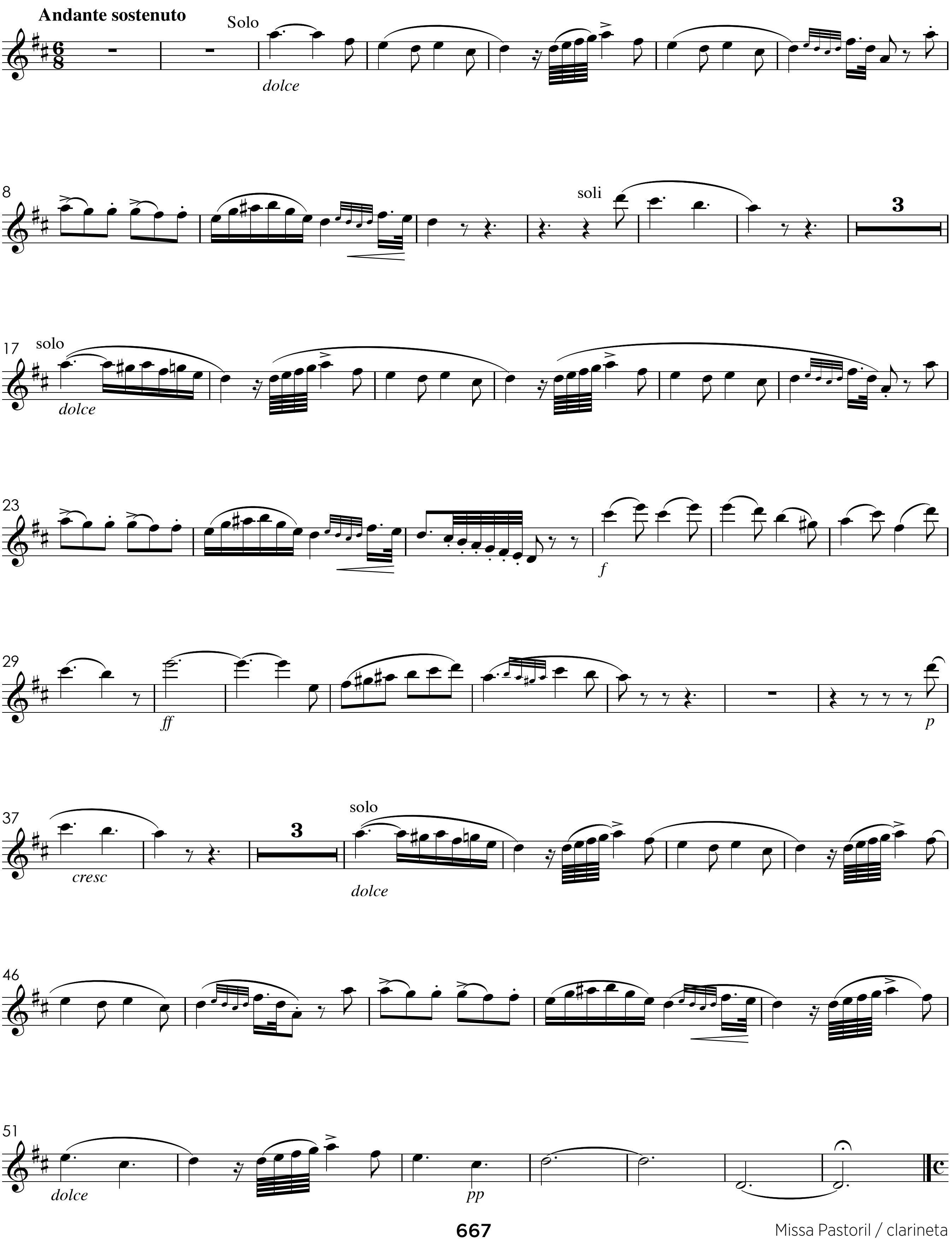
Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

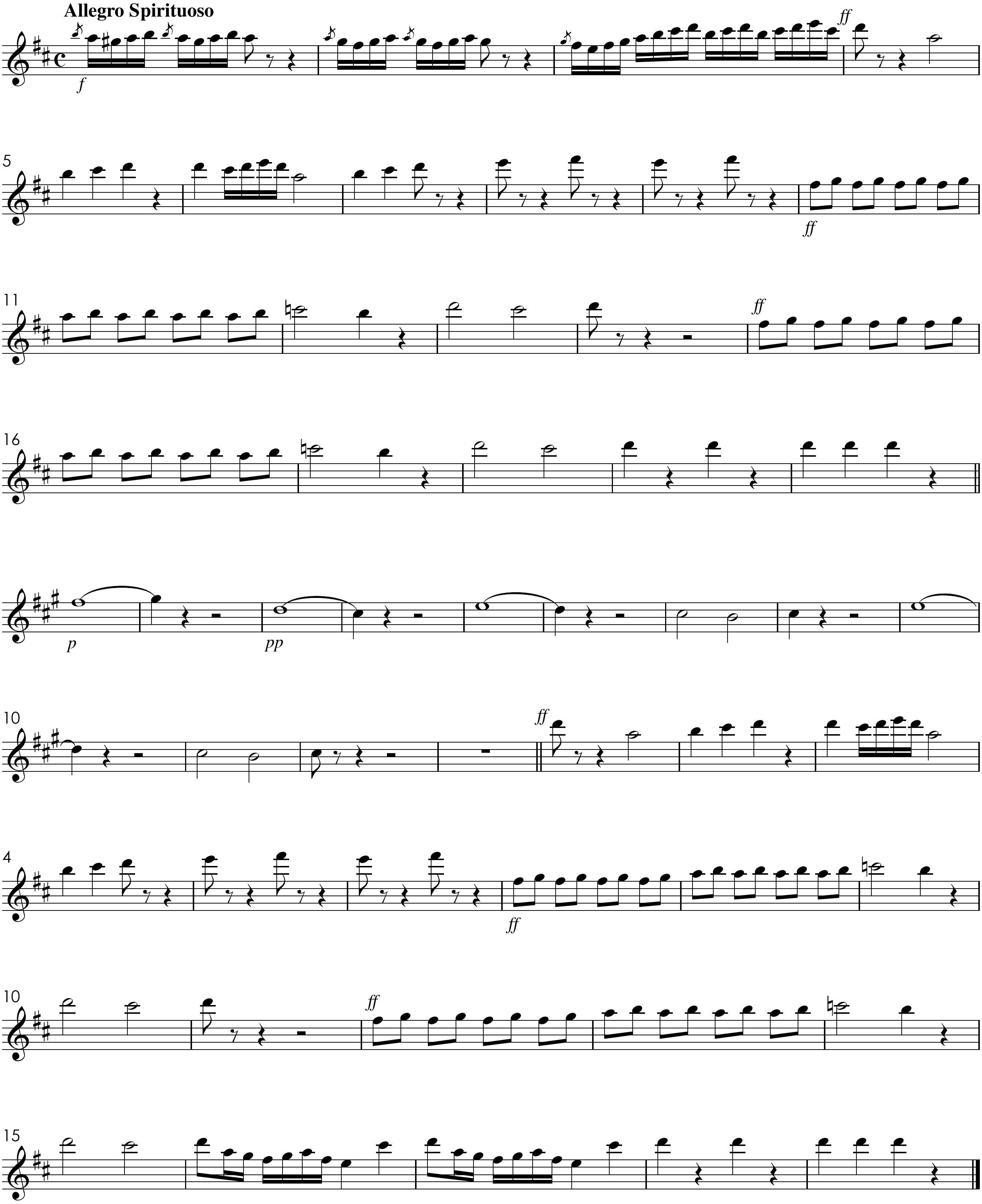
Clarineta em Si♭ 1

José Mauricio Nunes Garcia

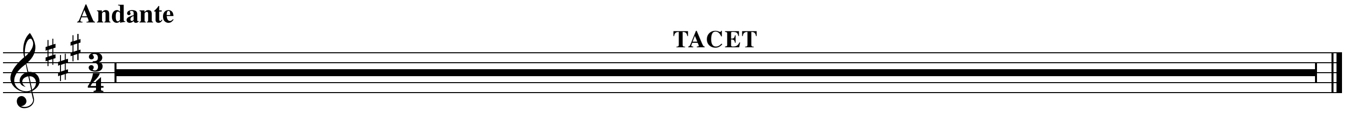
I. Kyrie



II. Gloria

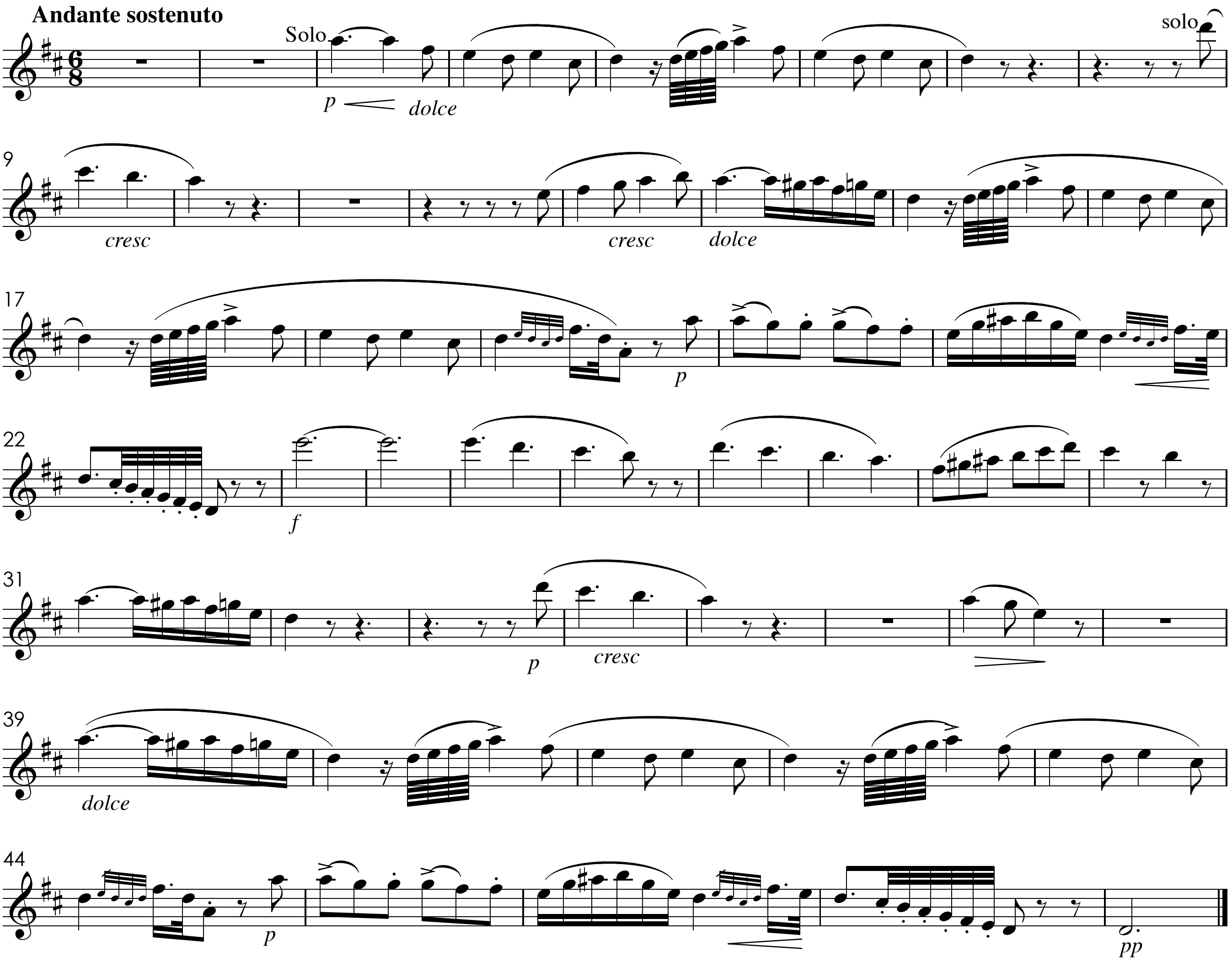


III. Laudamus Te

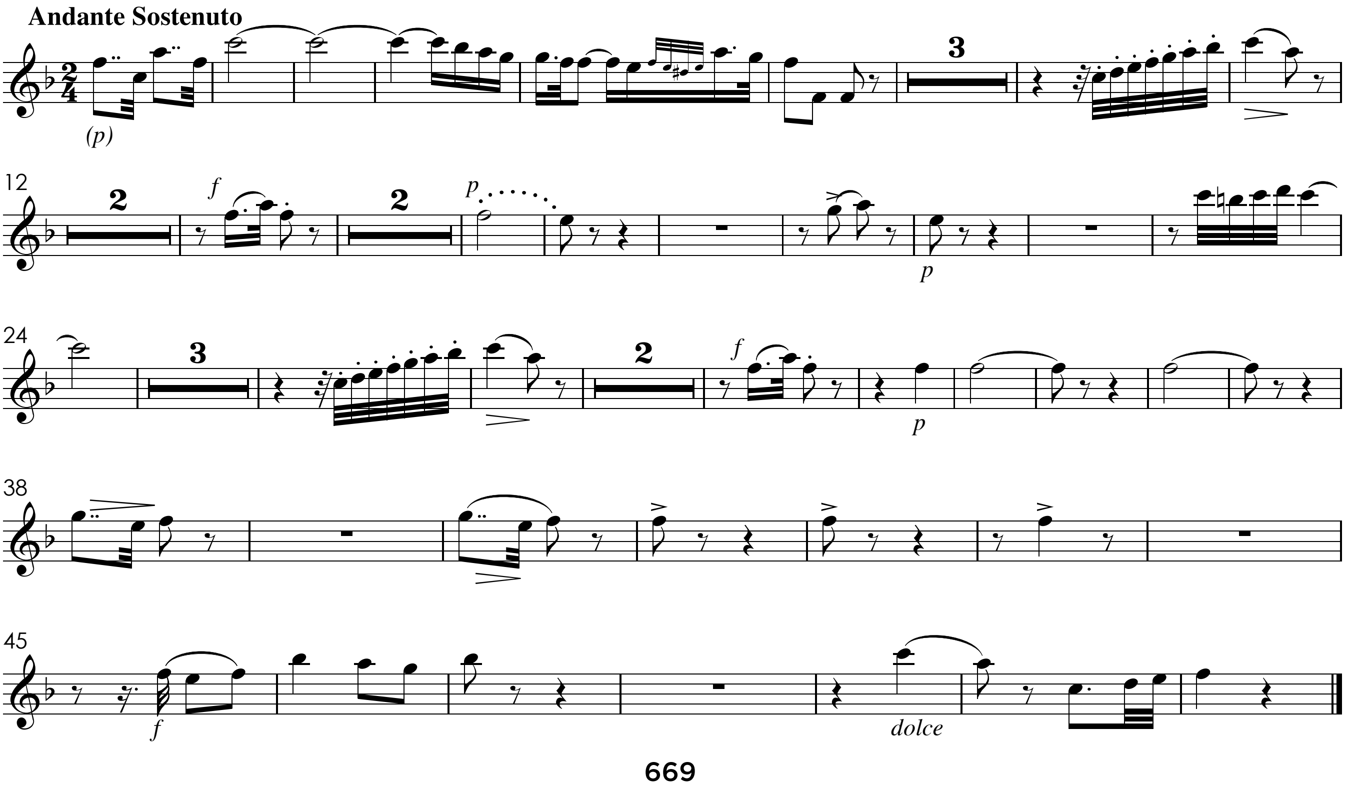


Missa Pastoril - José Mauricio Nunes Garcia - Clarineta em Si♭ 1

IV. Gratias Agimus Tibi



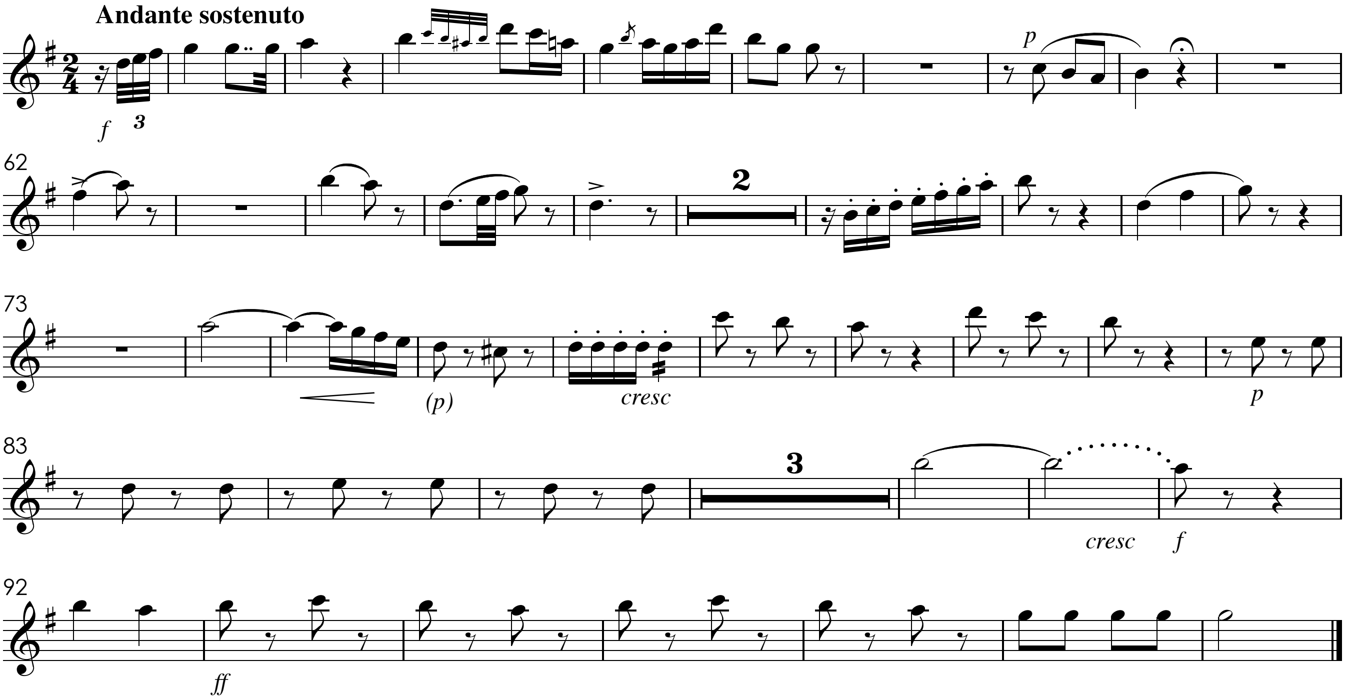
V. Qui Tollis



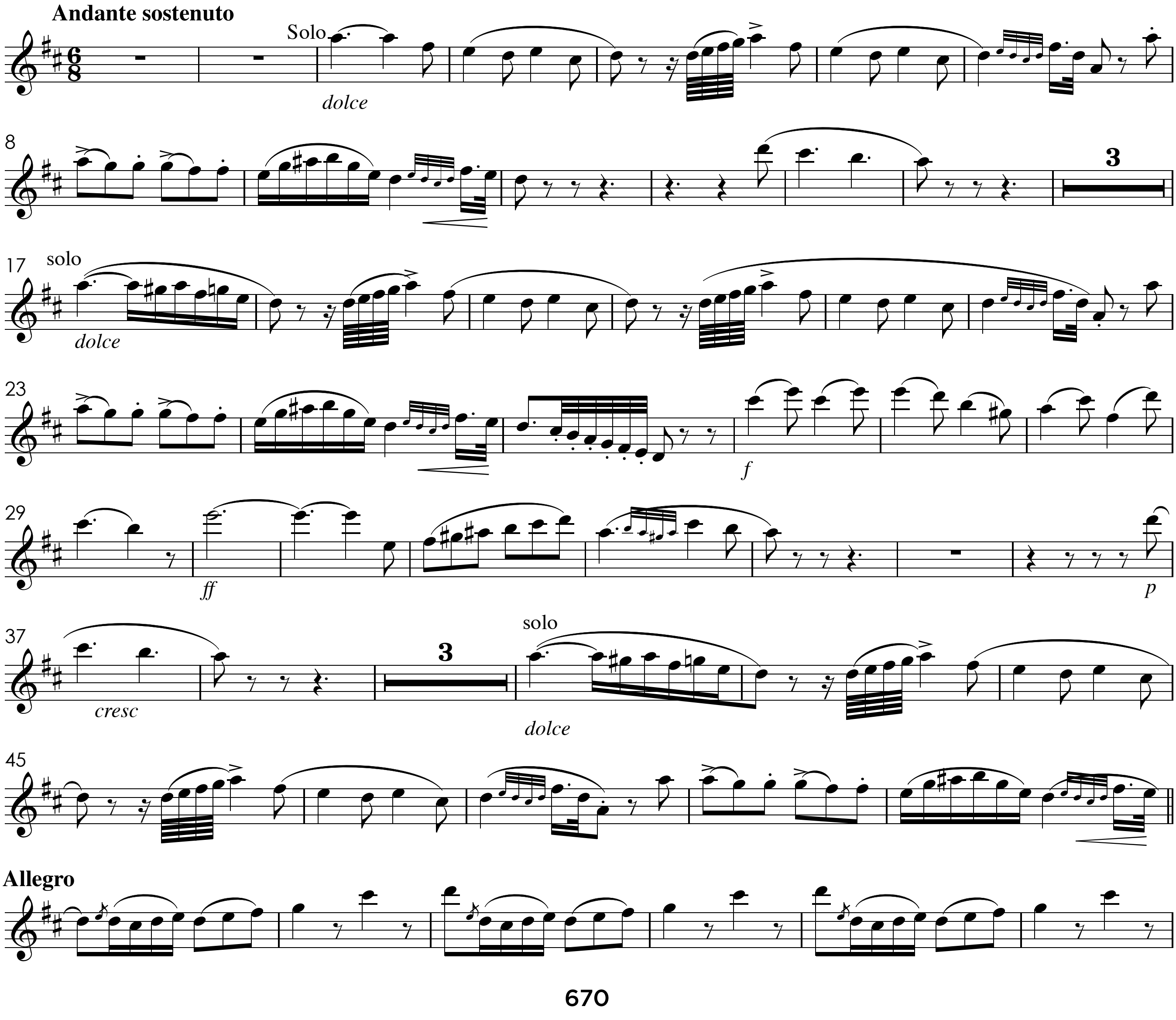
Missa Pastoril - José Mauricio Nunes Garcia - Clarineta em Si♭ 1

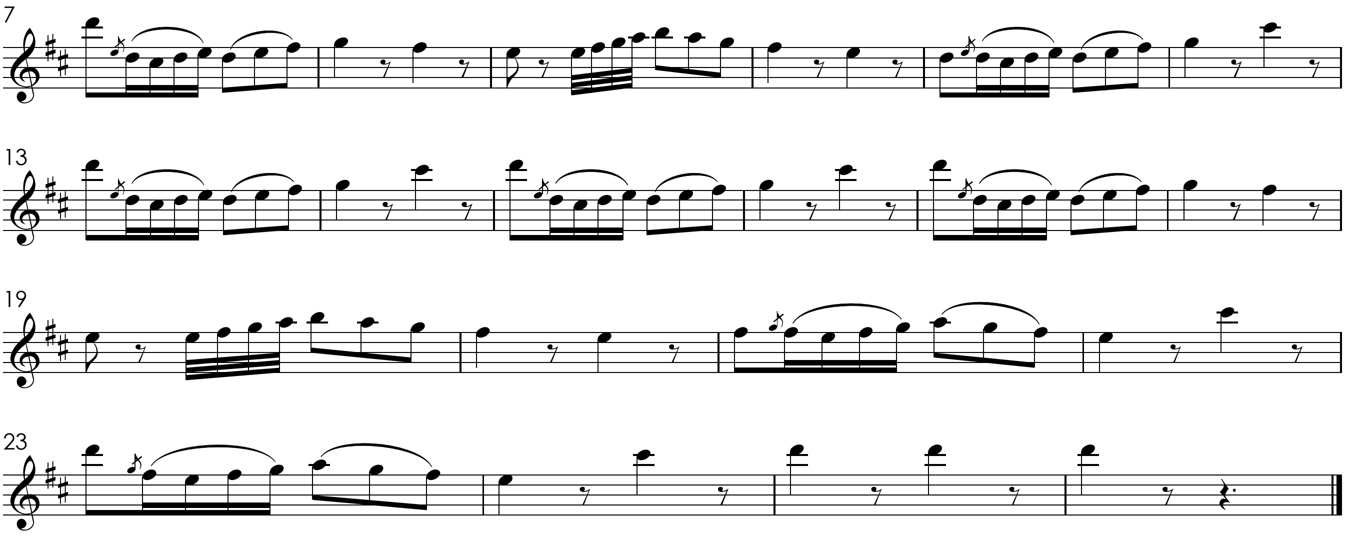
4

VI. Qui Sedes

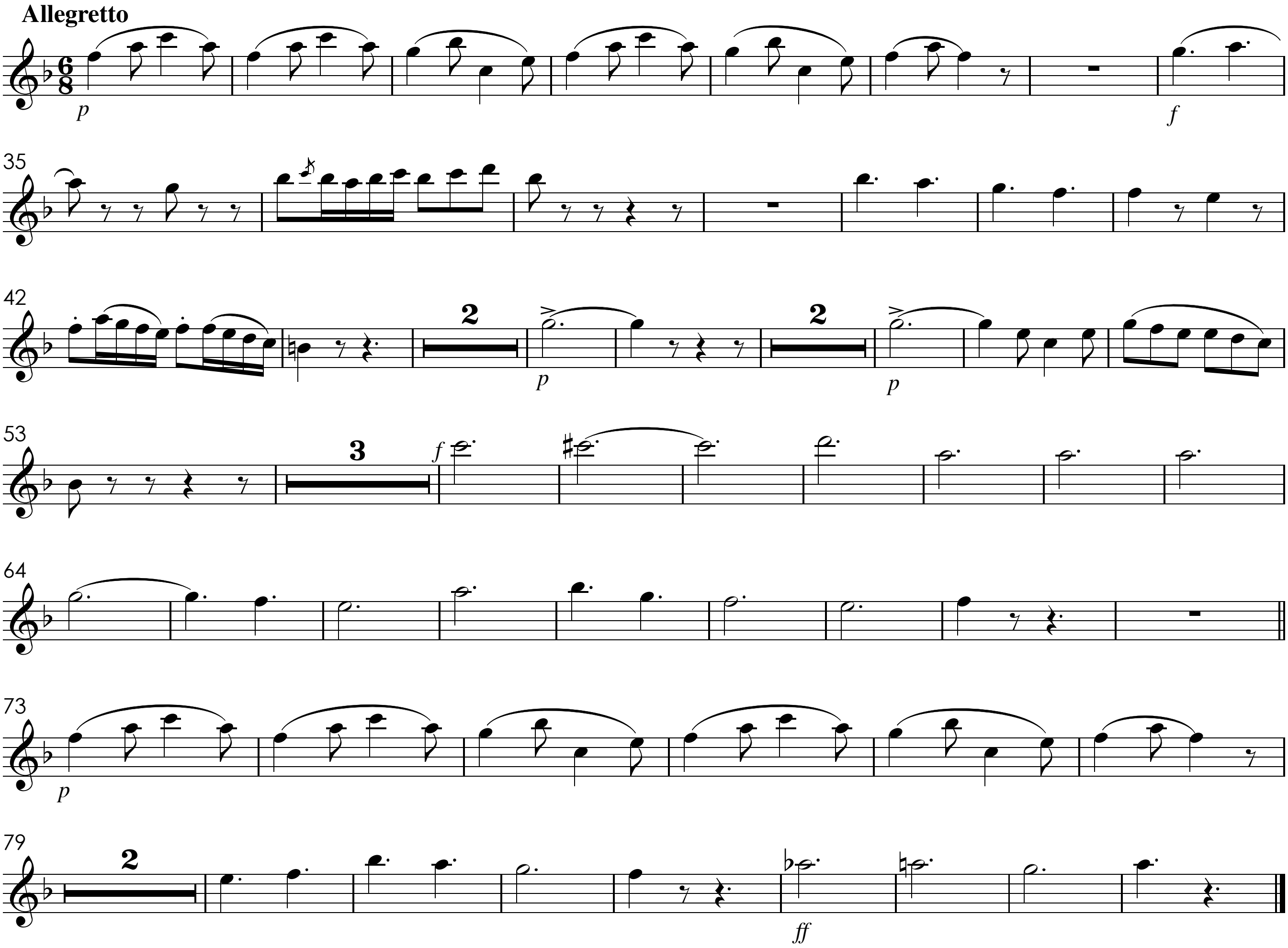


VII. Cum Sancto Spiritu

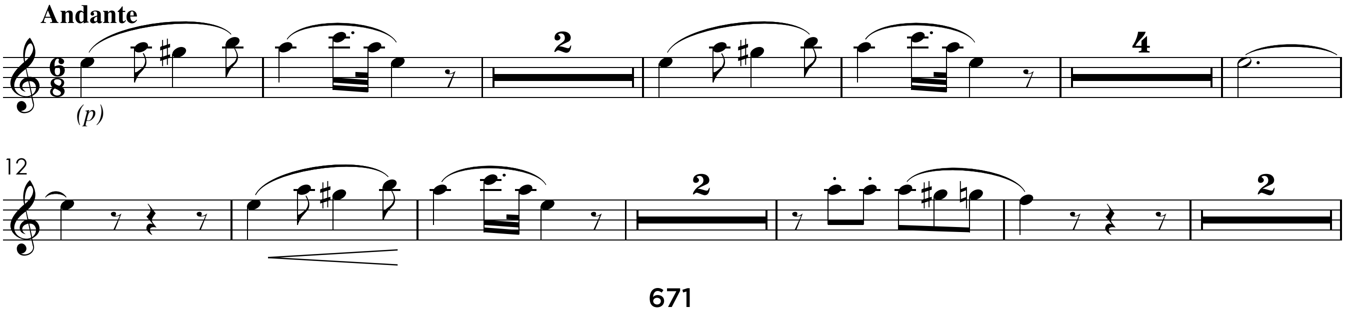




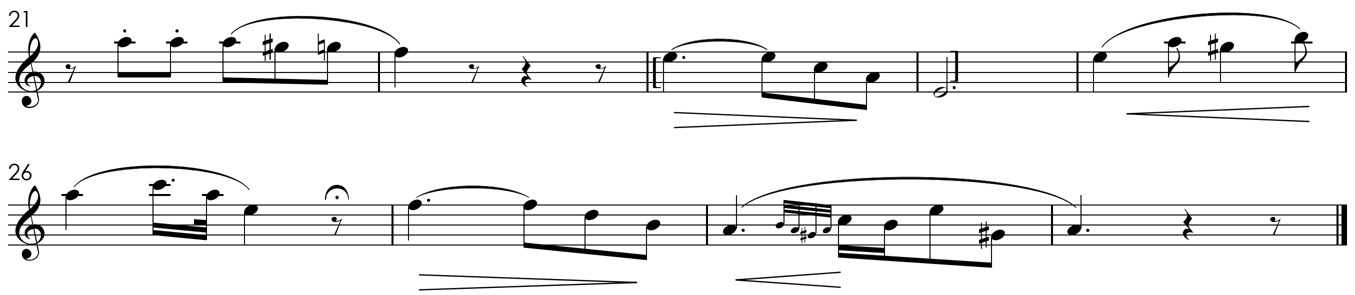
VIII. Credo



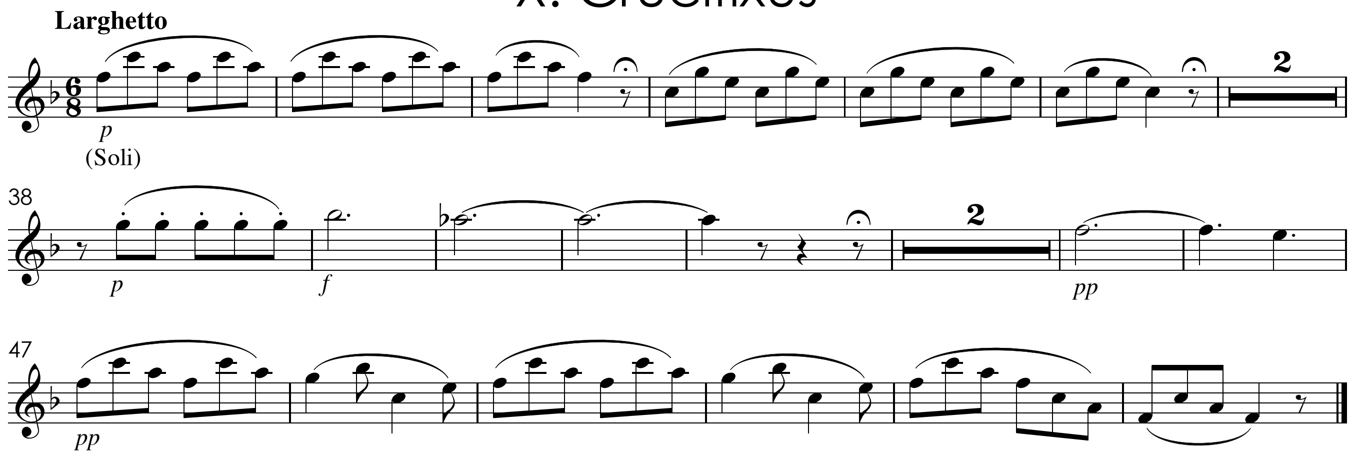
IX. Et Incarnatus



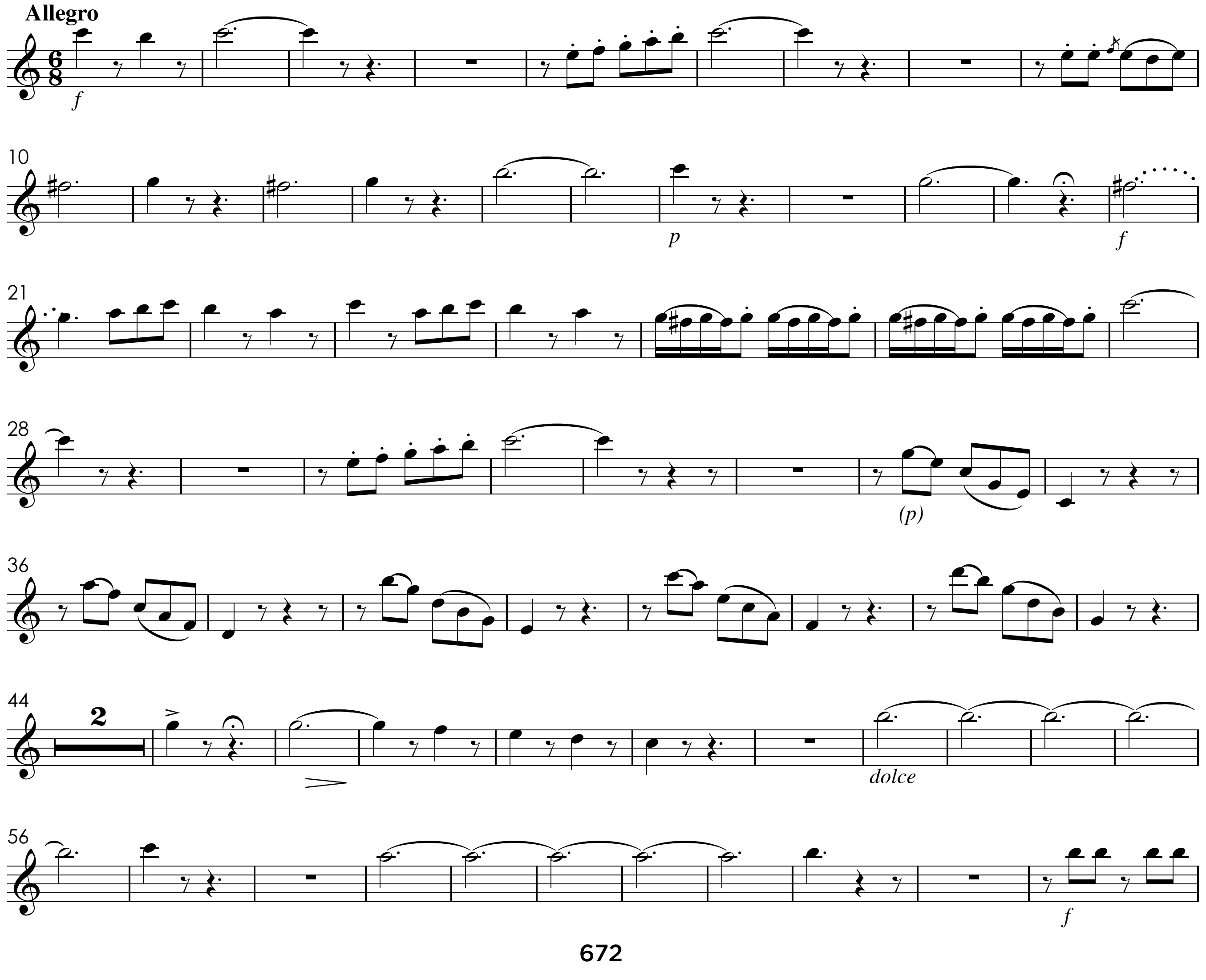
Missa Pastoril - José Mauricio Nunes Garcia - Clarineta em Si♭ 1

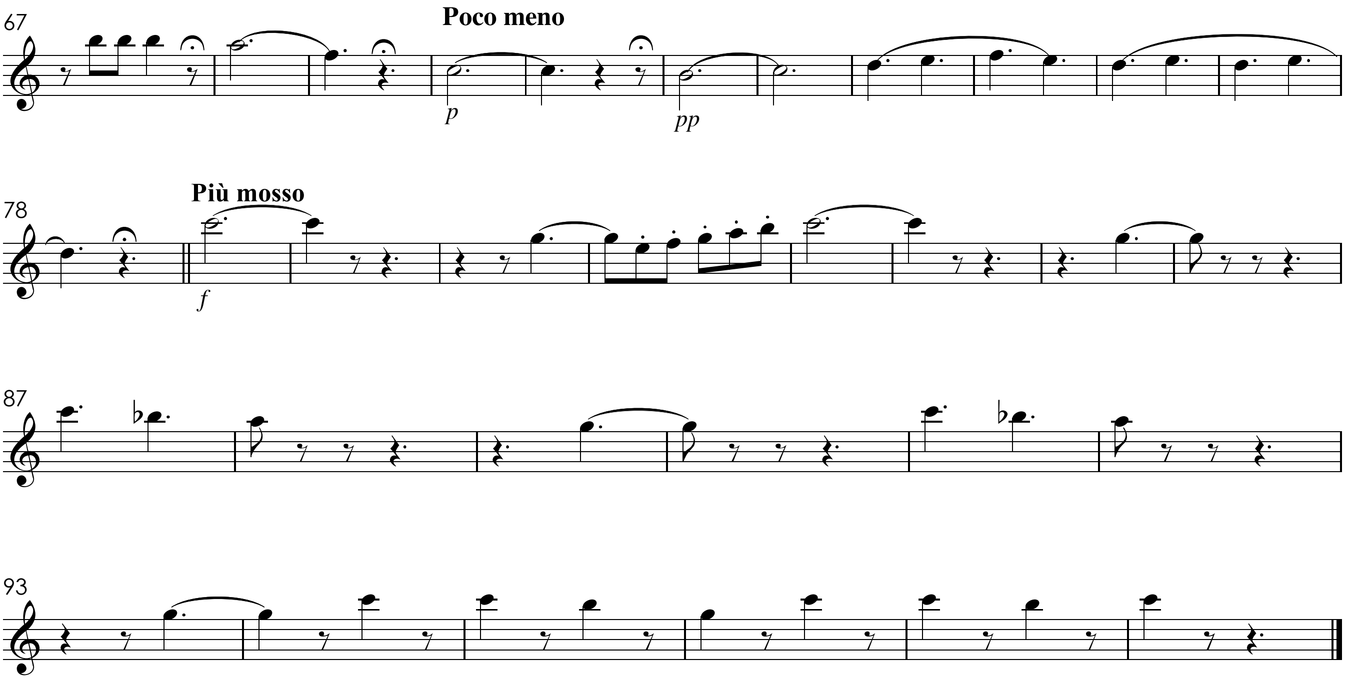


X. Crucifixus

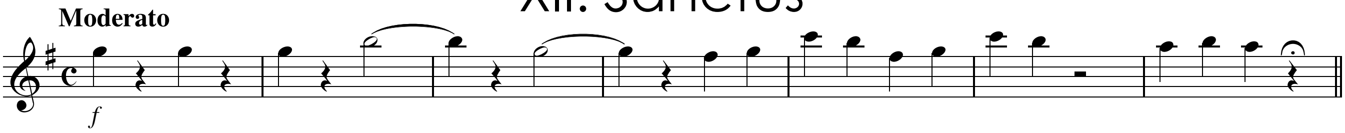


XI. Et Resurrexit

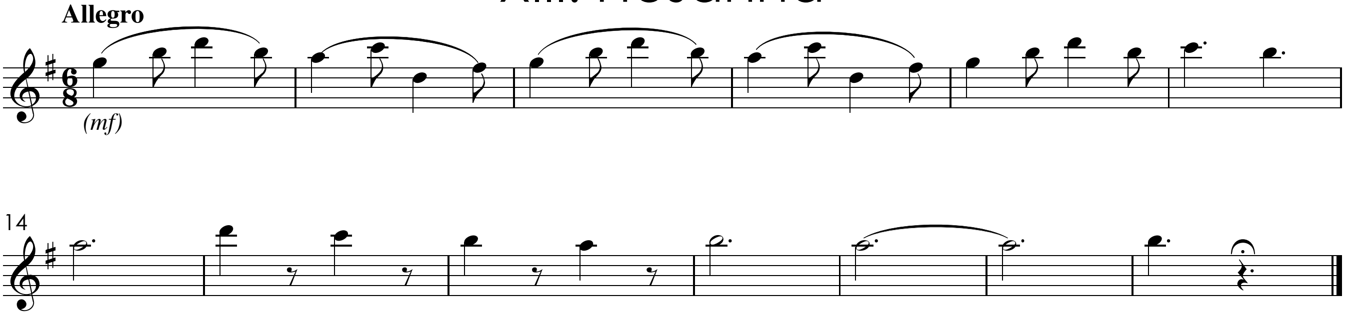




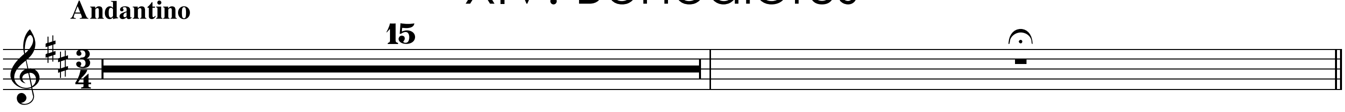
XII. Sanctus



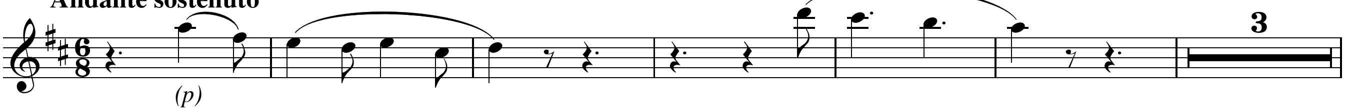
XIII. Hosanna



XIV. Benedictus

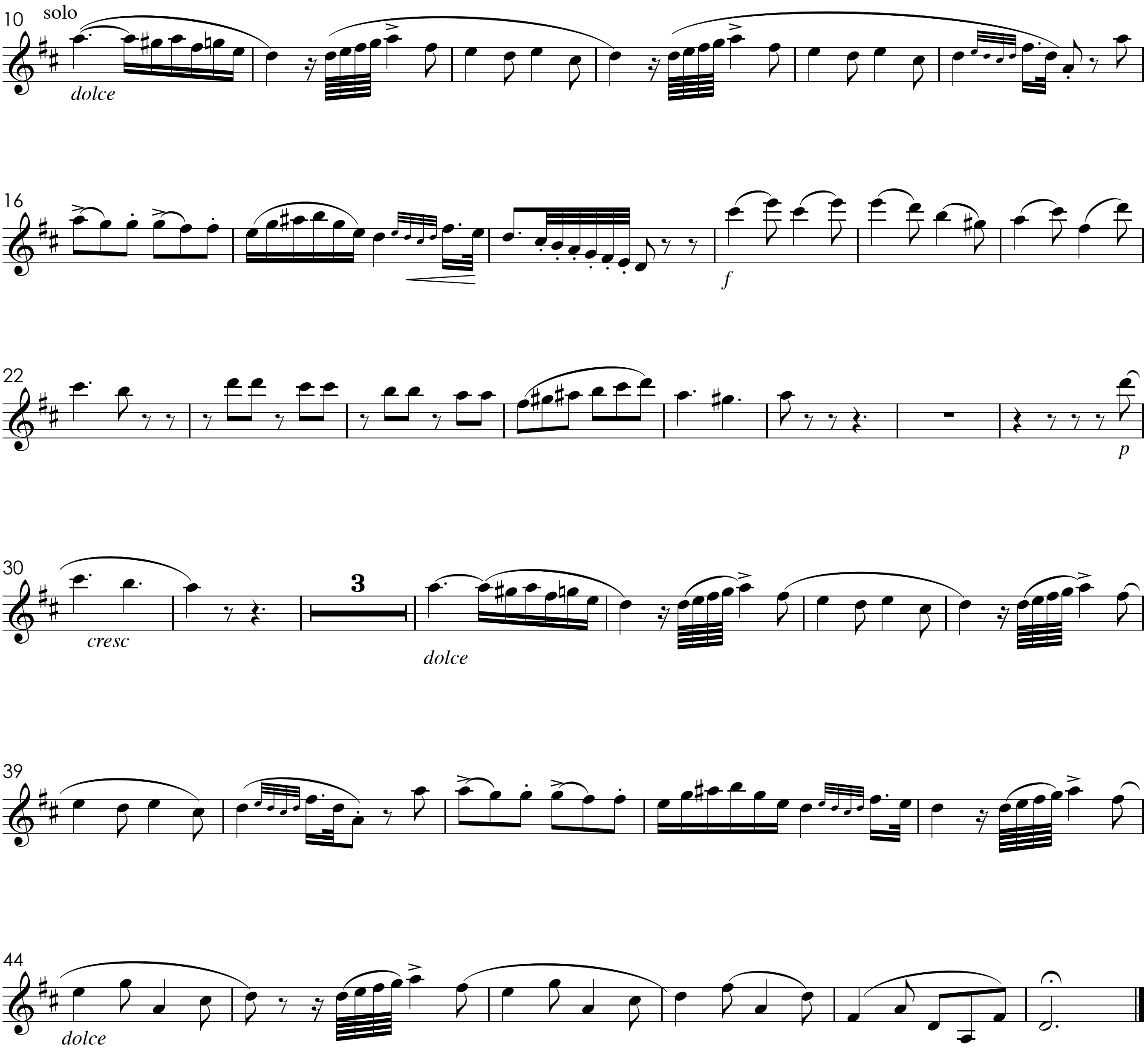


XV. Agnus Dei



Missa Pastoril - José Mauricio Nunes Garcia - Clarineta em Si♭ 1

8



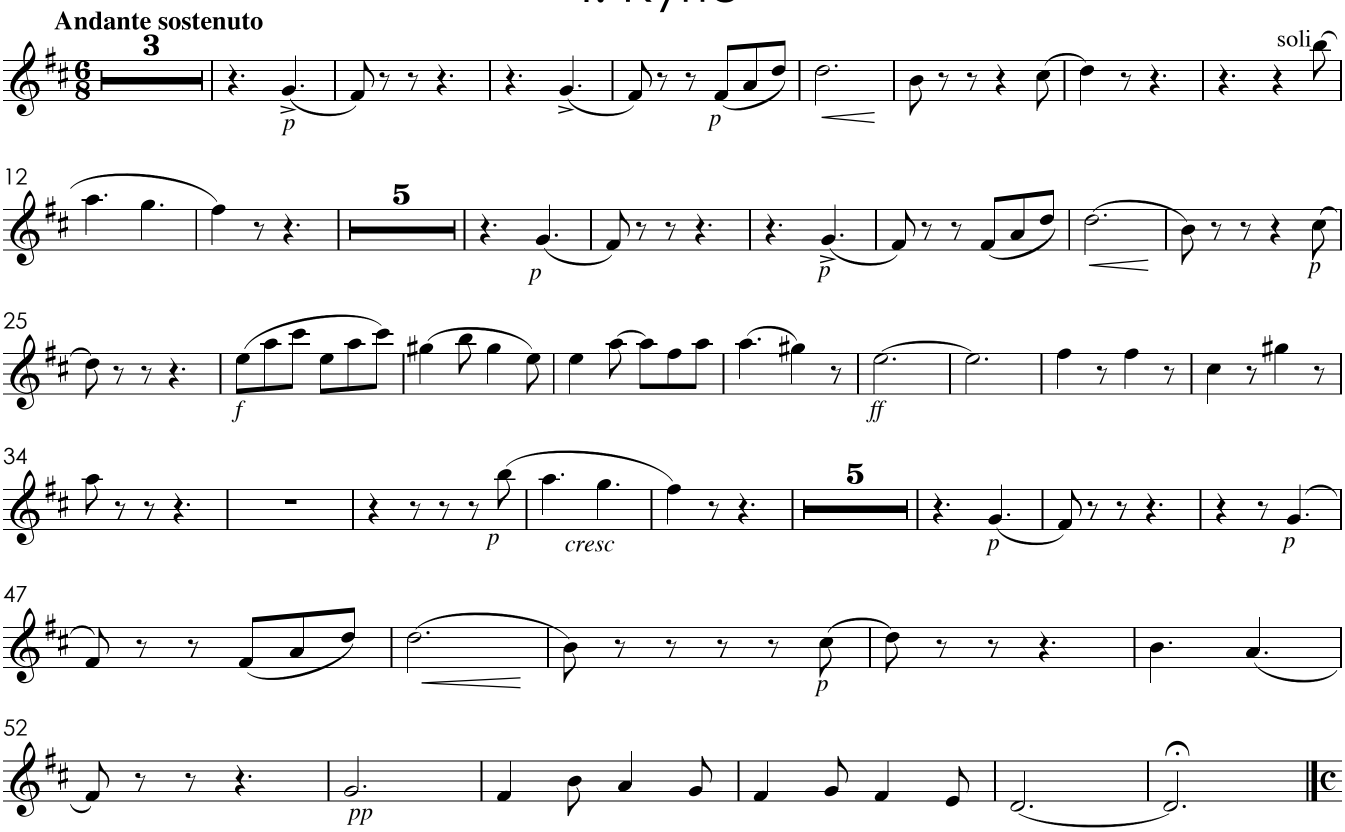
Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

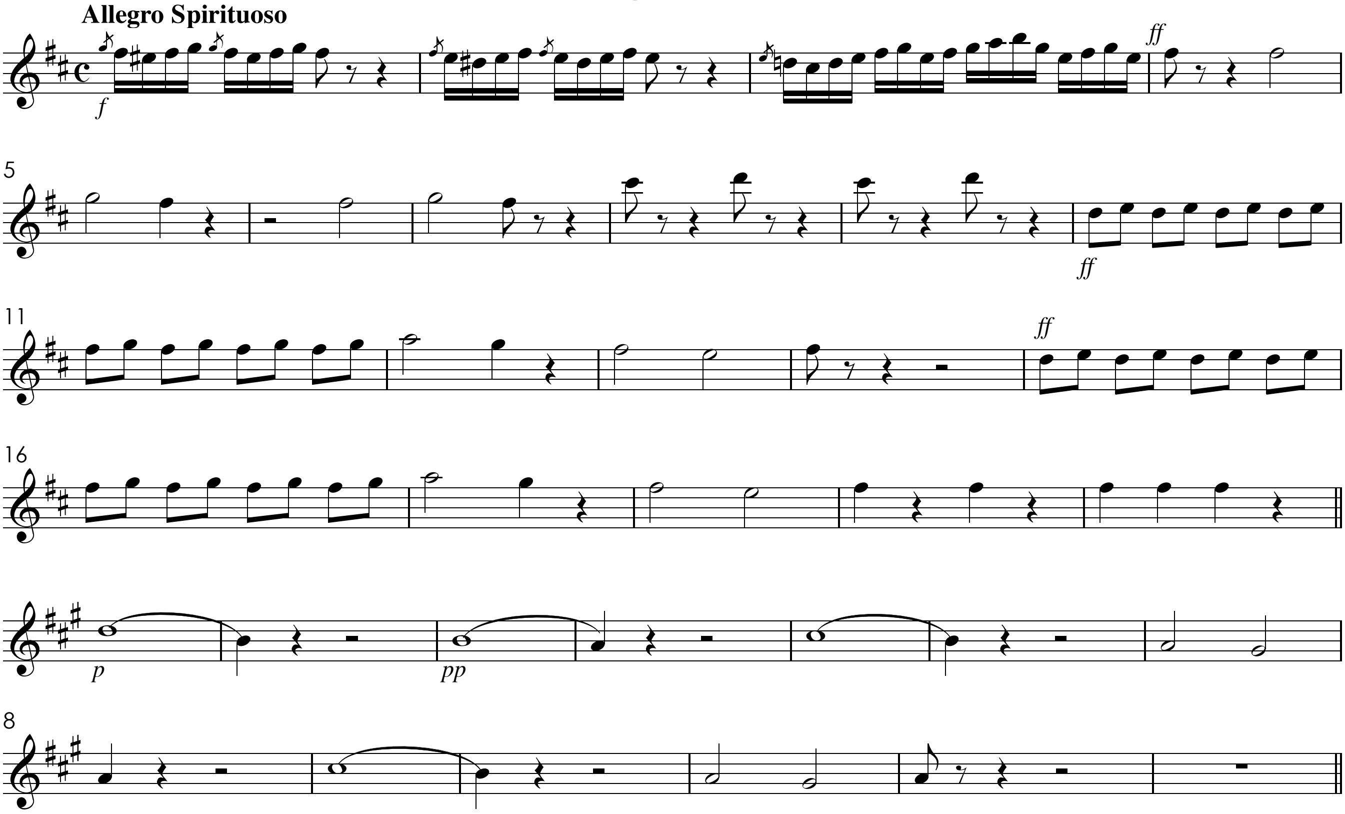
Clarineta em Sib 2

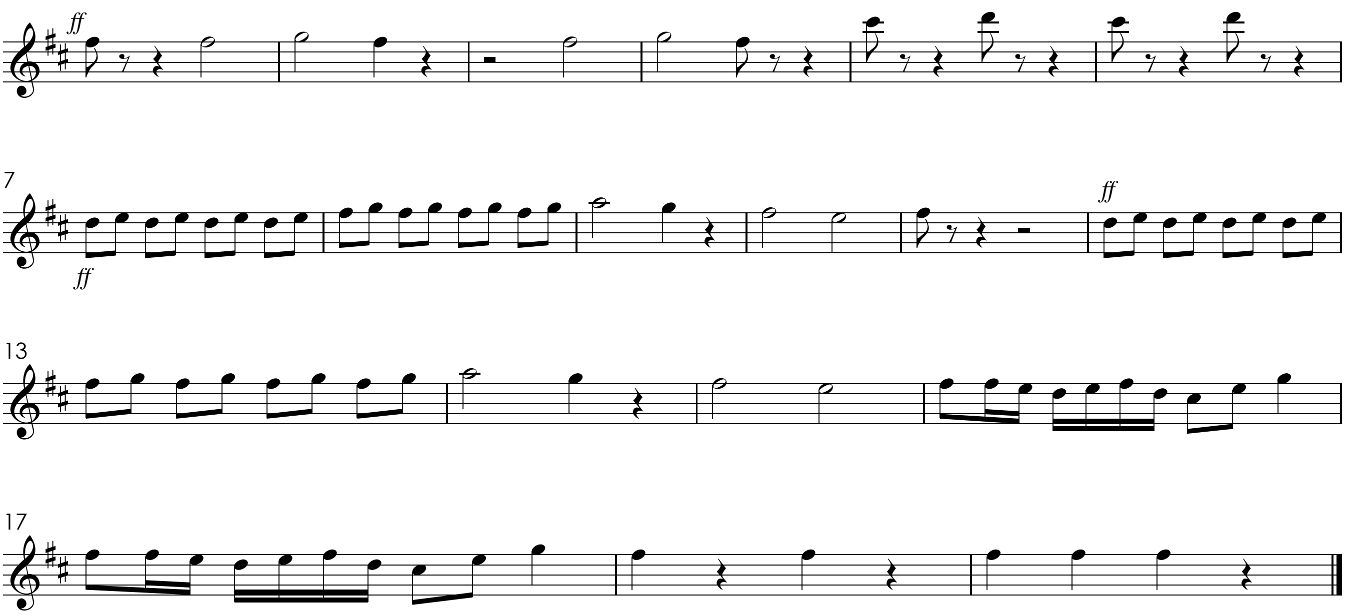
José Mauricio Nunes Garcia

I. Kyrie



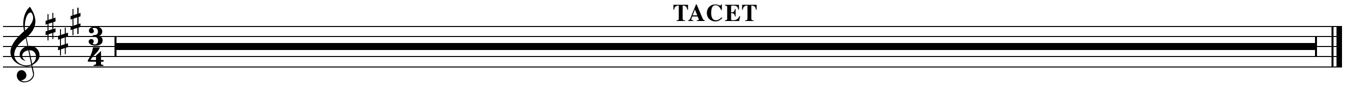
II. Gloria





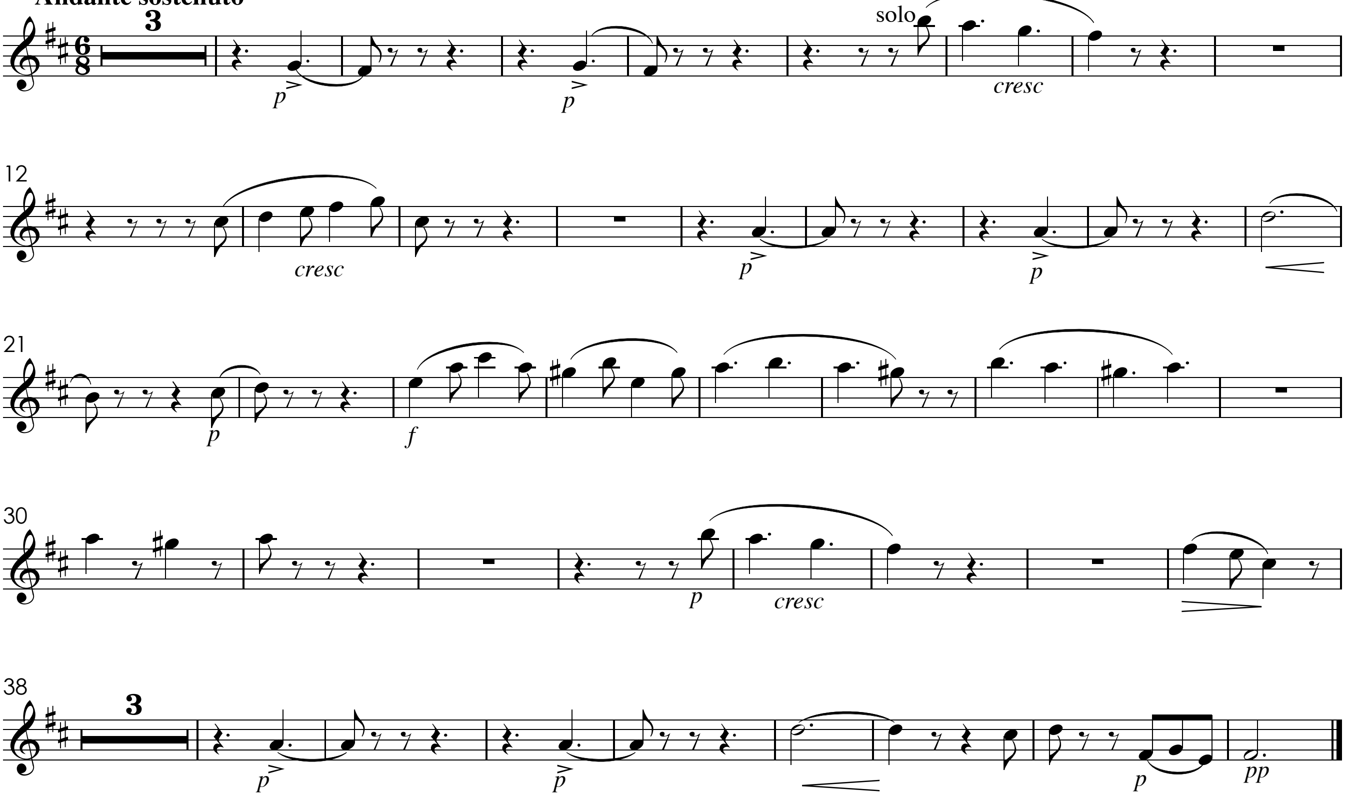
III. Laudamus Te

Andante



IV. Gratias Agimus Tibi

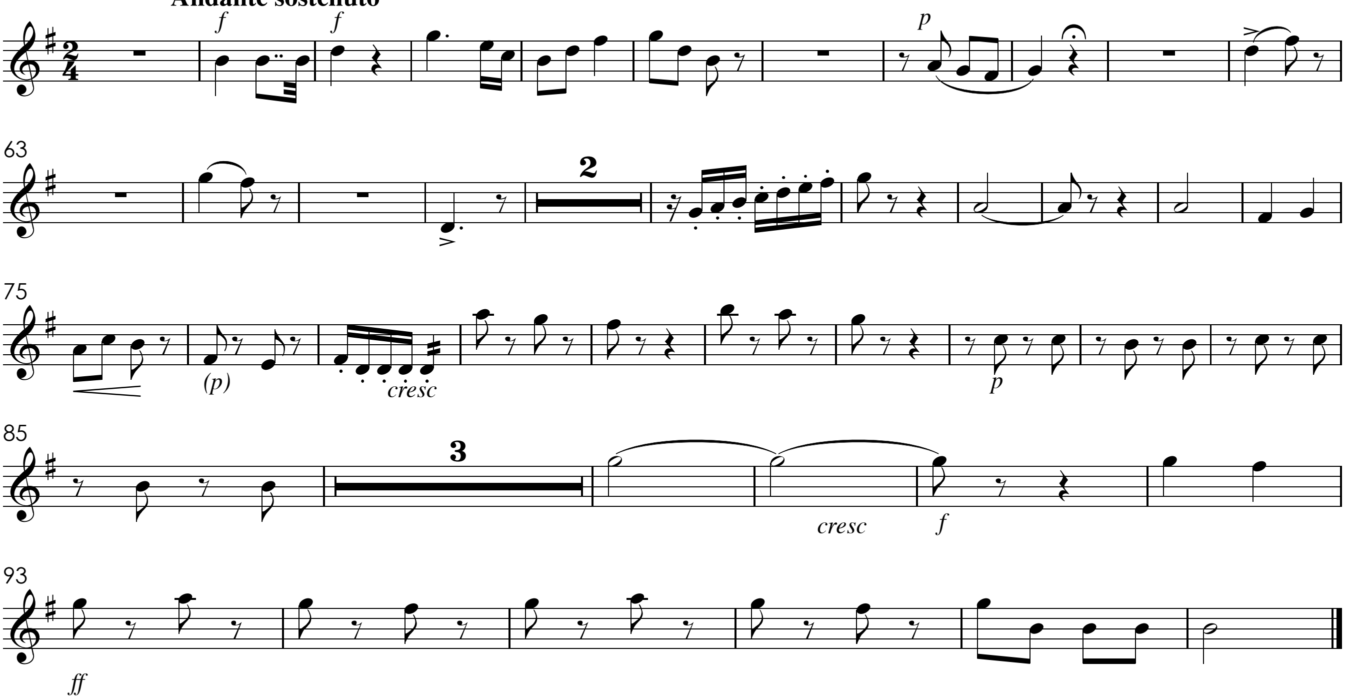
Andante sostenuto



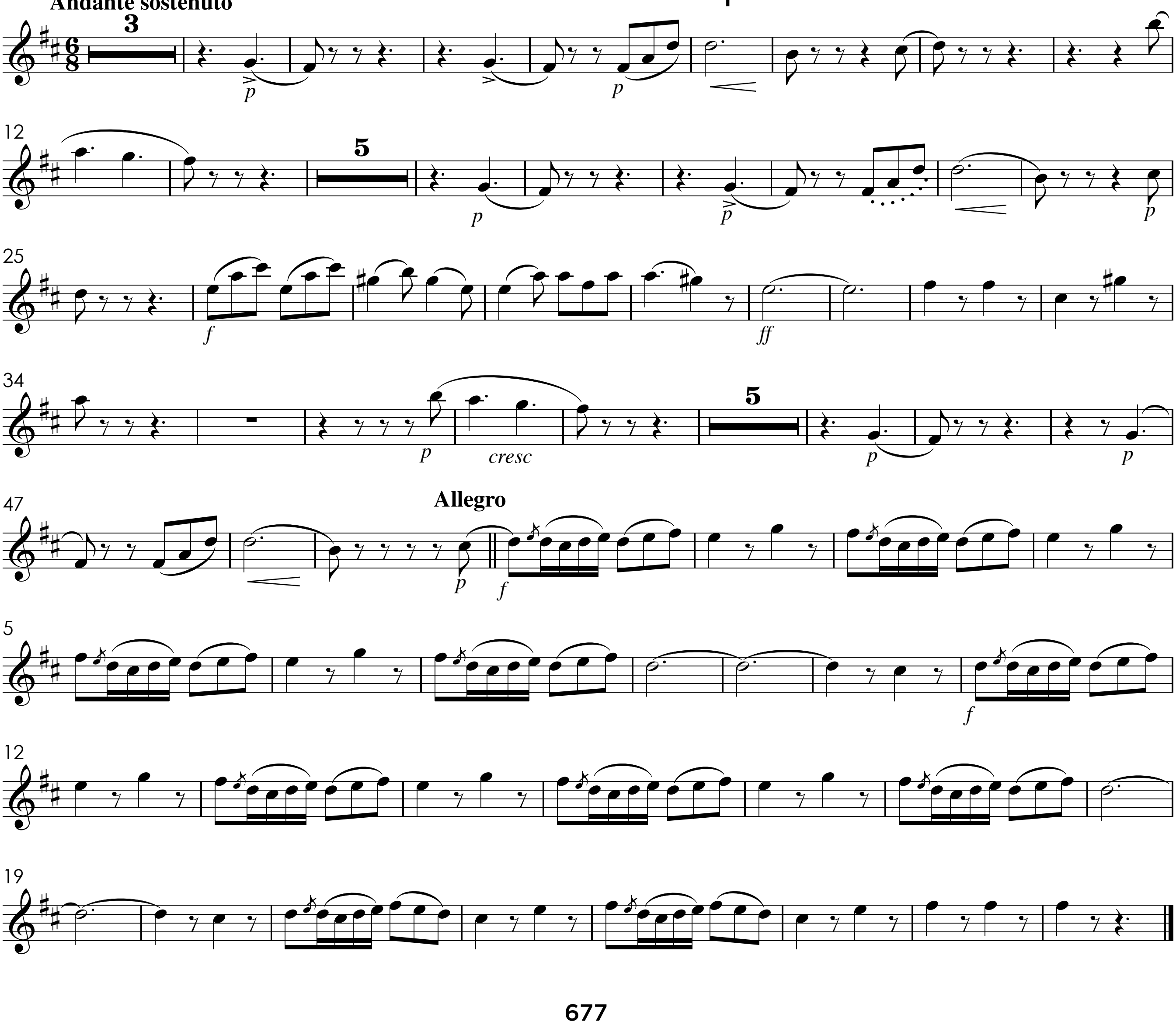
V. Qui Tollis

Andante Sostenuto

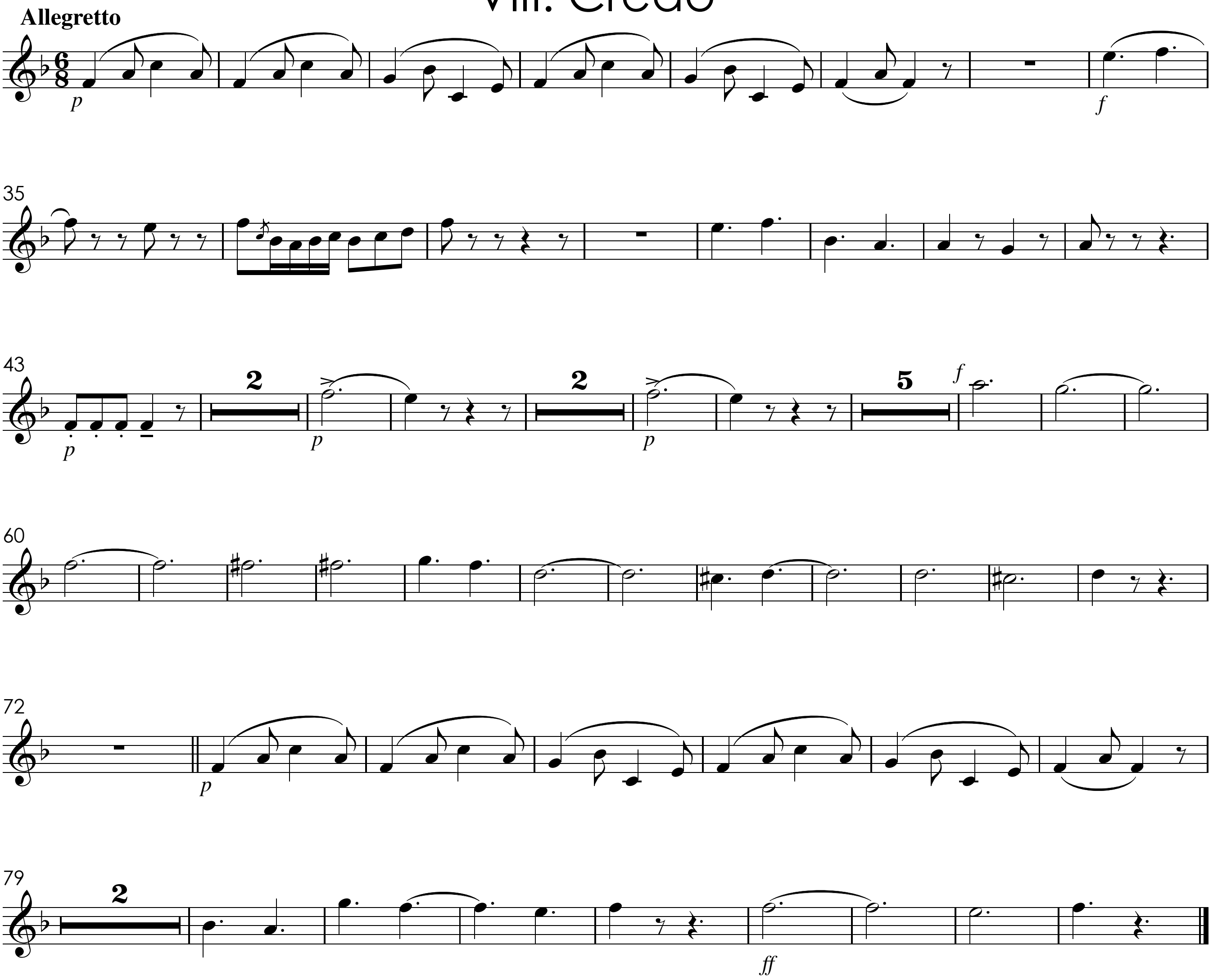
VI. Qui Sedes



VII. Cum Sancto Spiritu

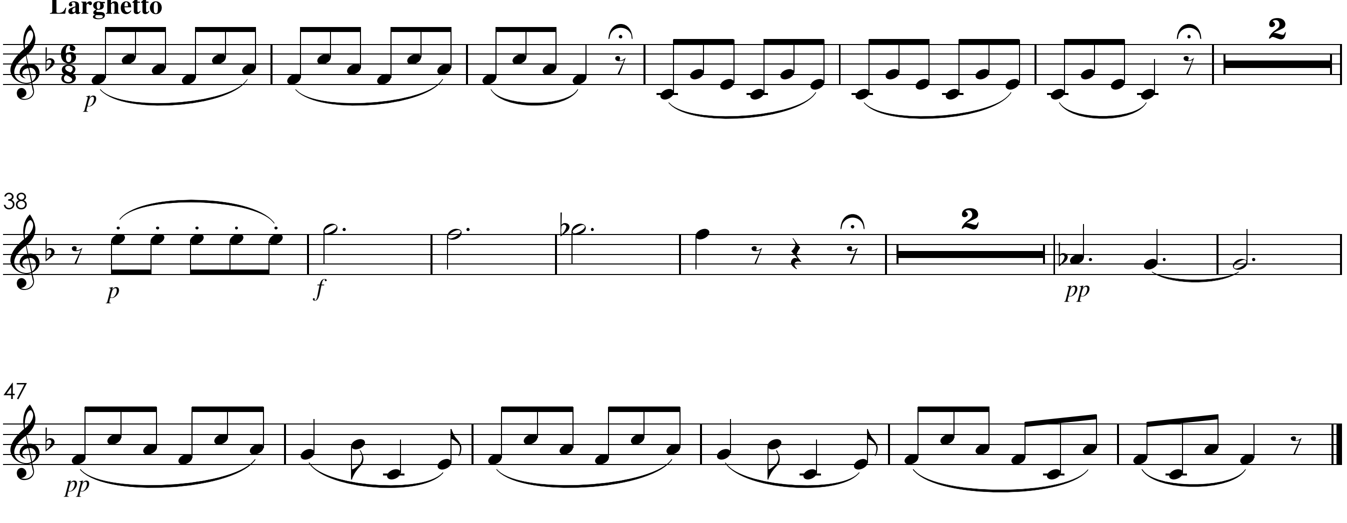


VIII. Credo



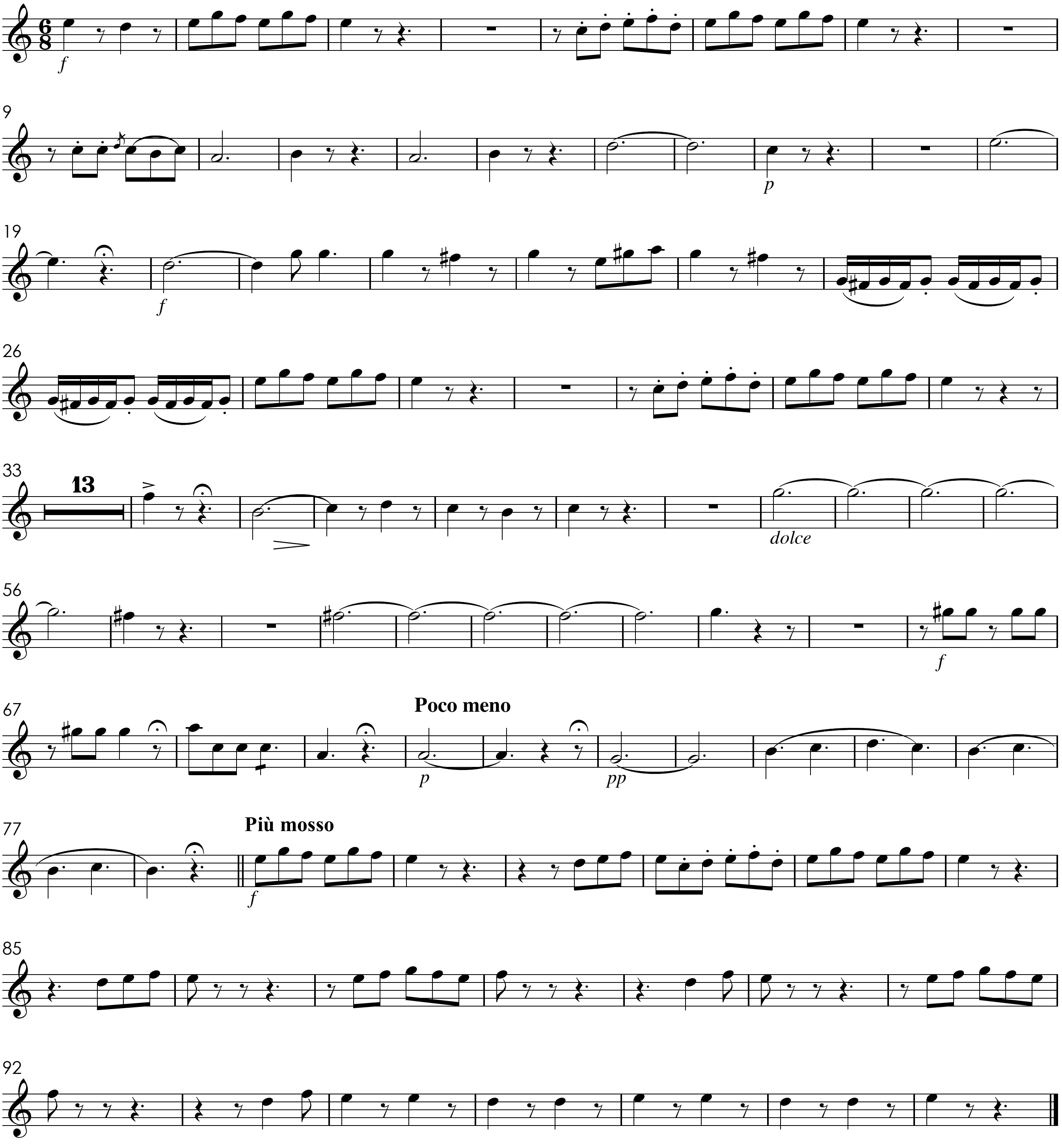
IX. Et Incarnatus

X. Crucifixus



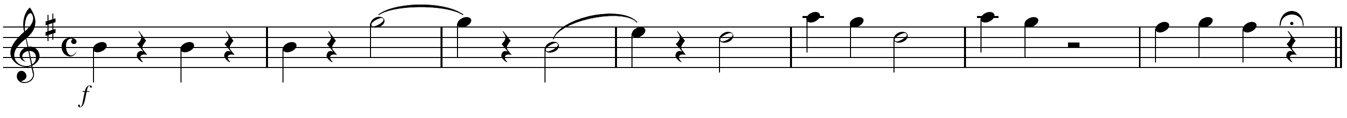
XI. Et Resurrexit

Allegro



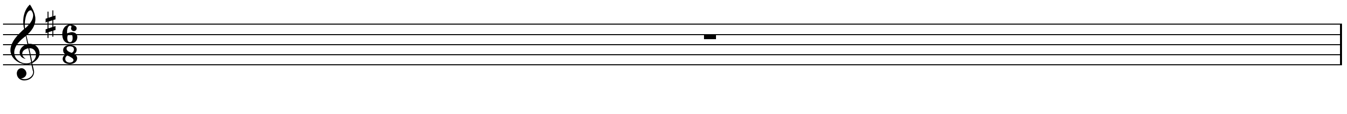
XII. Sanctus

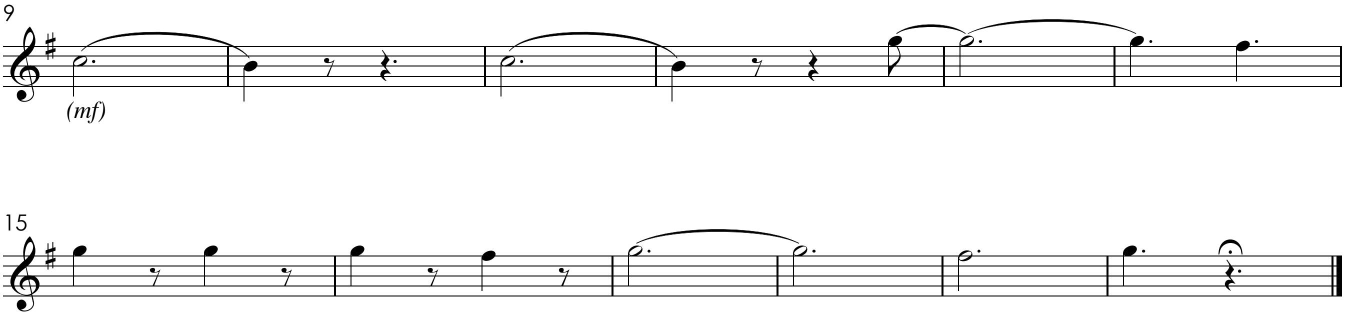
Moderato



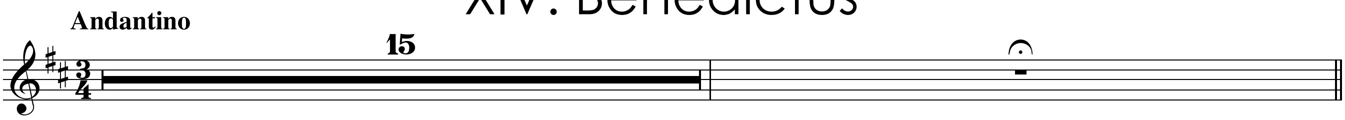
XIII. Hosanna

Allegro

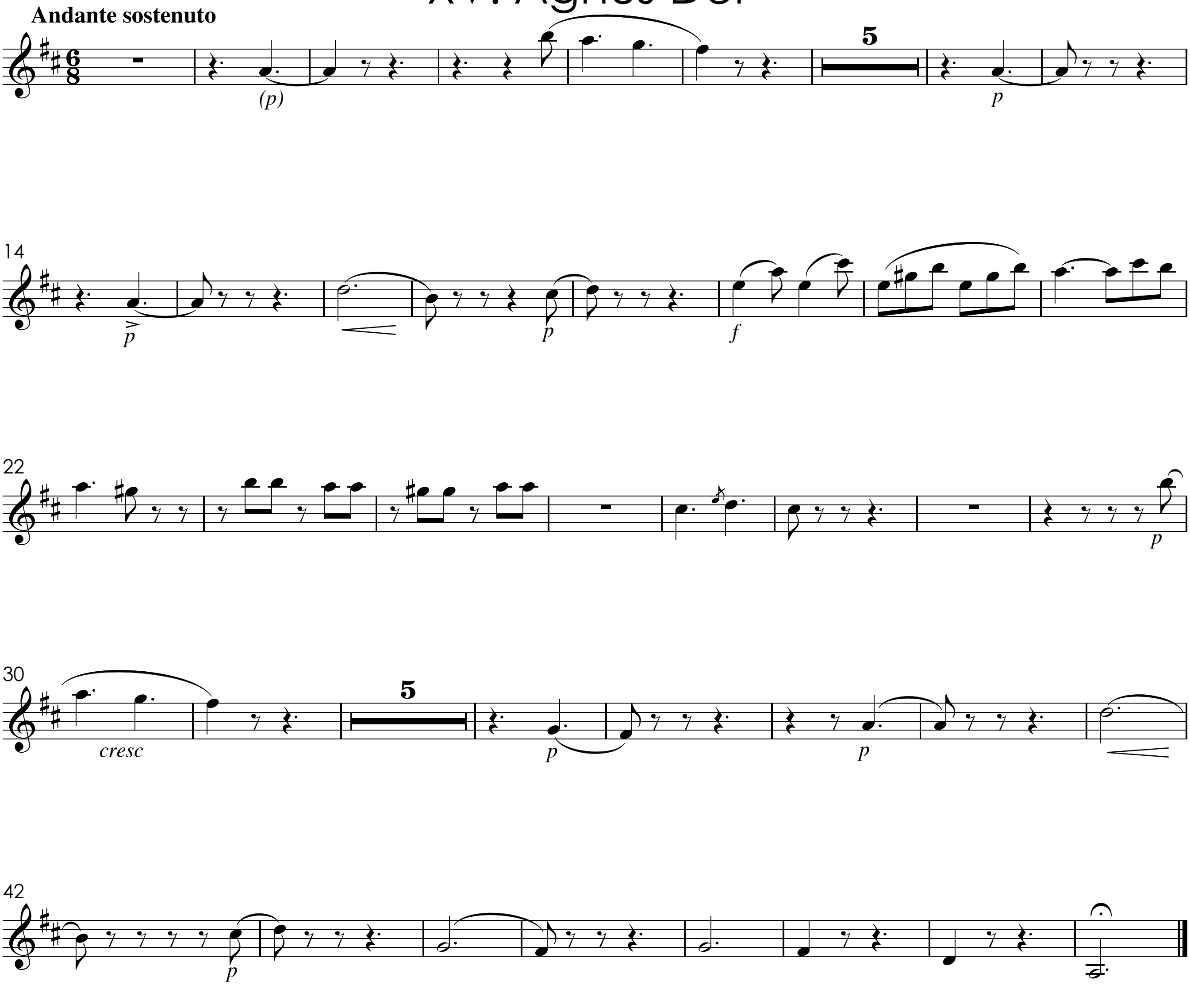




XIV. Benedictus



XV. Agnus Dei



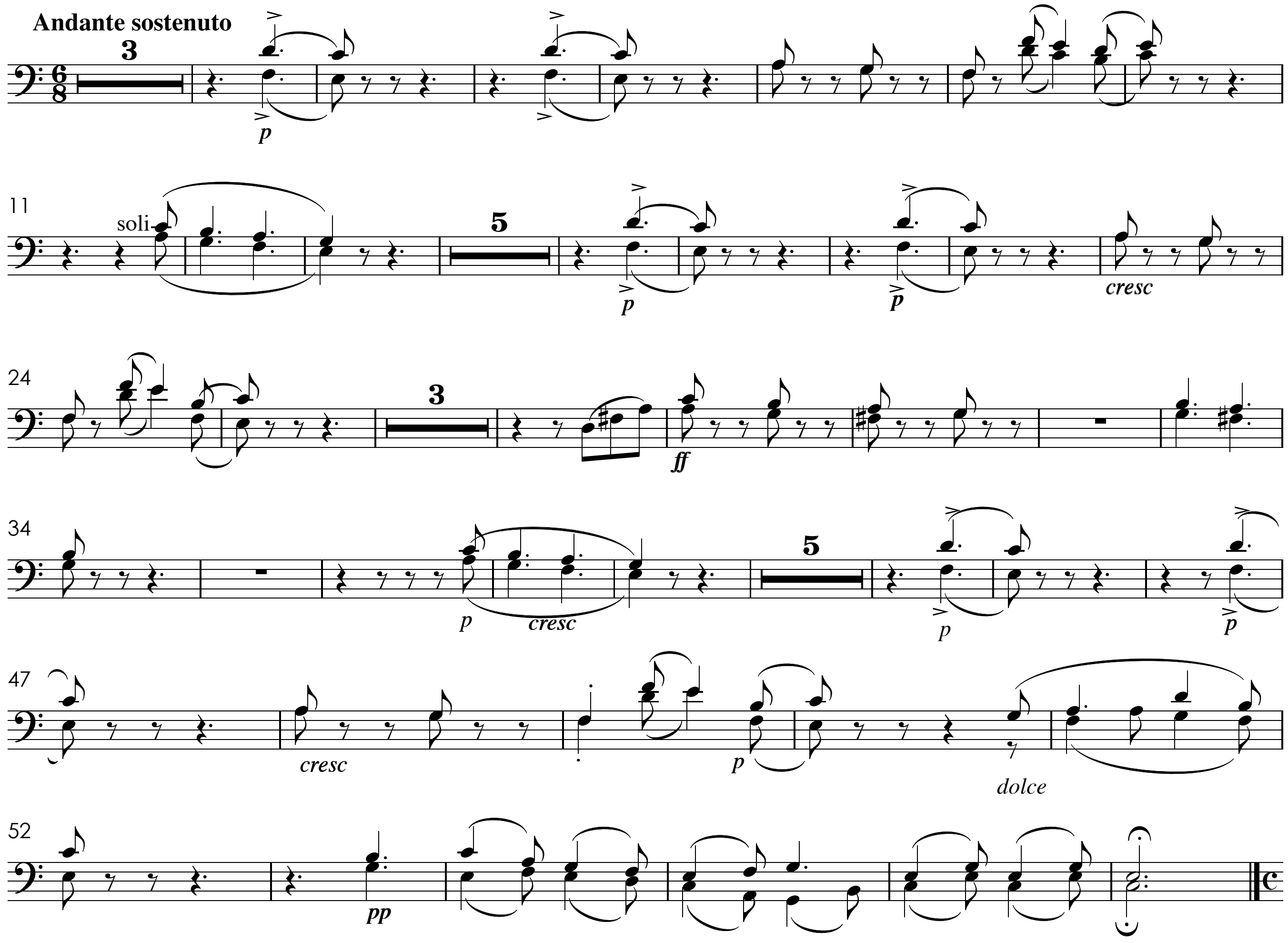
Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

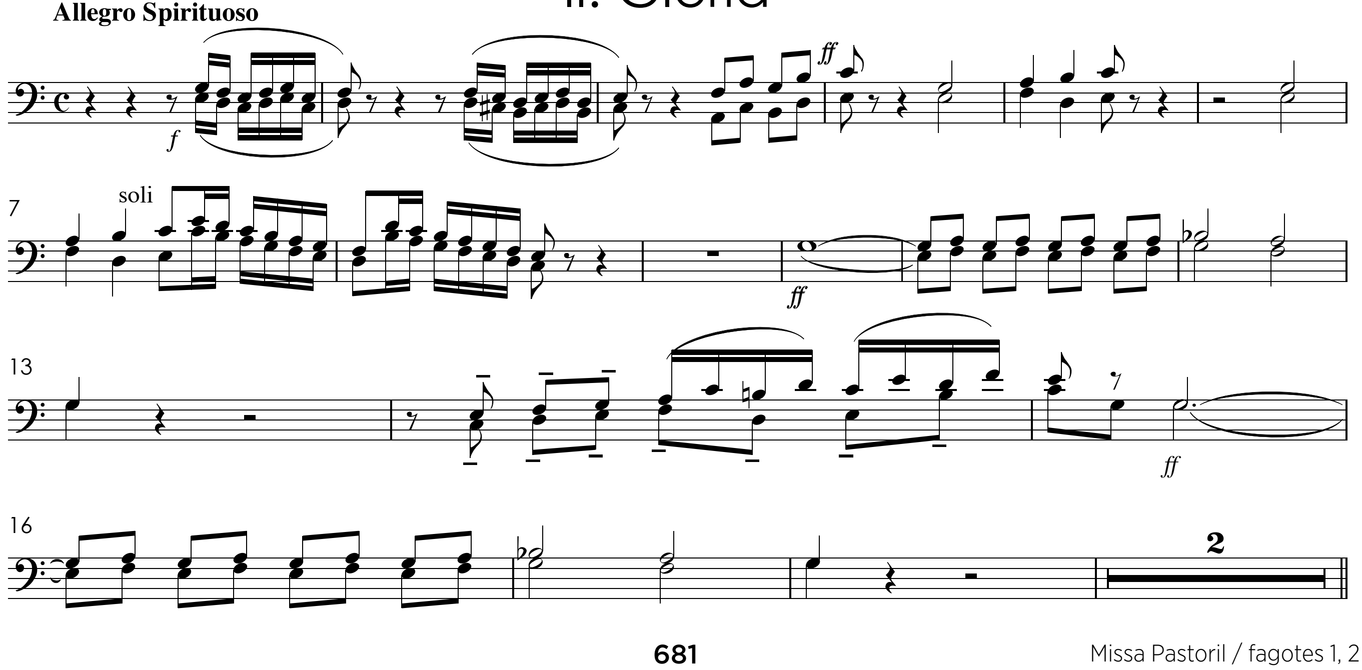
Fagotes 1, 2

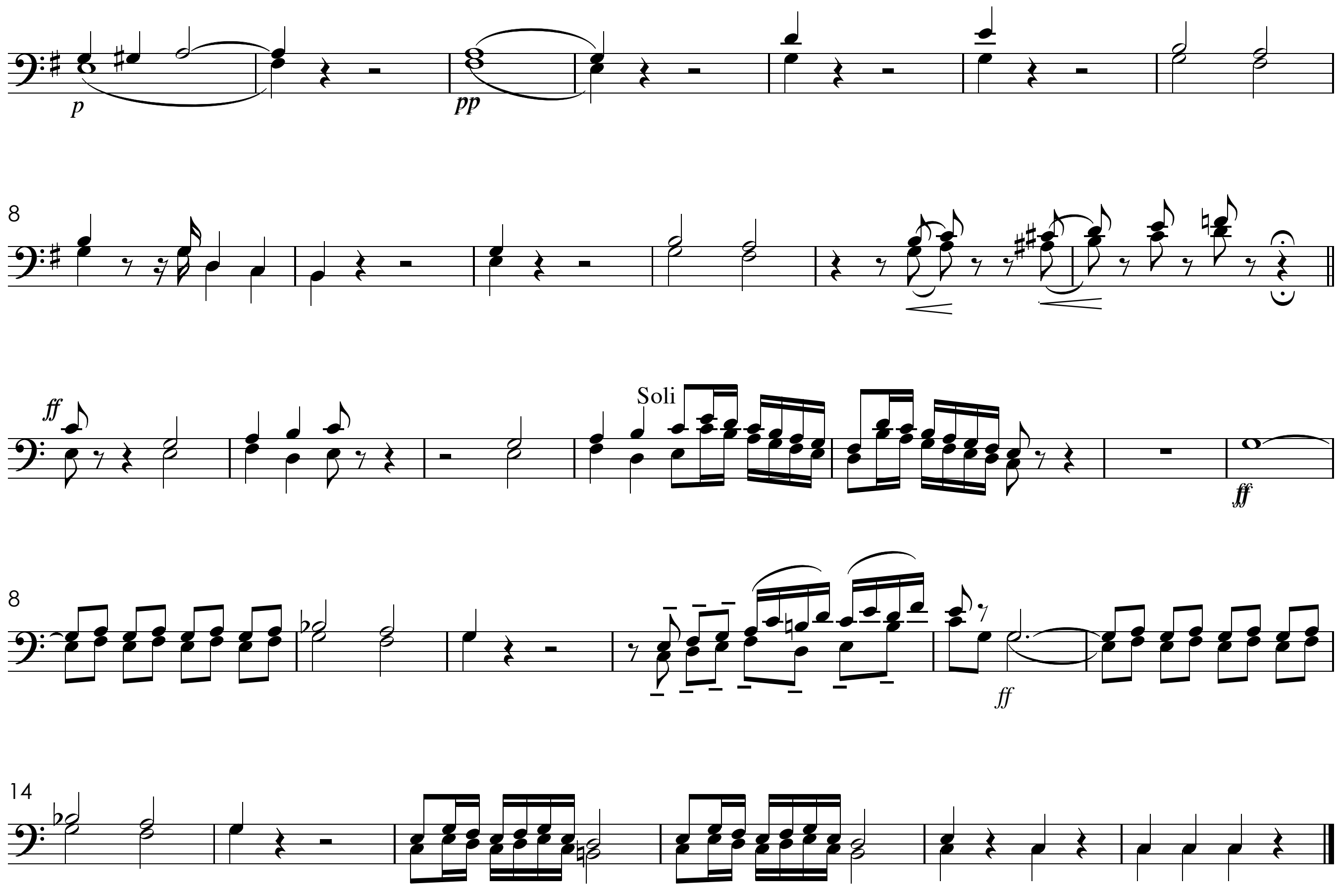
José Mauricio Nunes Garcia

I. Kyrie

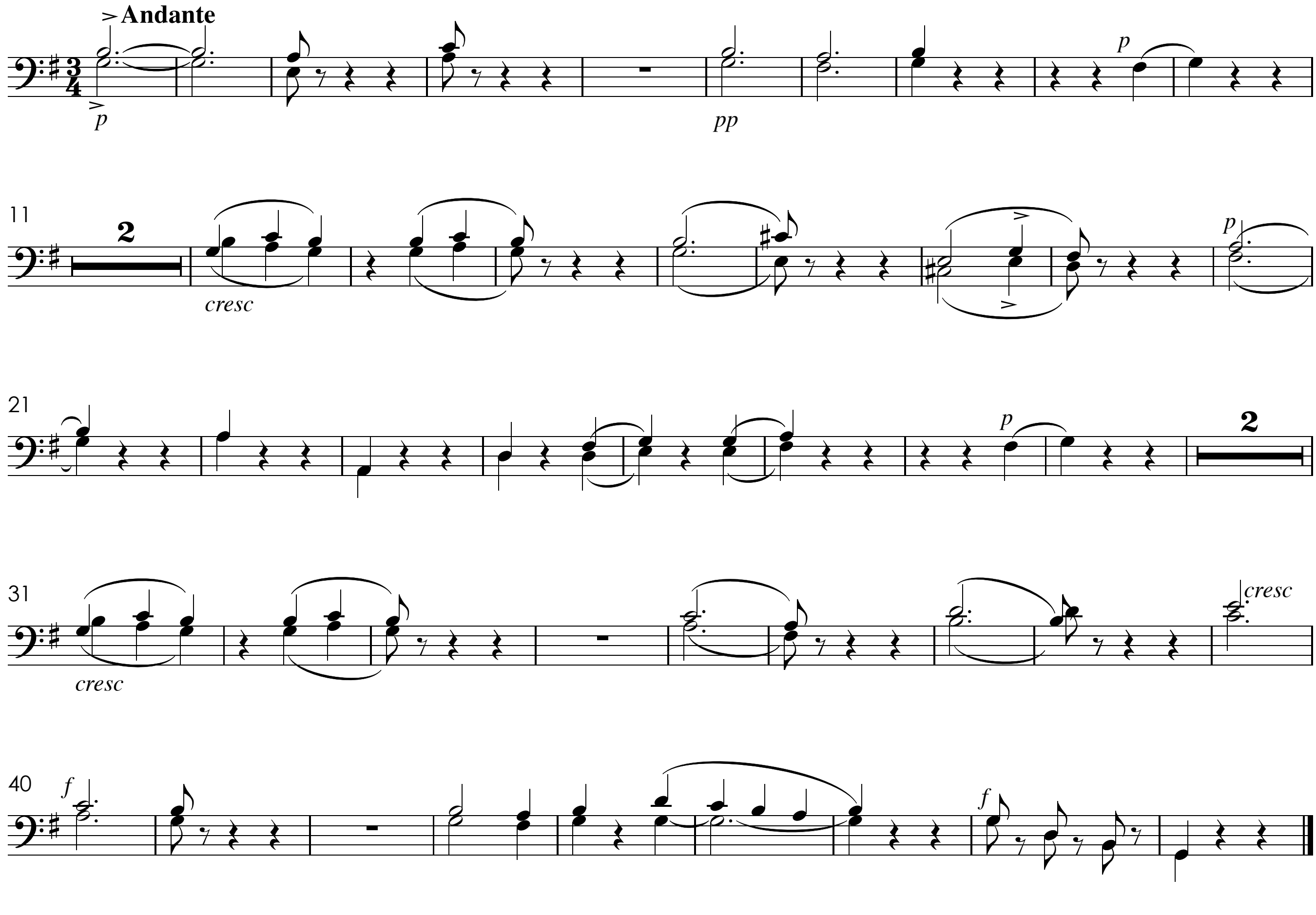


II. Gloria



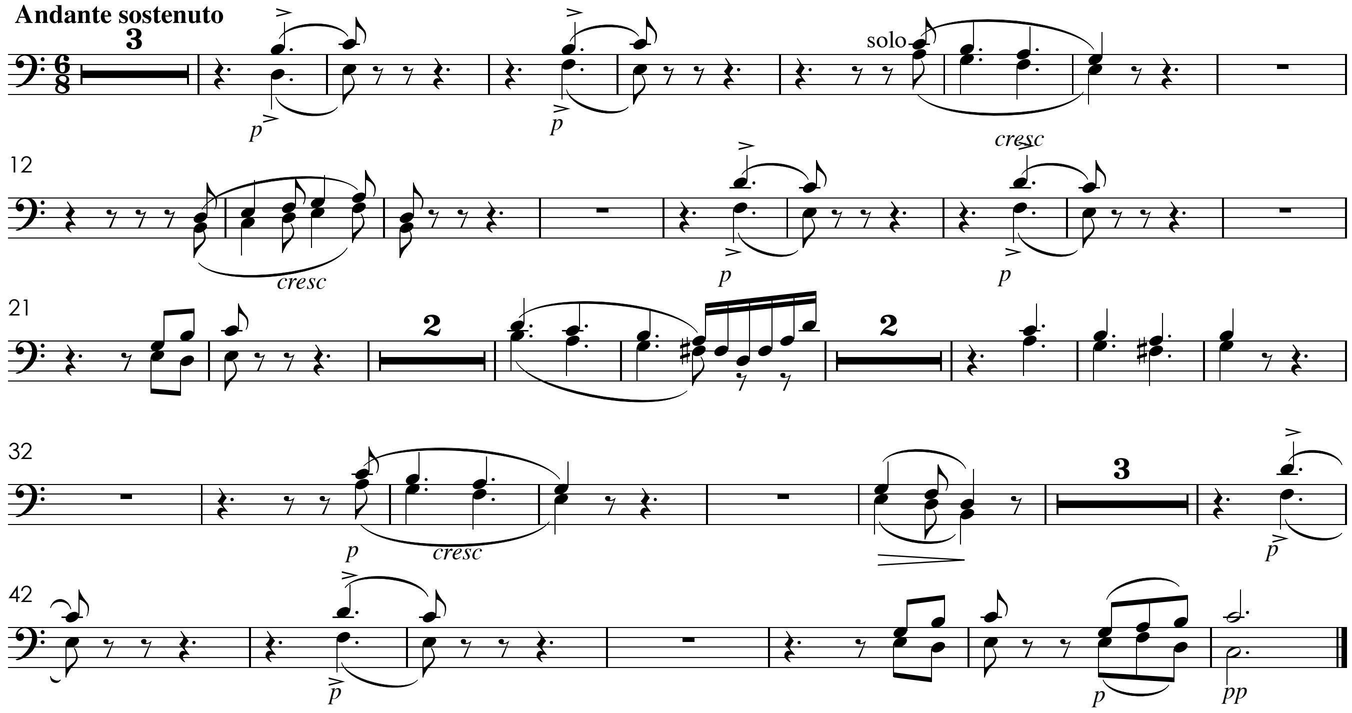


III. Laudamus Te



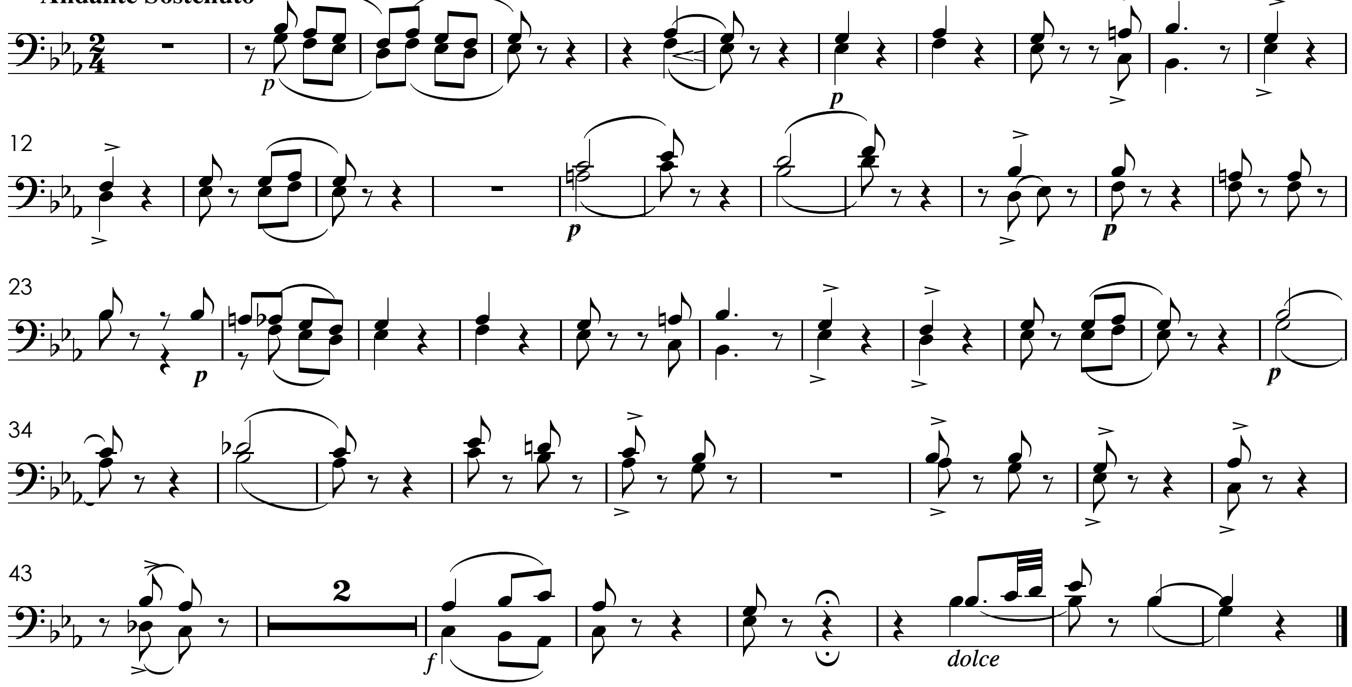
IV. Gratias Agimus Tibi

Andante sostenuto



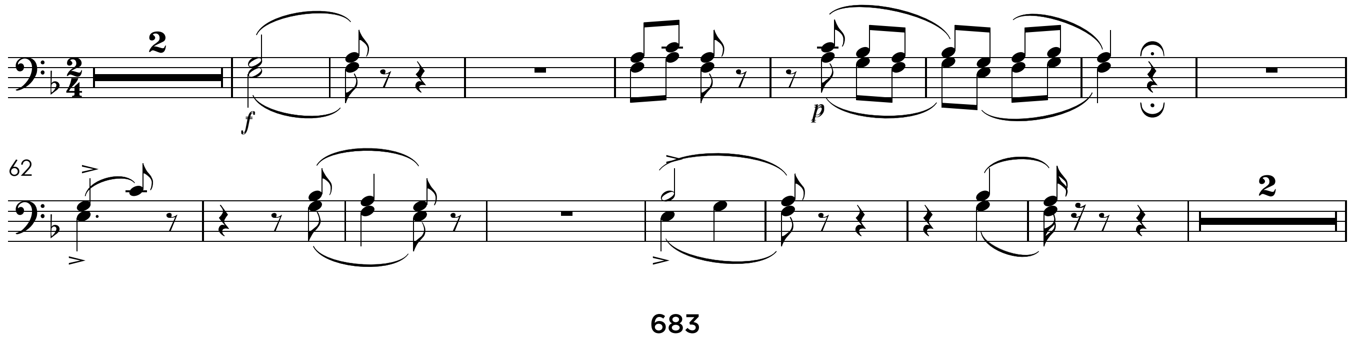
V. Qui Tollis

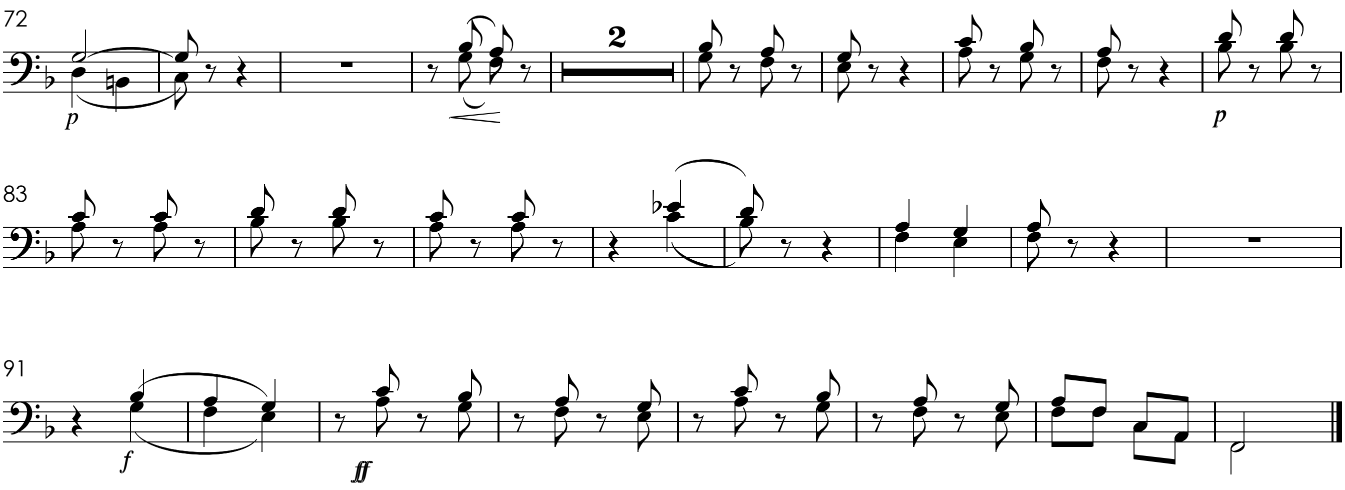
Andante Sostenuto



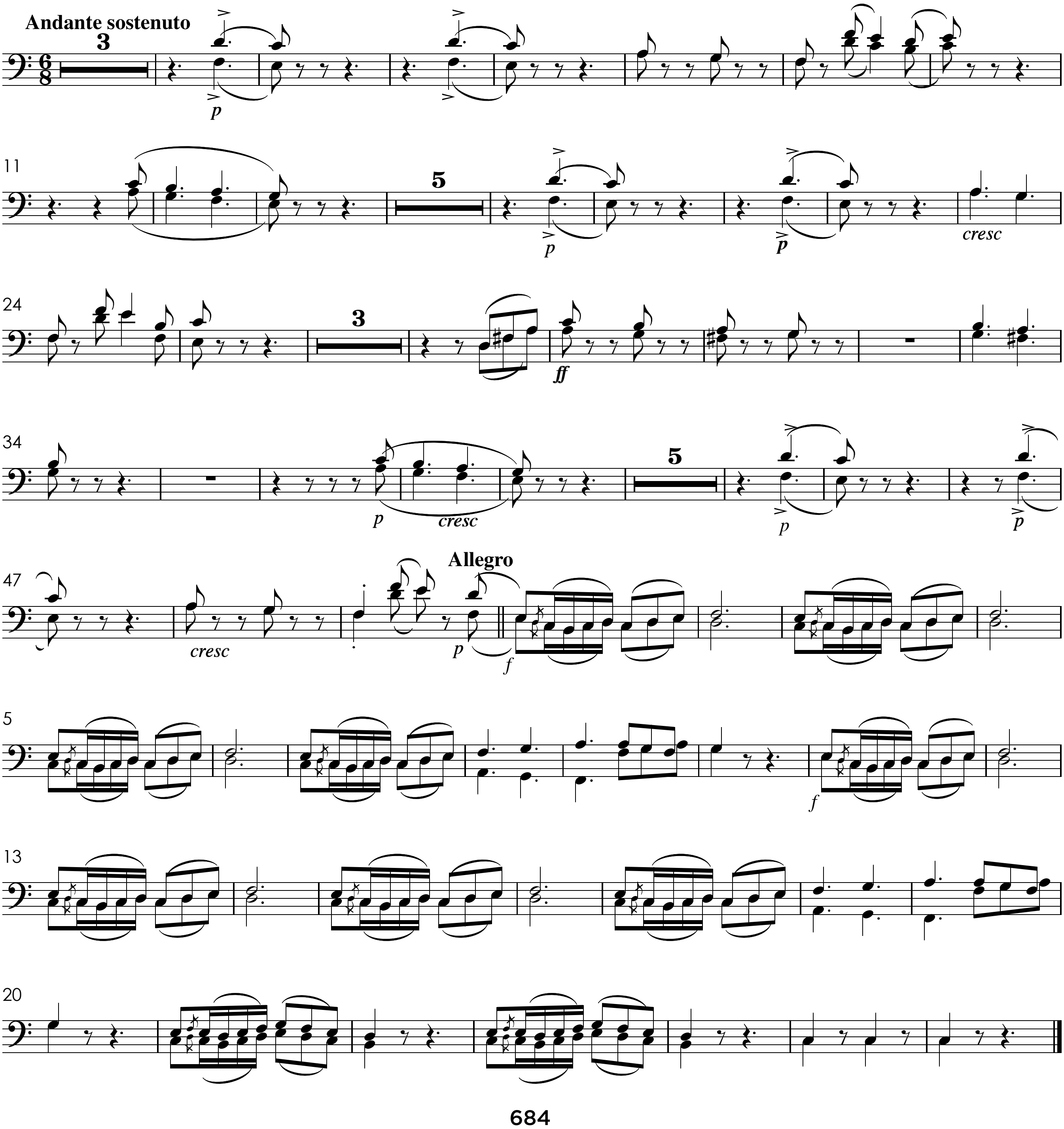
VI. Qui Sedes

Andante sostenuto



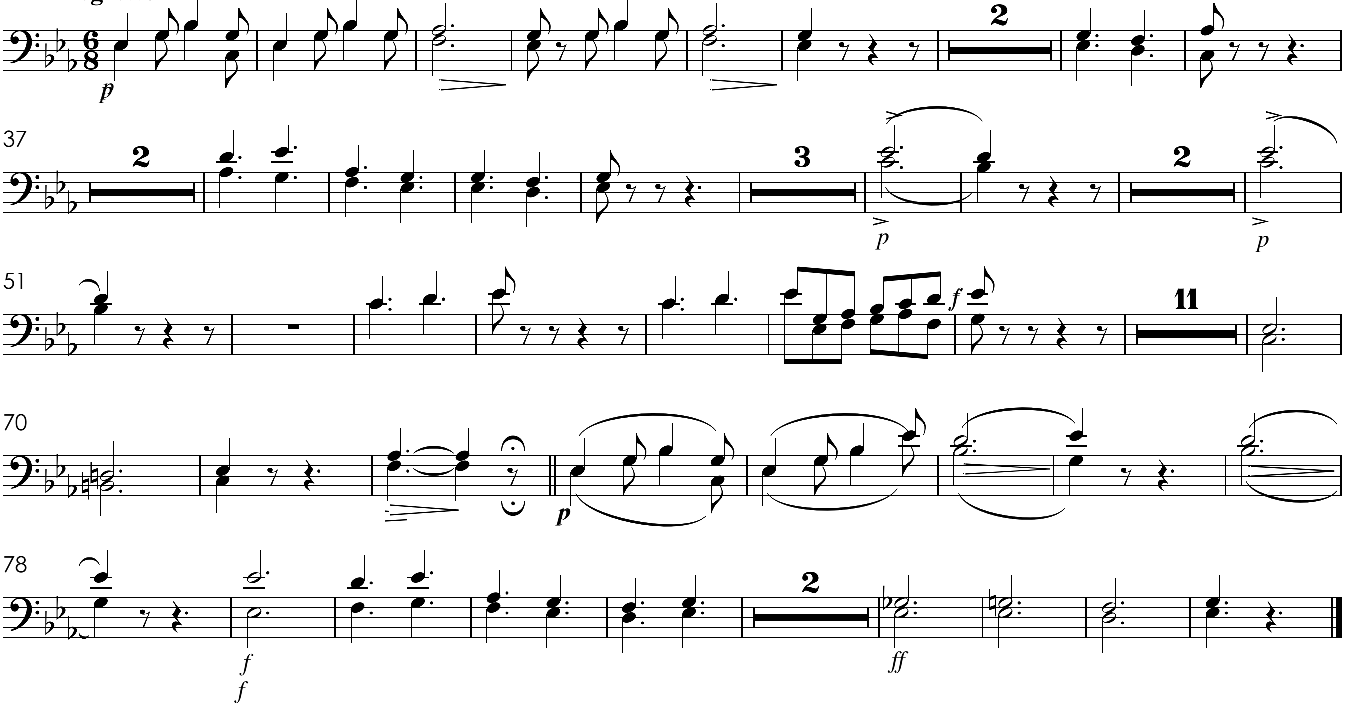


VII. Cum Sancto Spiritu



VIII. Credo

Allegretto

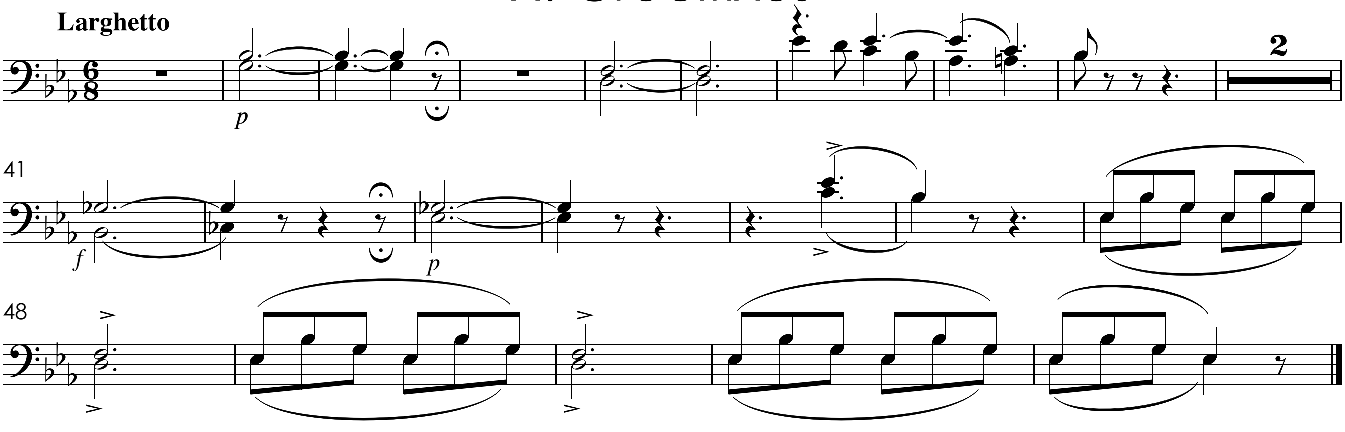


IX. Et Incarnatus

Andante

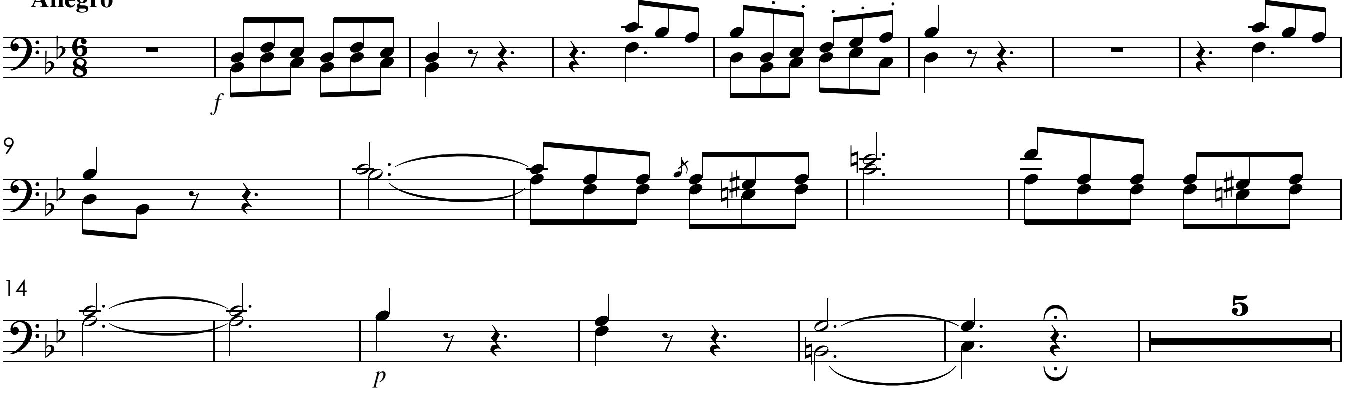
X. Crucifixus

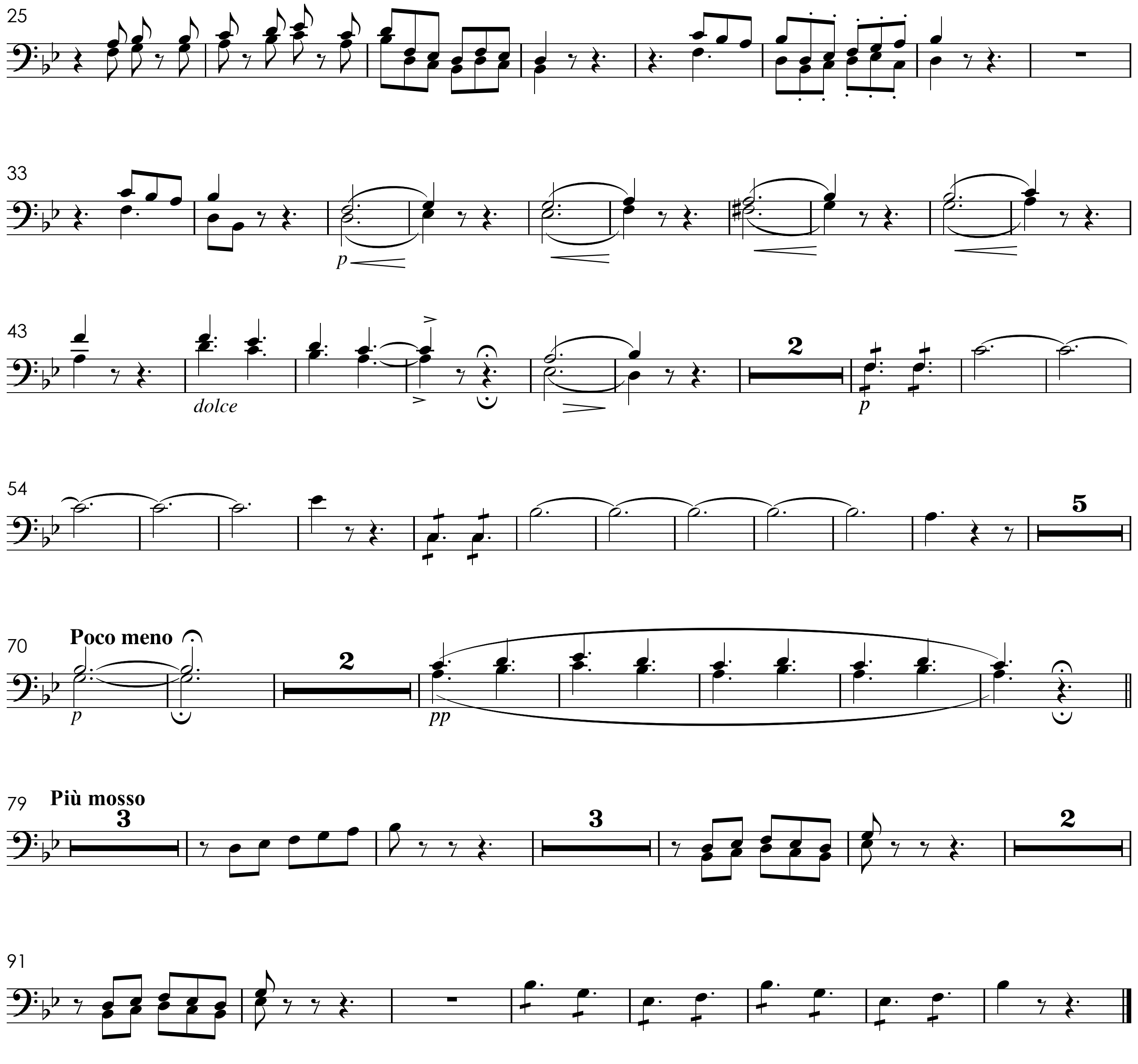
Larghetto



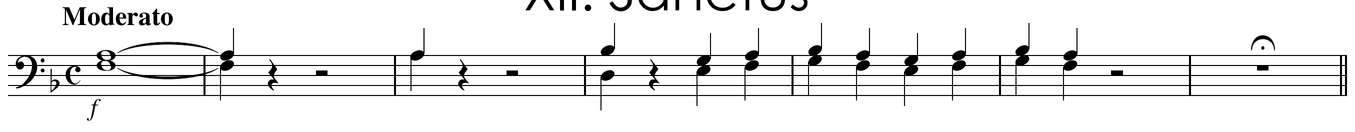
XI. Et Resurrexit

Allegro

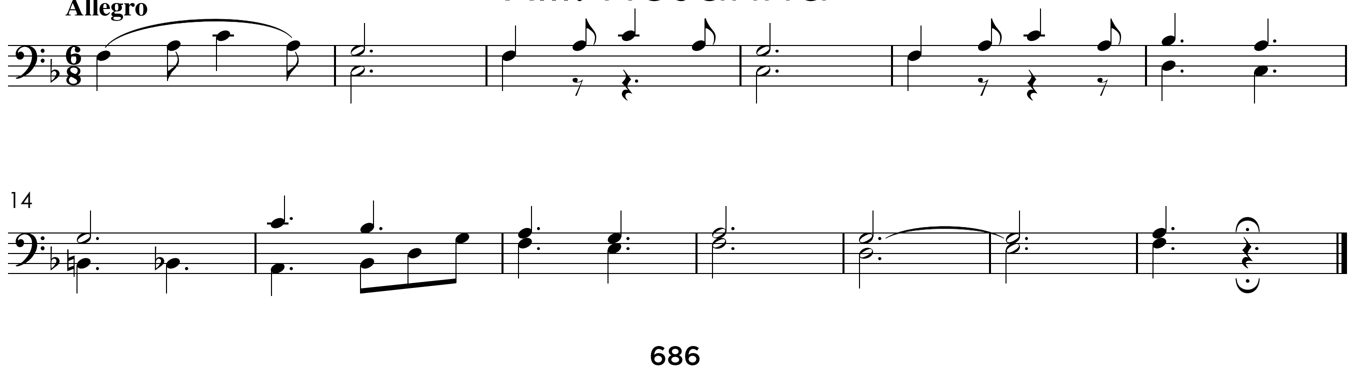




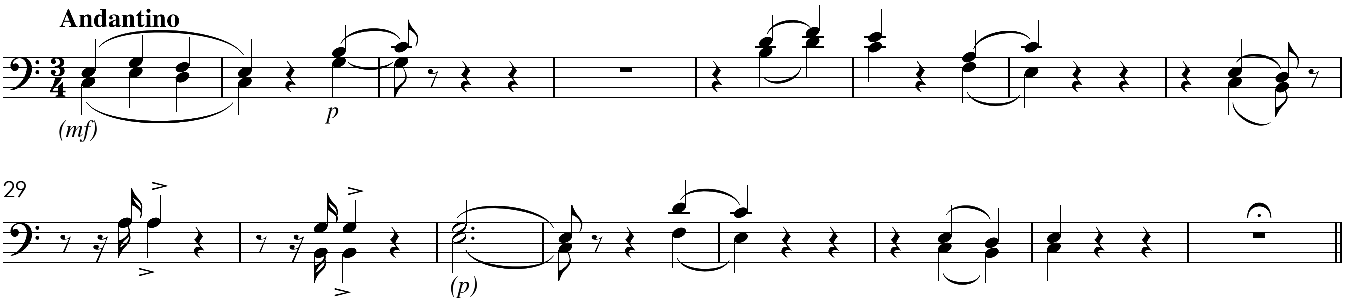
XII. Sanctus



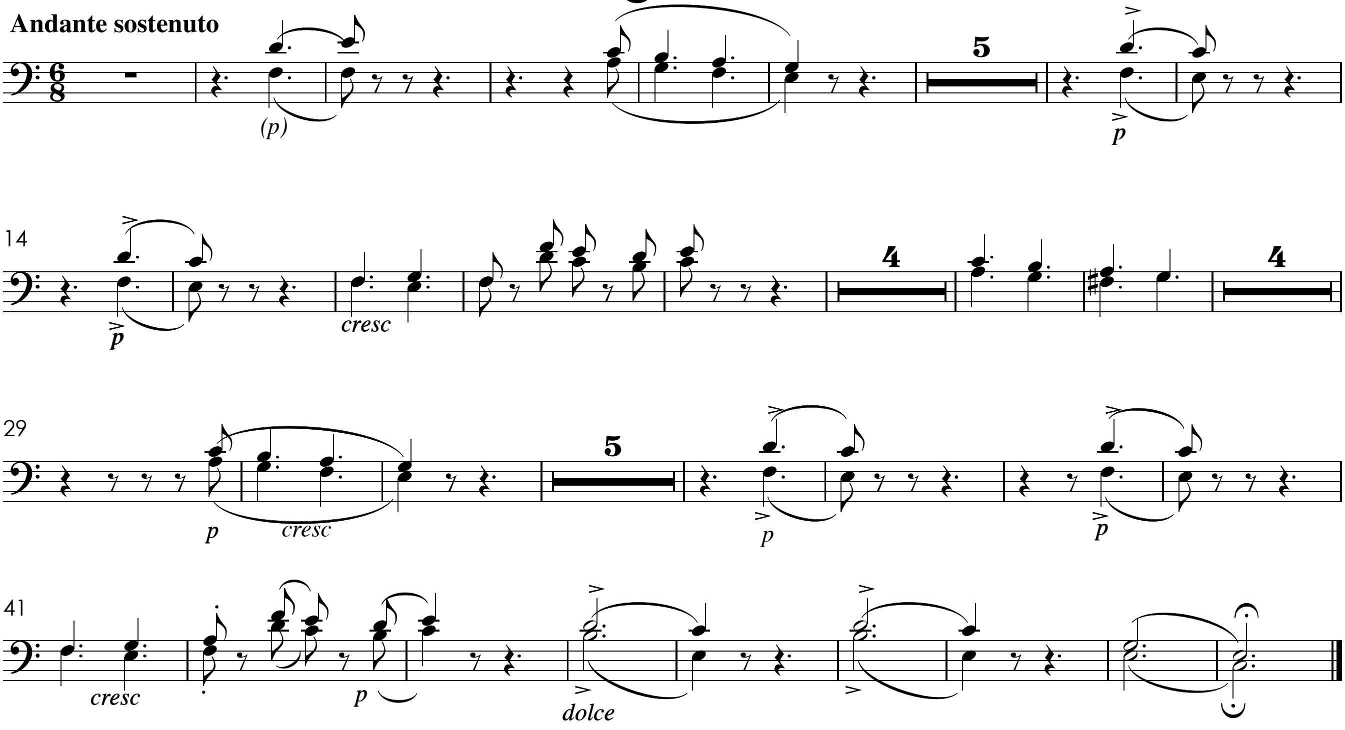
XIII. Hosanna



XIV. Benedictus



XV. Agnus Dei



Pastoril

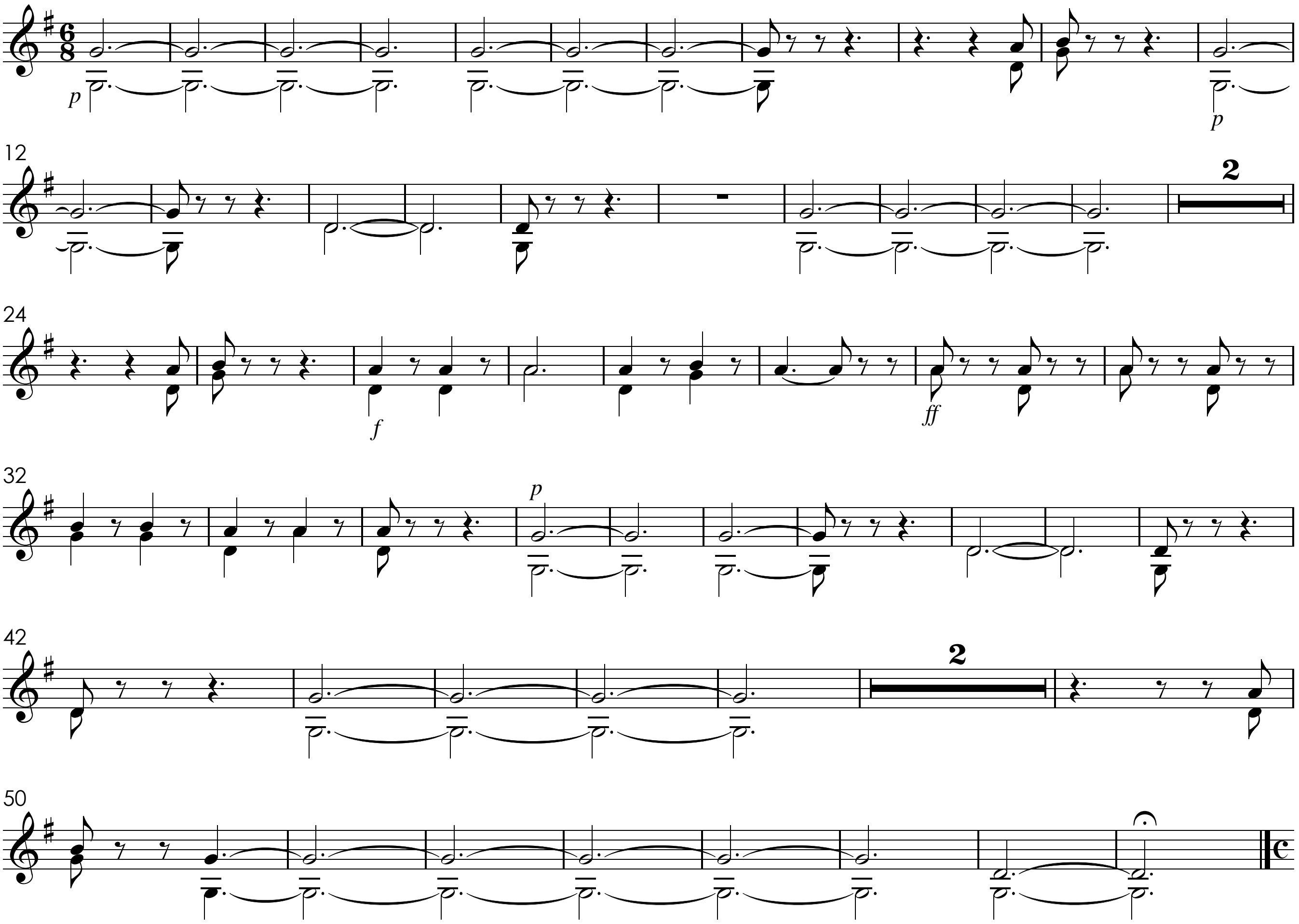
Missa para a noite de Natal
original do pe. José Maurício em 1811

Trompas em Fá 1, 2

José Mauricio Nunes Garcia

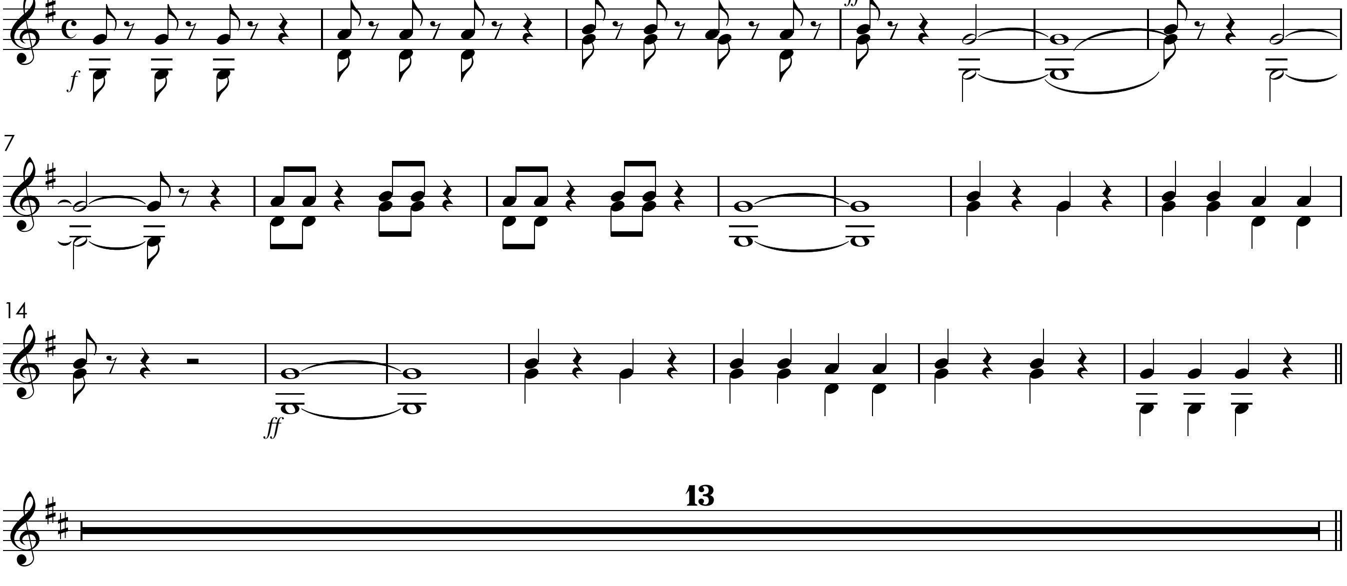
I. Kyrie

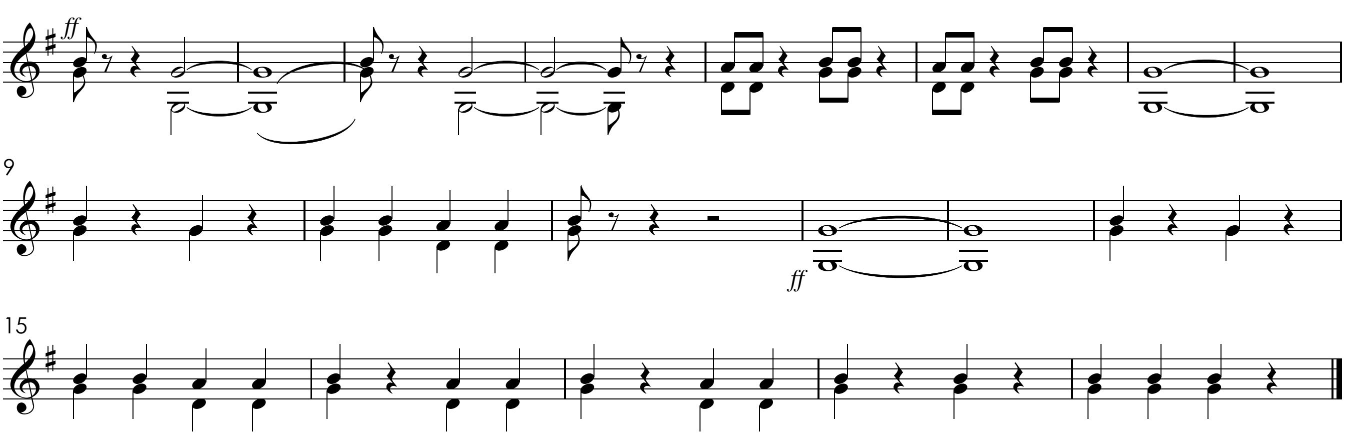
Andante sostenuto



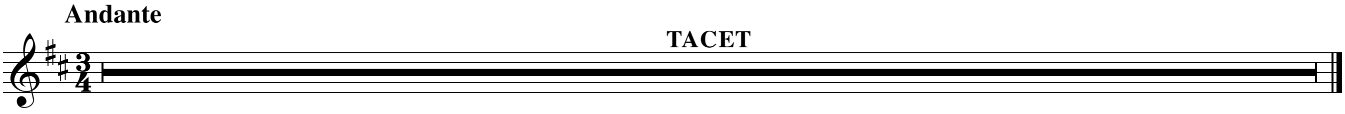
II. Gloria

Allegro Spirituoso

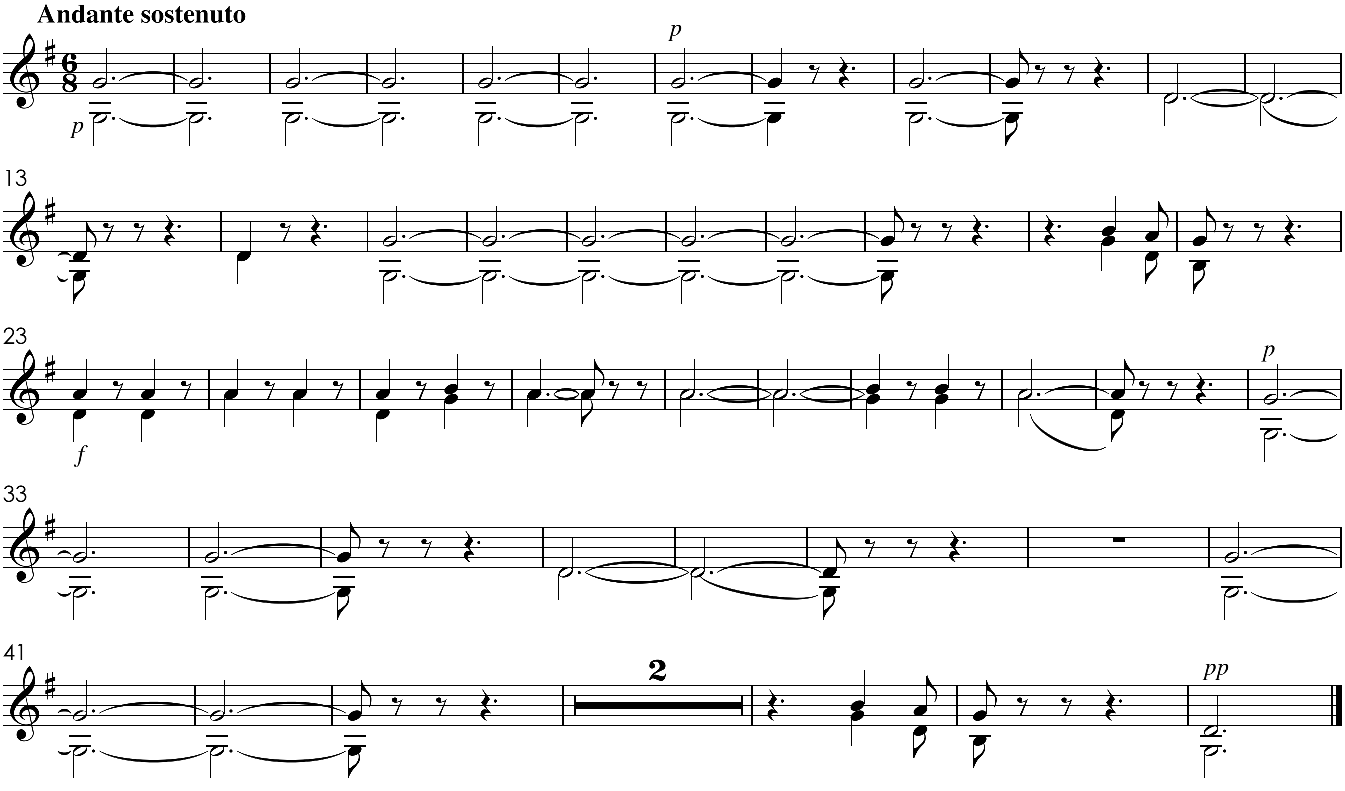




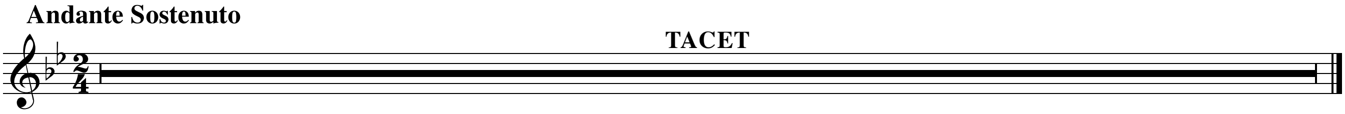
III. Laudamus Te



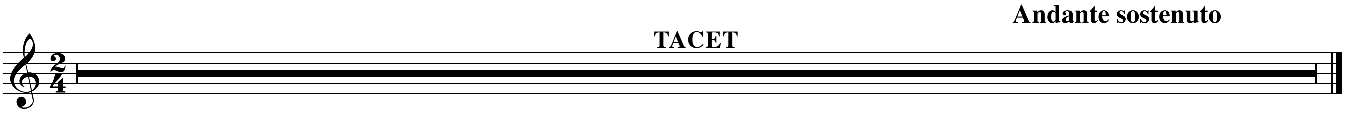
IV. Gratias Agimus Tibi



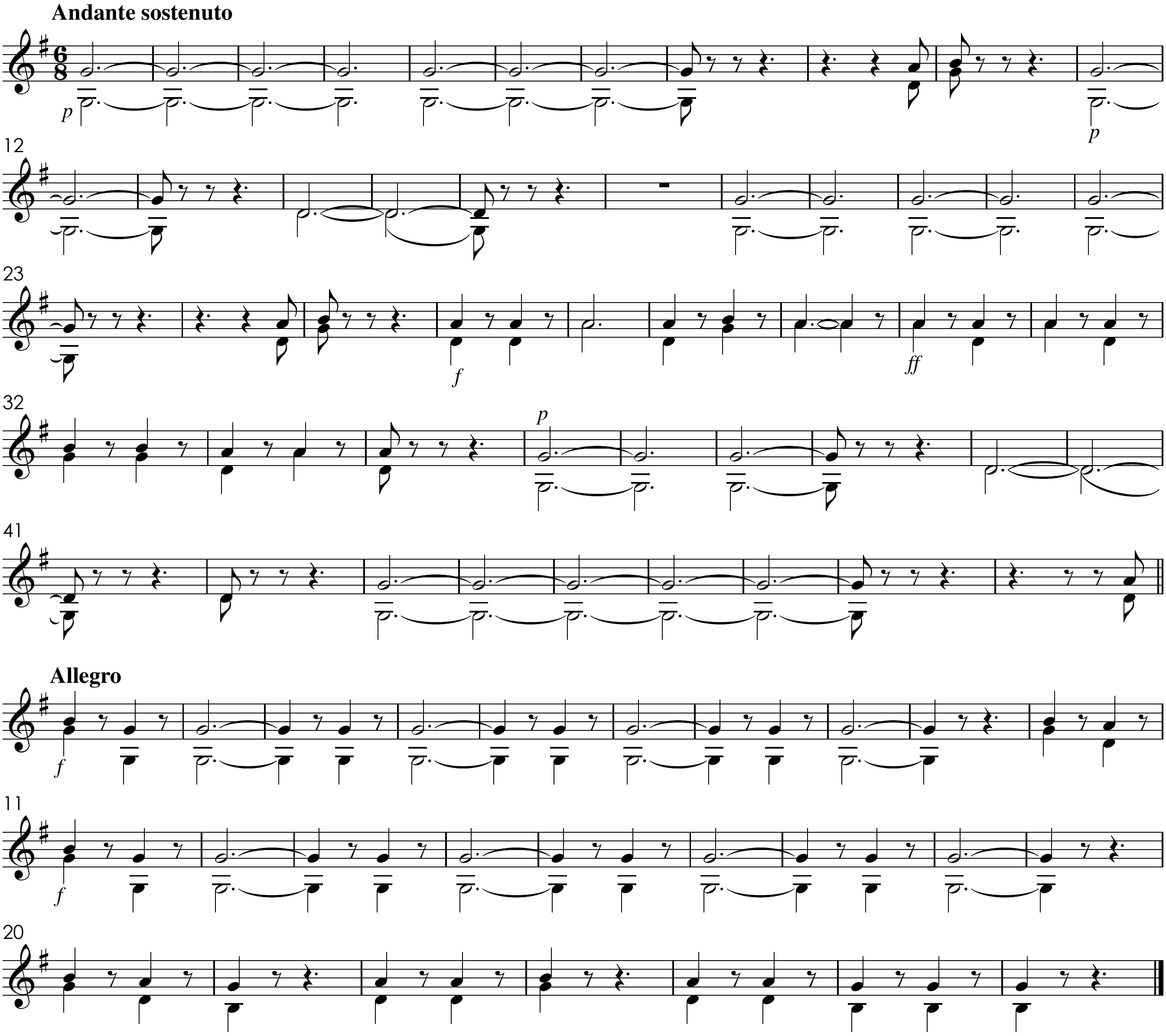
V. Qui Tollis



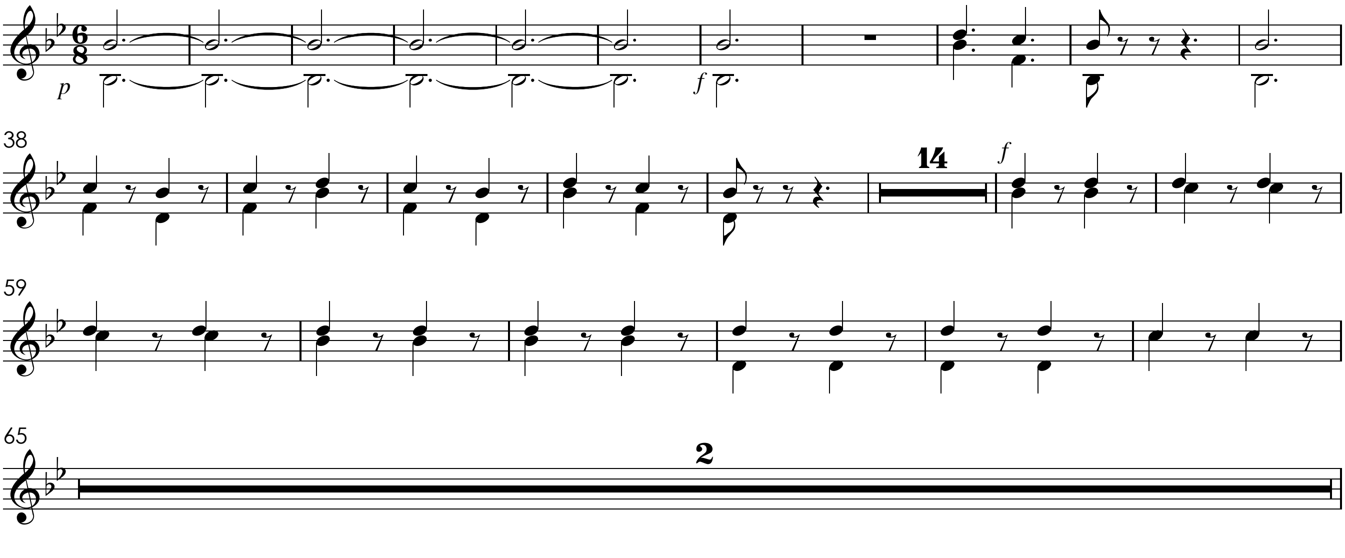
VI. Qui Sedes

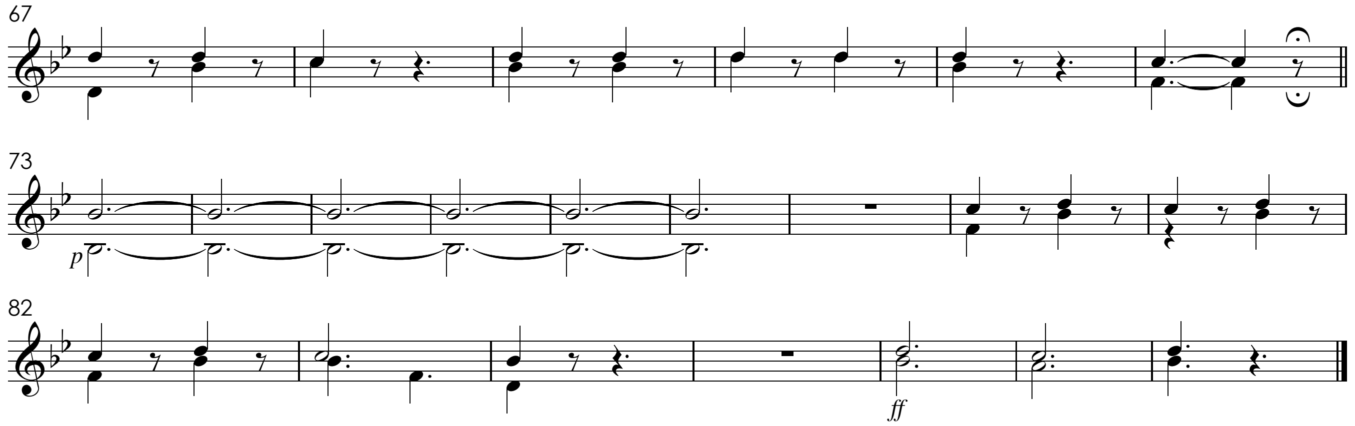


VII. Cum Sancto Spiritu



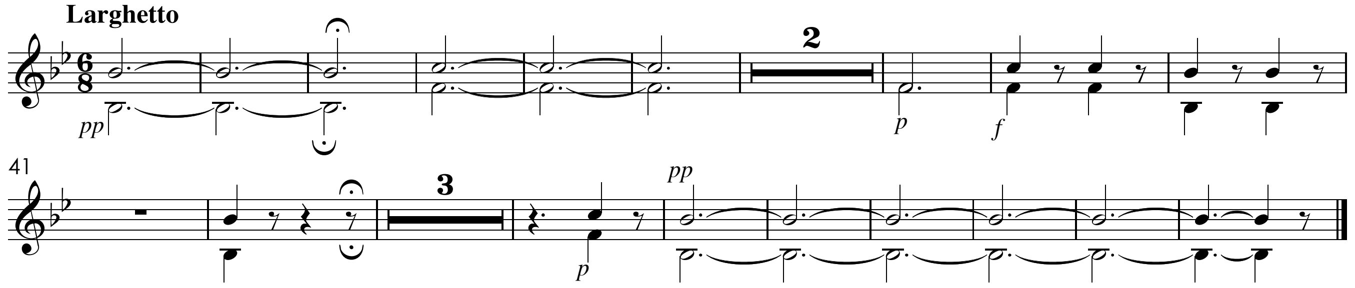
VIII. Credo



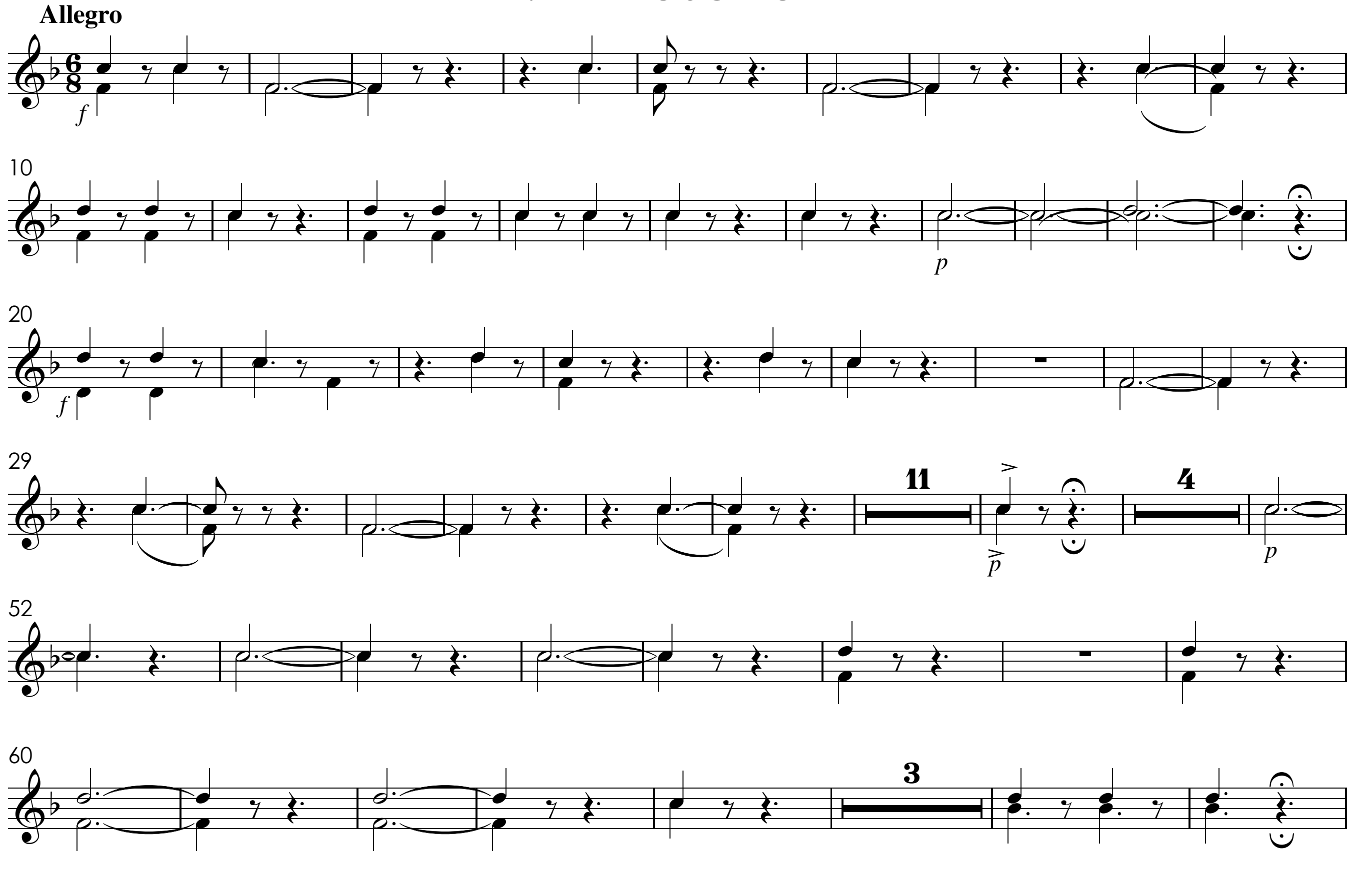


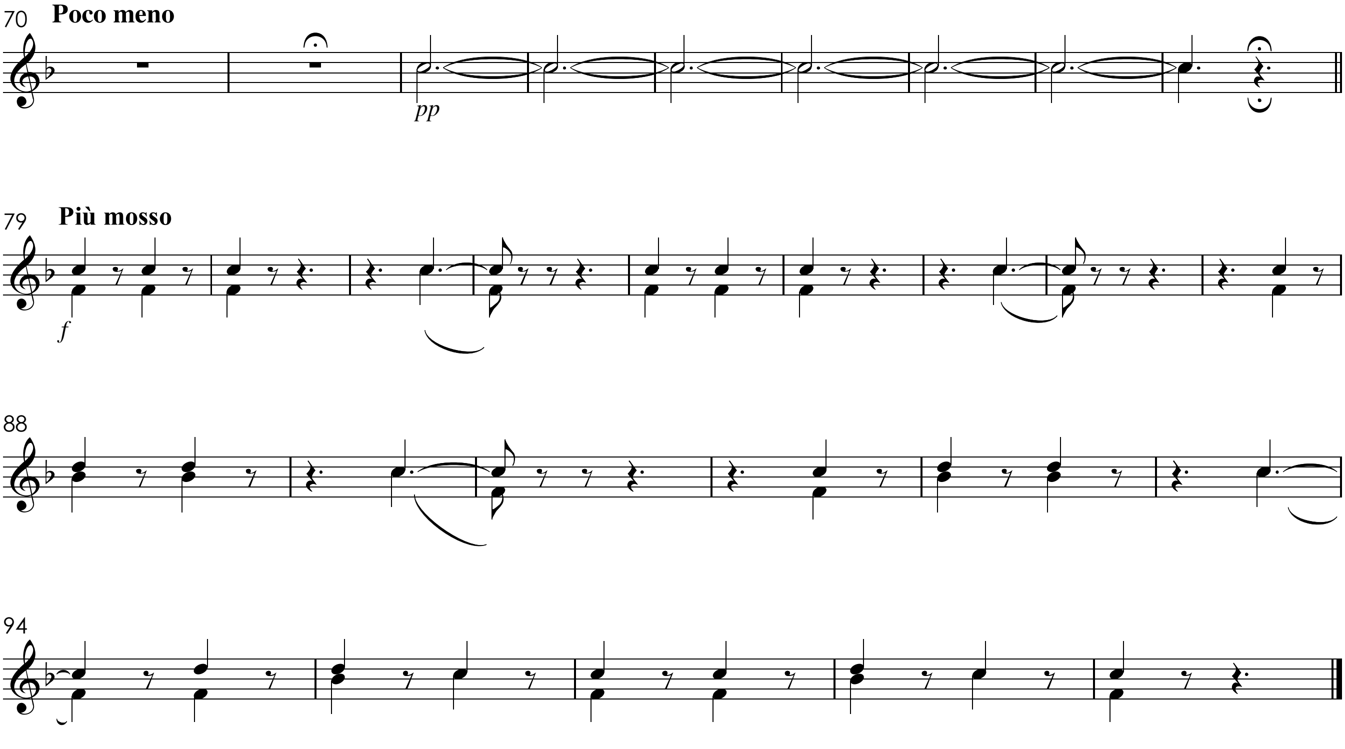
IX. Et Incarnatus

X. Crucifixus

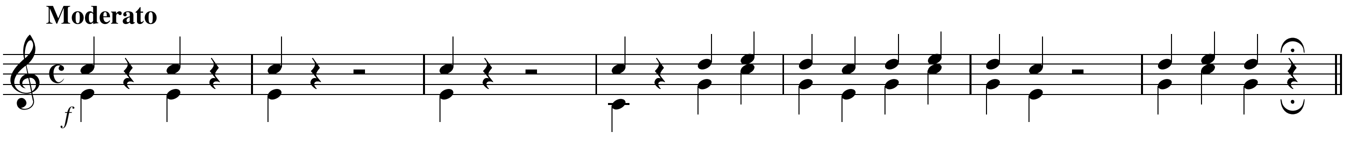


XI. Et Resurrexit

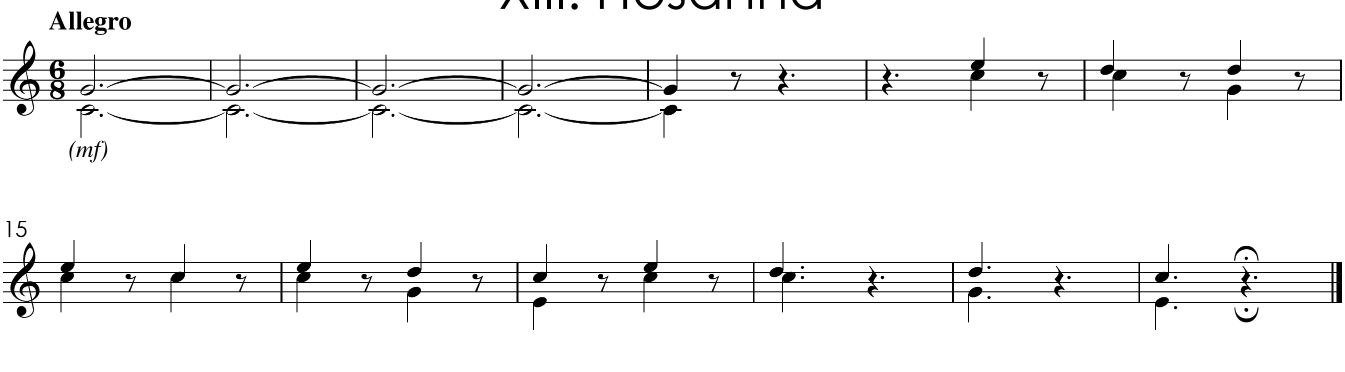




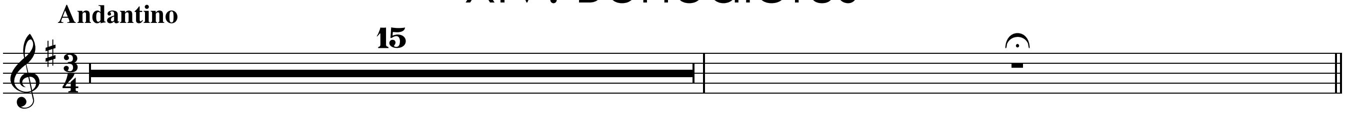
XII. Sanctus



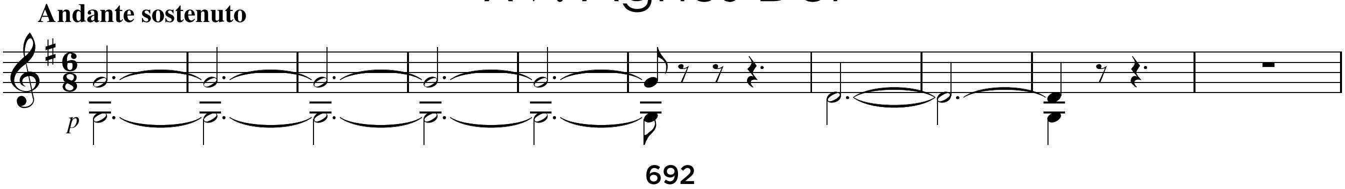
XIII. Hosanna



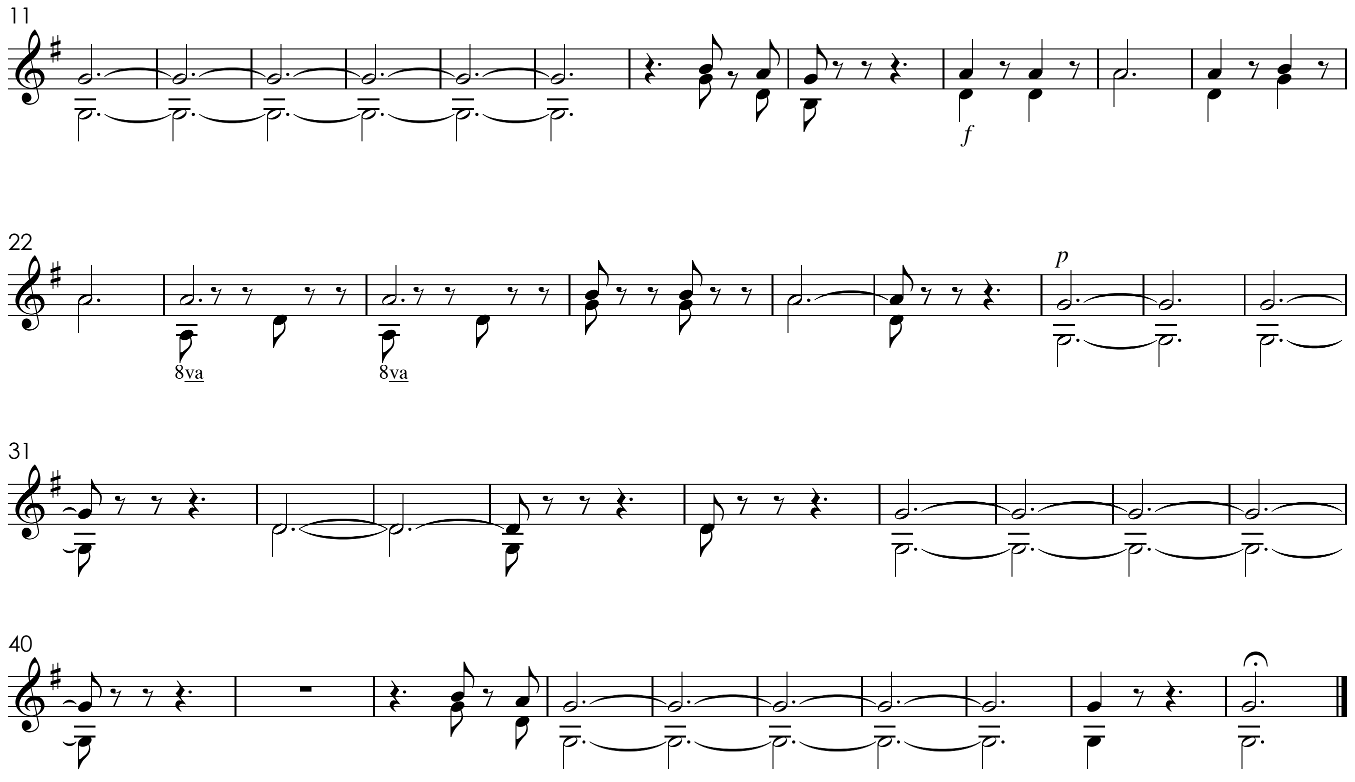
XIV. Benedictus



XV. Agnus Dei



Missa Pastoril - José Mauricio Nunes Garcia - Trompas em Fá 1, 2



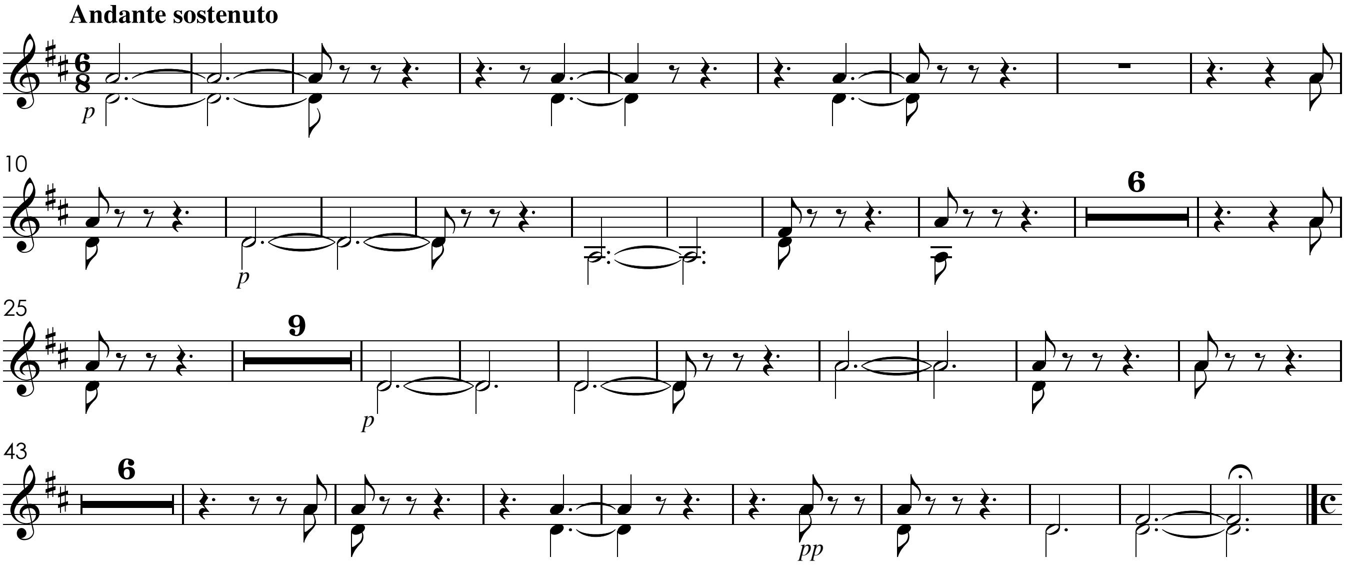
Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

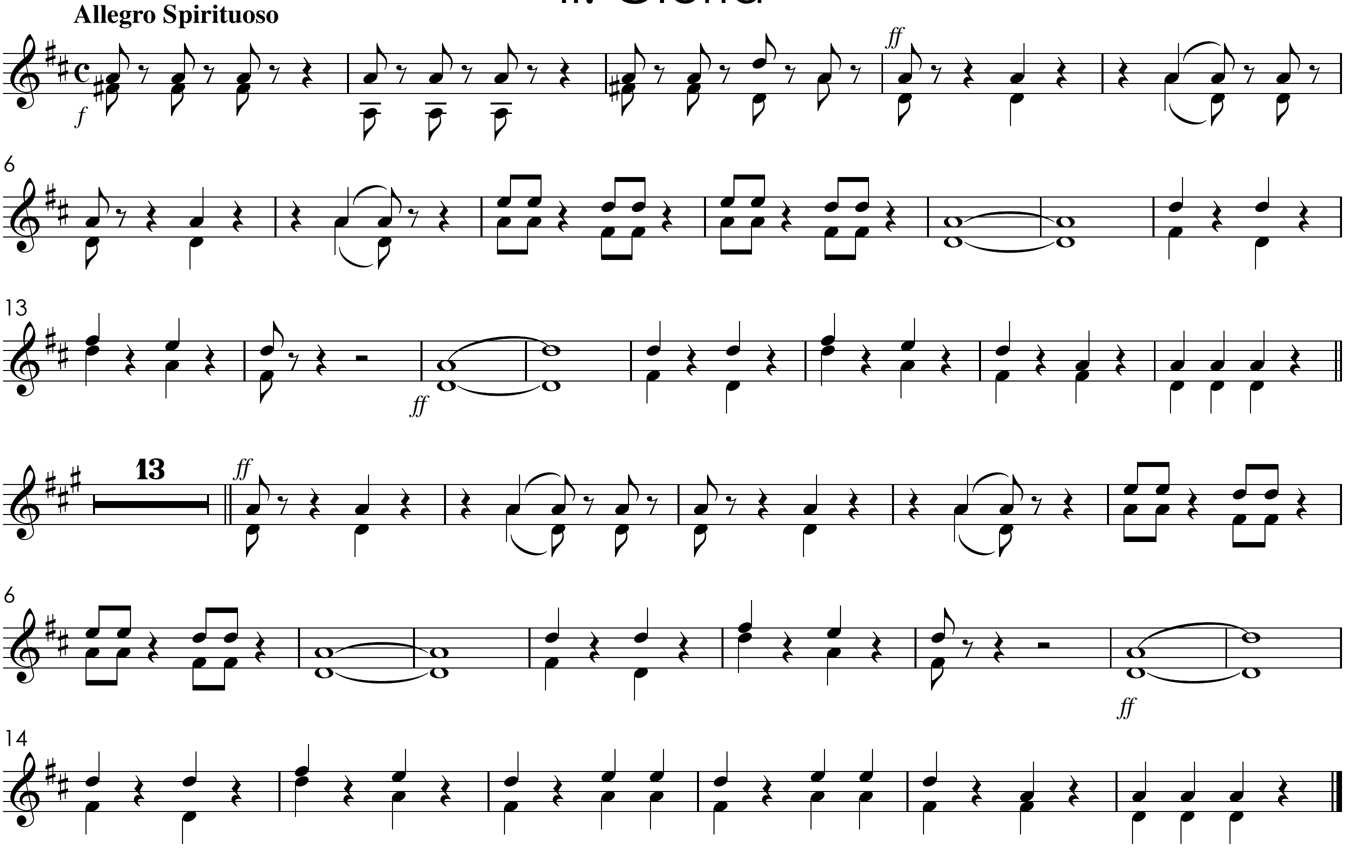
Trompetes em Si♭ 1, 2

José Mauricio Nunes Garcia

I. Kyrie

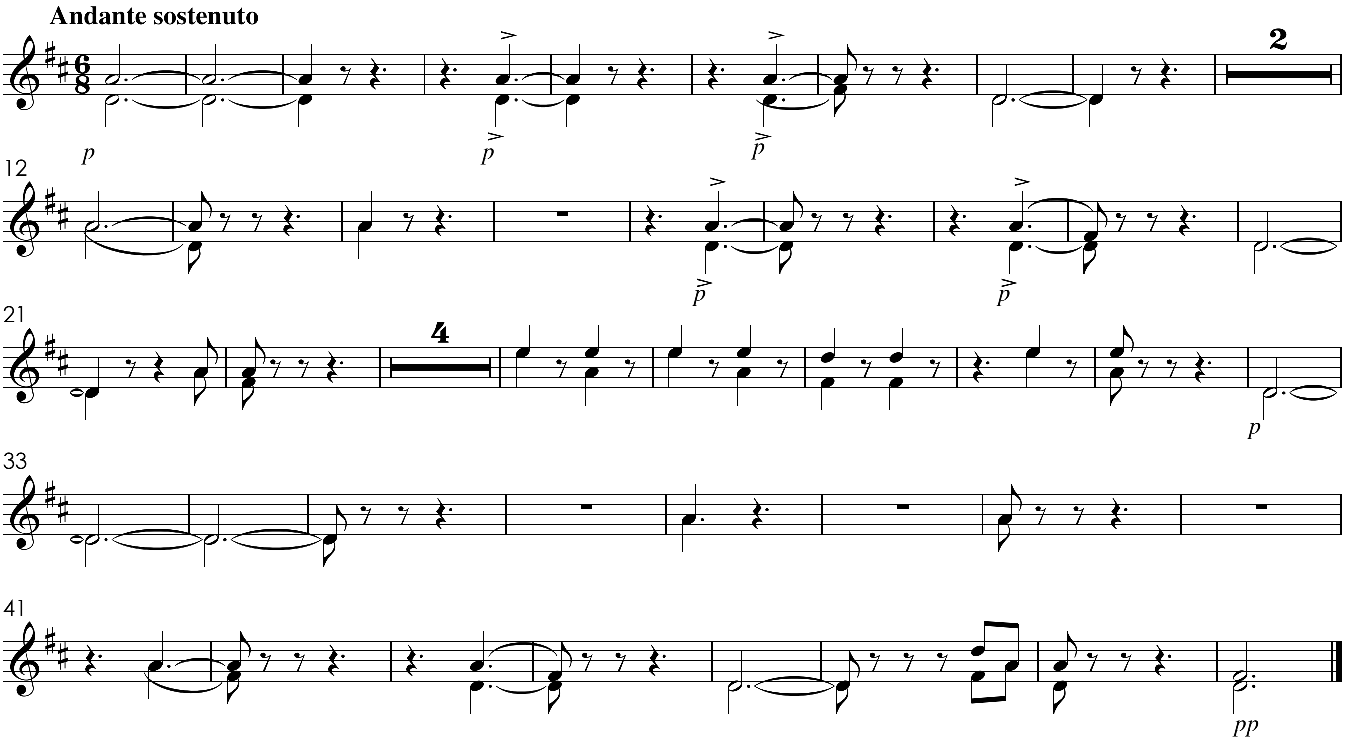


II. Gloria



III. Laudamus Te

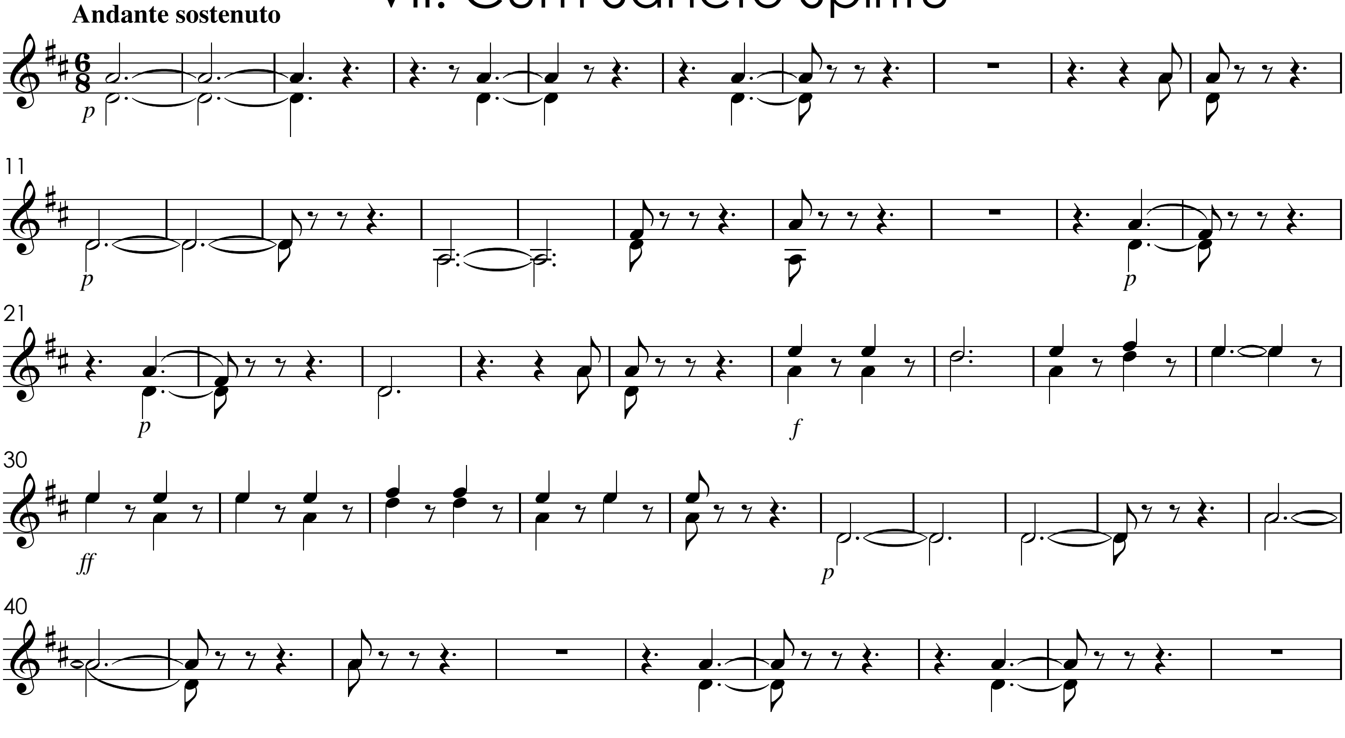
IV. Gratias Agimus Tibi

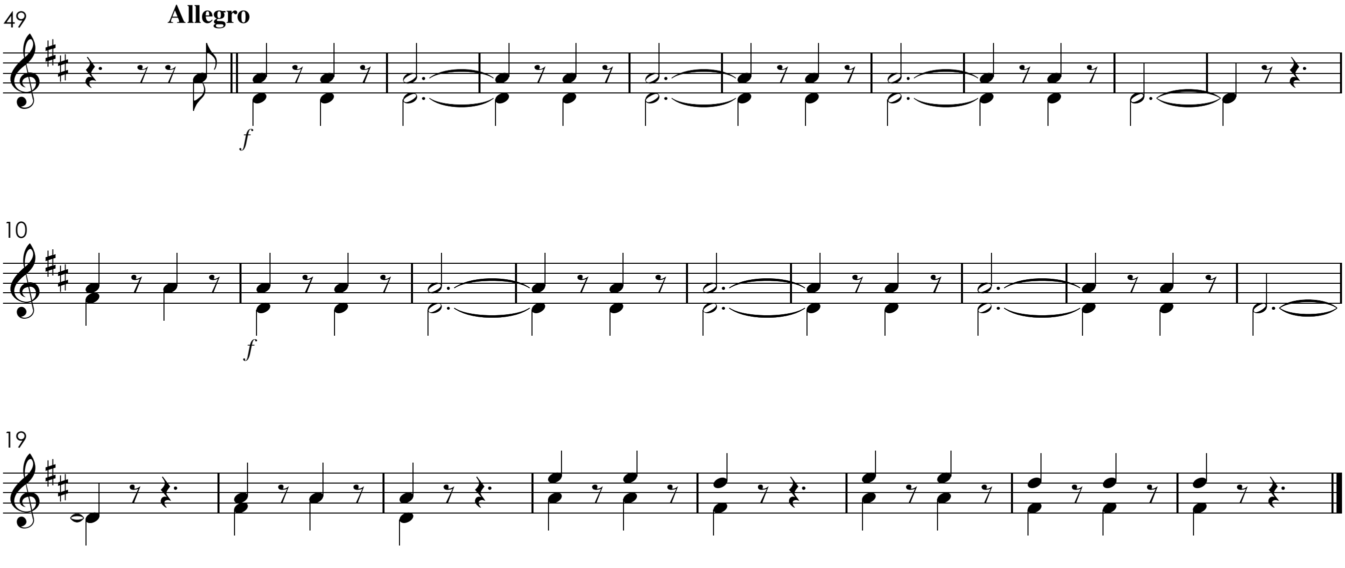


V. Qui Tollis

VI. Qui Sedes

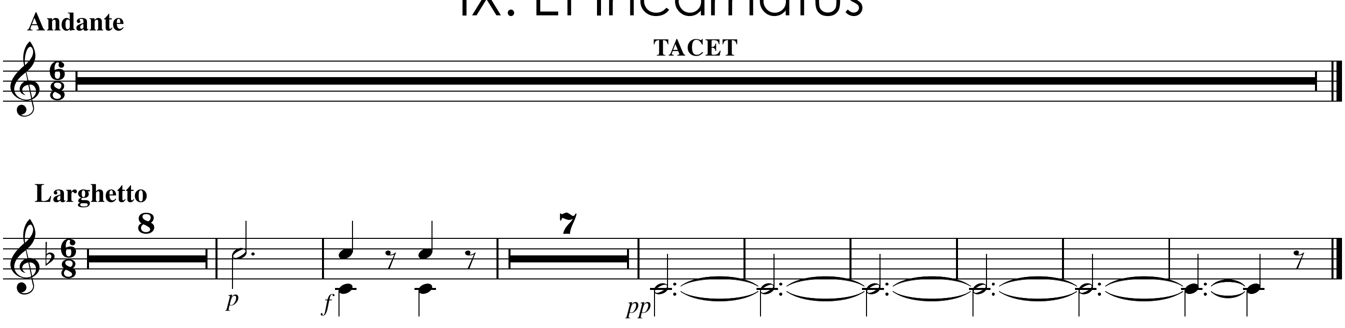
VII. Cum Sancto Spiritu



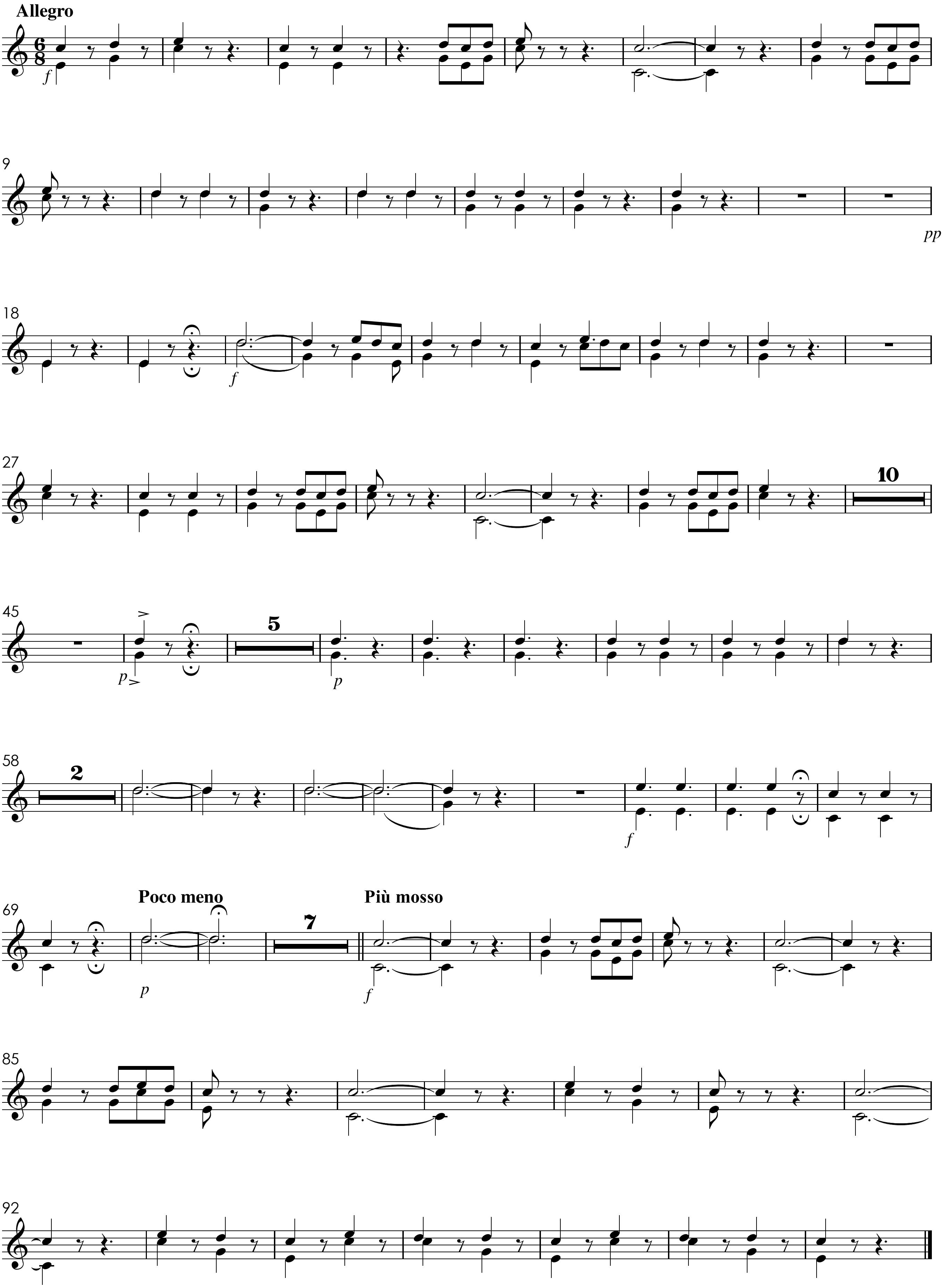


VIII. Credo

IX. Et Incarnatus

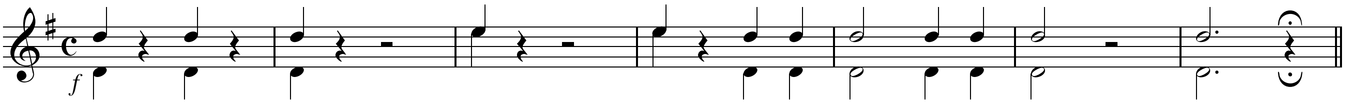


XI. Et Resurrexit



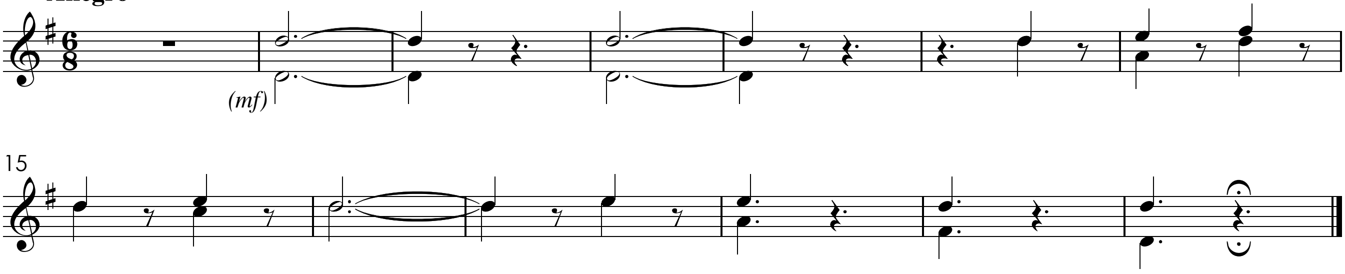
XII. Sanctus

Moderato



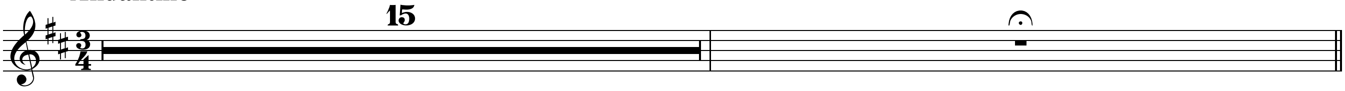
XIII. Hosanna

Allegro



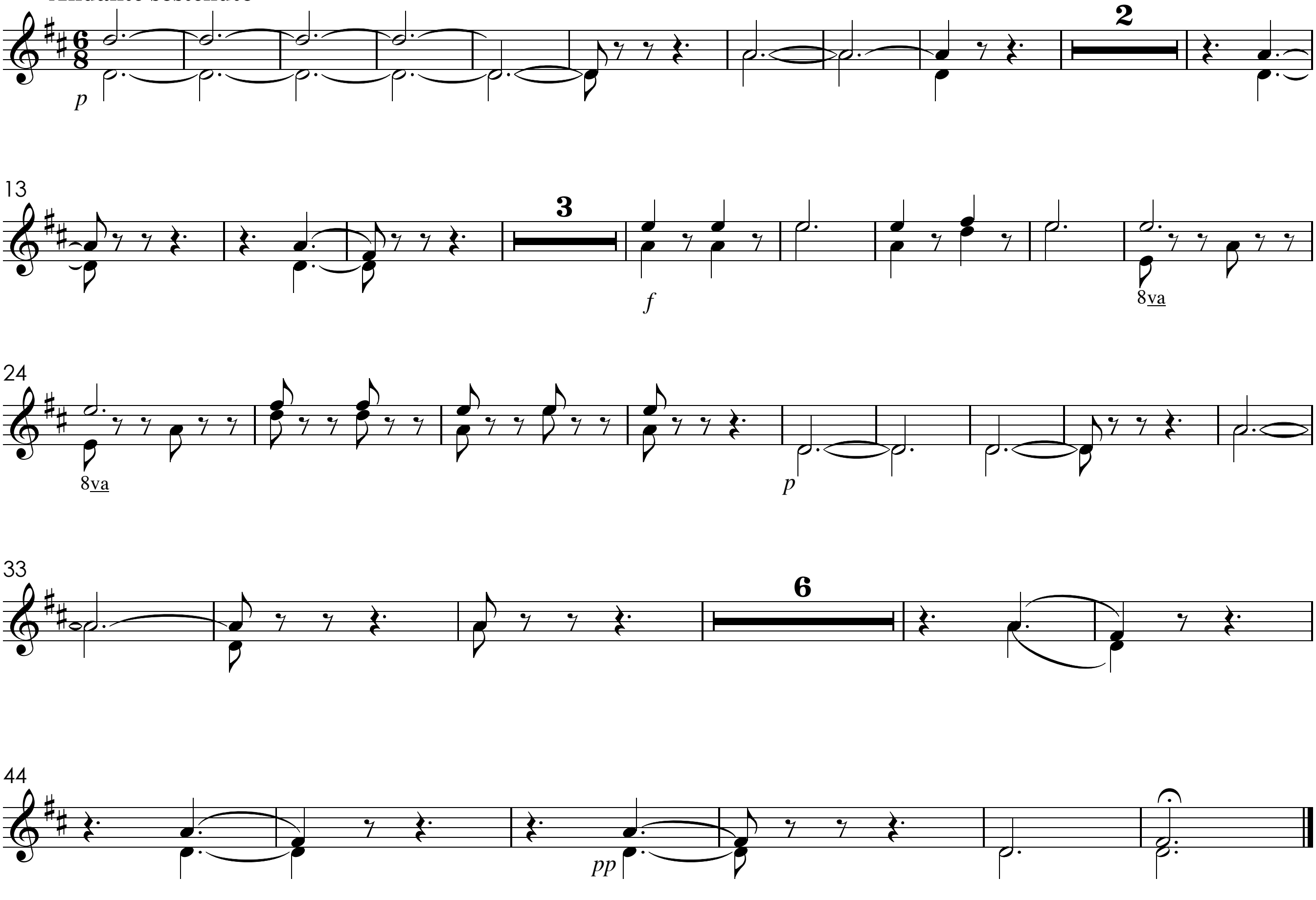
XIV. Benedictus

Andantino



XV. Agnus Dei

Andante sostenuto



Pastoril

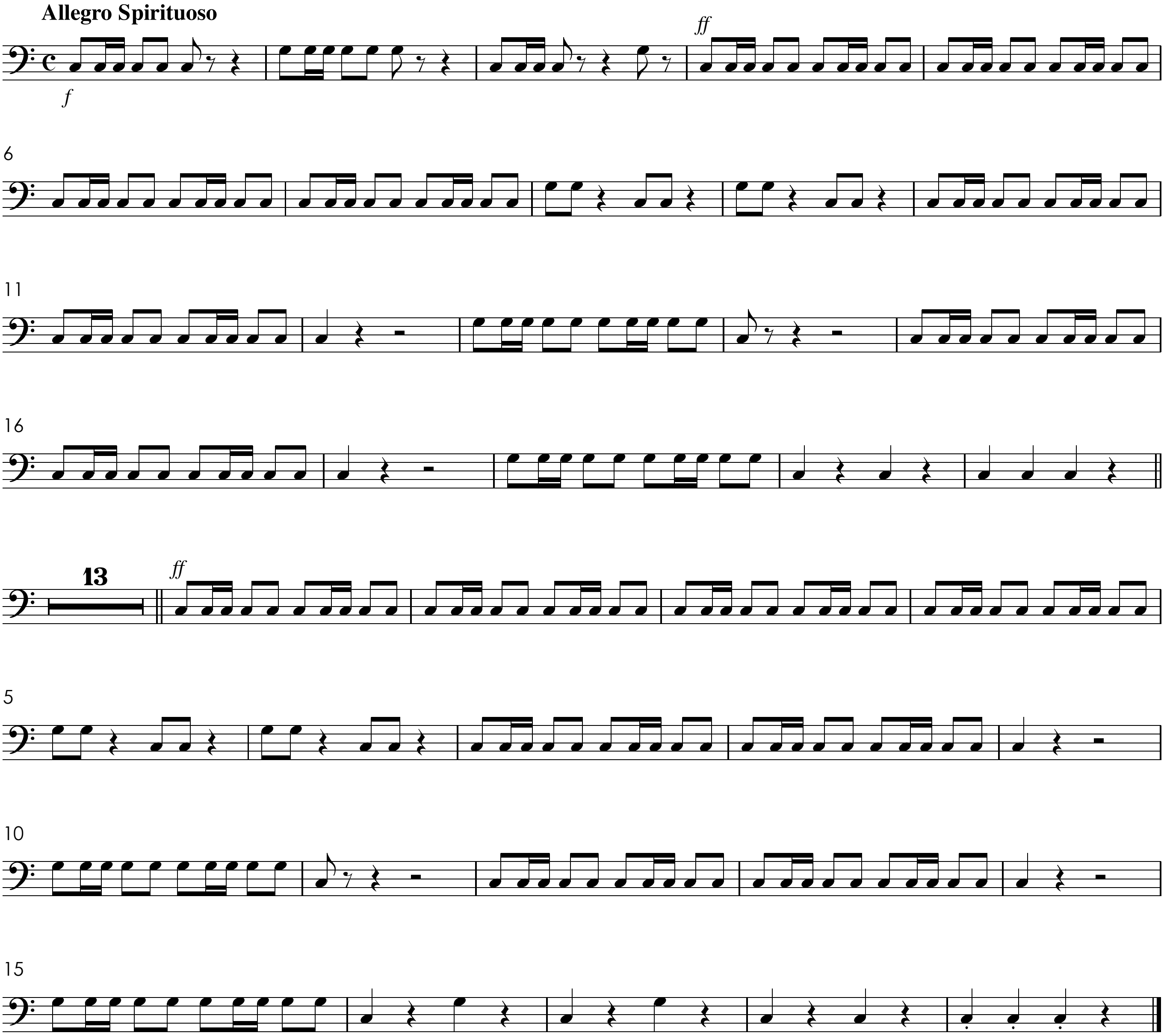
Missa para a noite de Natal
original do pe. José Maurício em 1811

Tímpanos

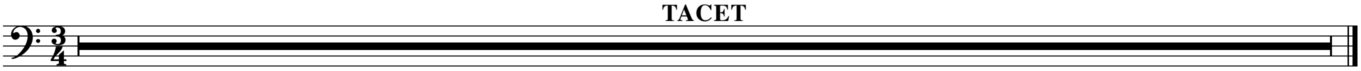
José Mauricio Nunes Garcia

I. Kyrie

II. Gloria



III. Laudamus Te

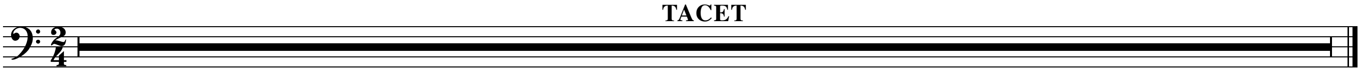


IV. Gratias Agimus Tibi

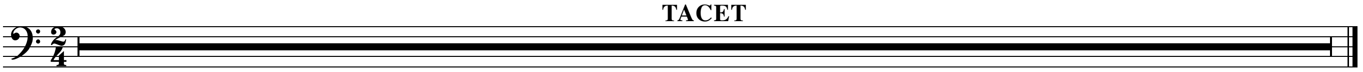
Andante sostenuto

V. Qui Tollis

Andante Sostenuto

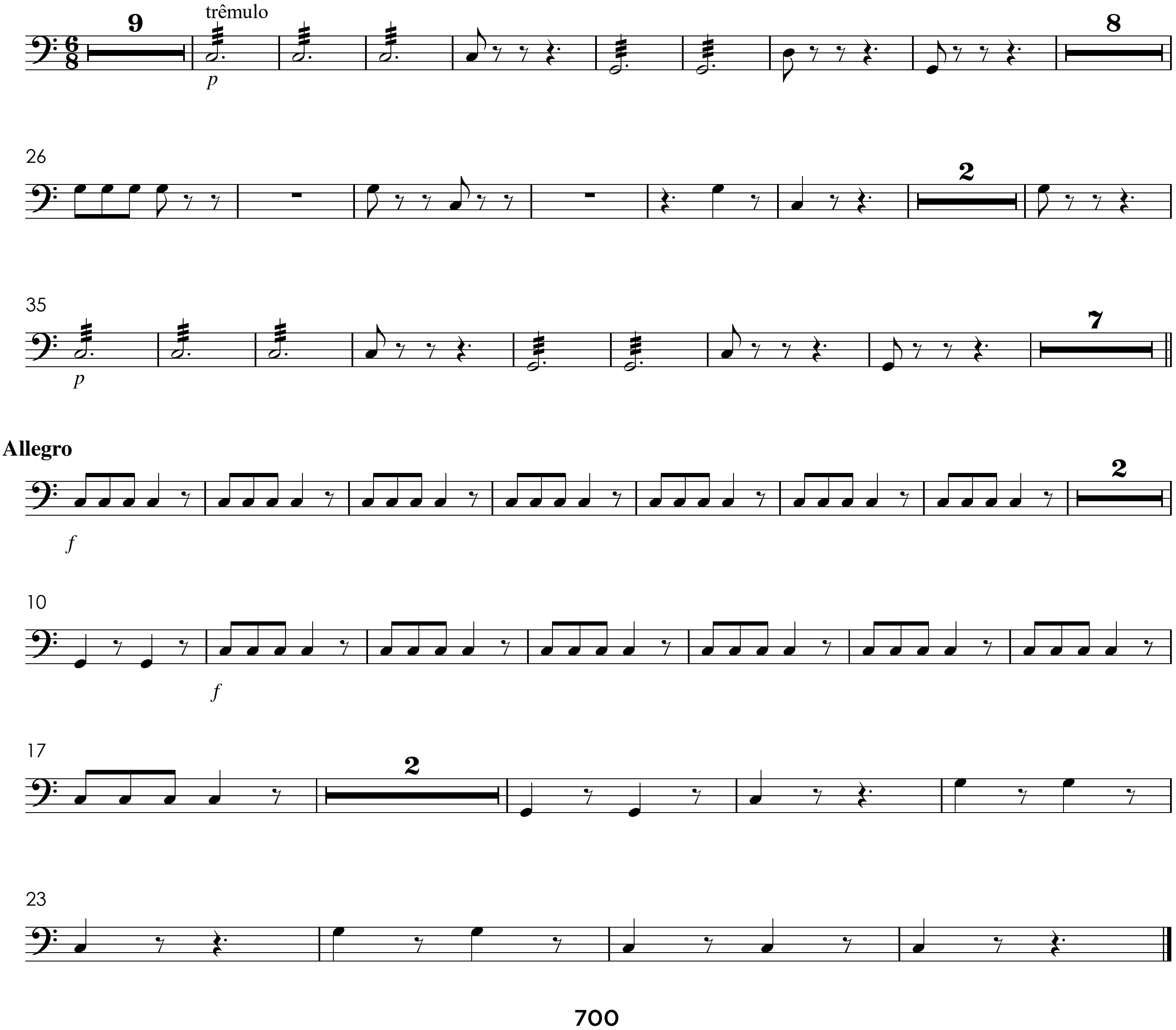


VI. Qui Sedes

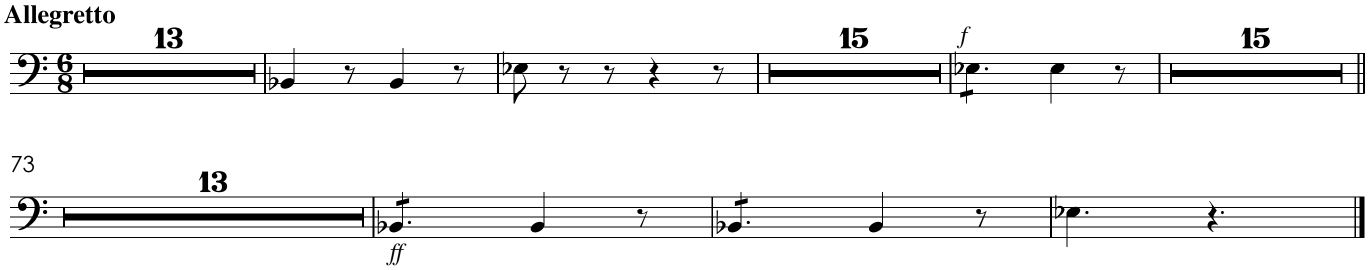


VII. Cum Sancto Spiritu

Andante sostenuto

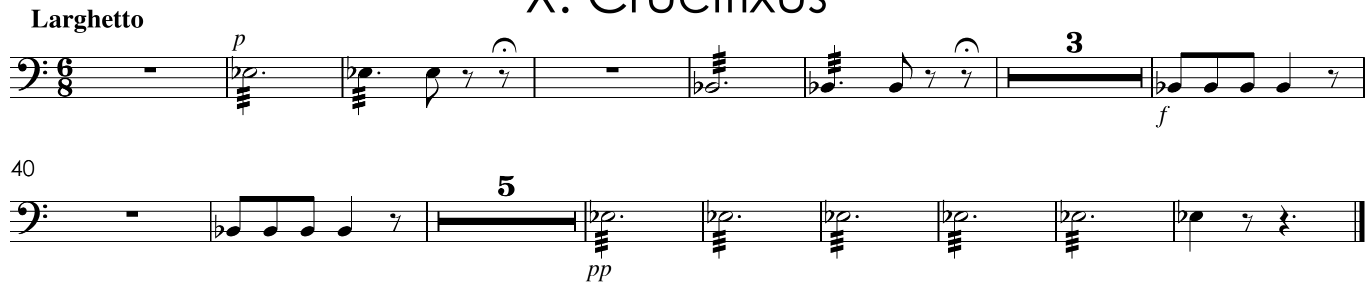


VIII. Credo

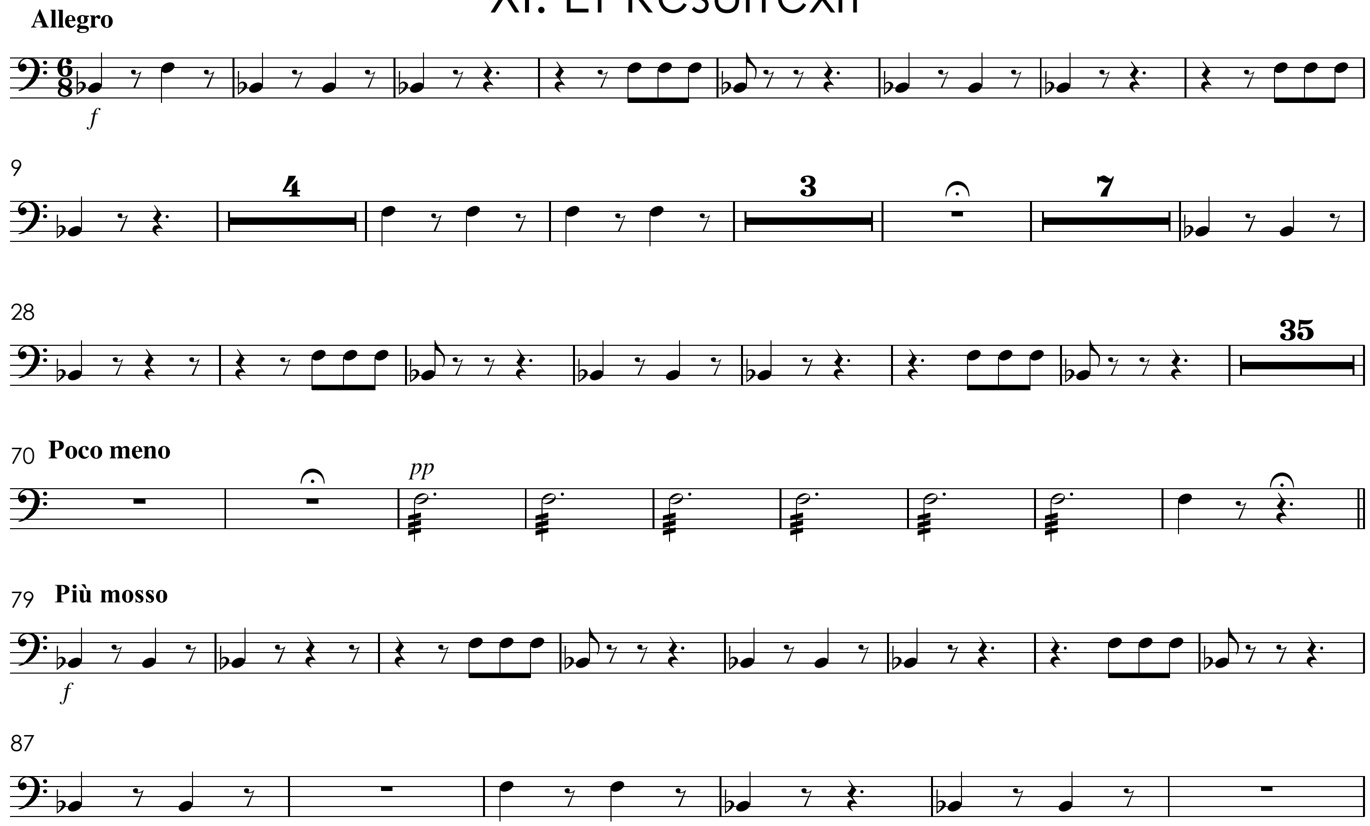


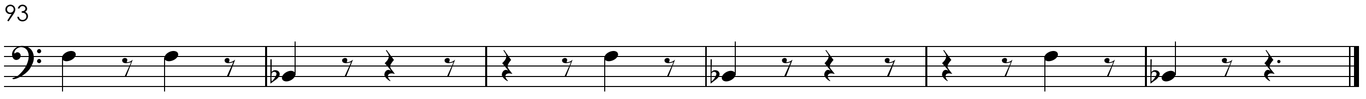
IX. Et Incarnatus

X. Crucifixus

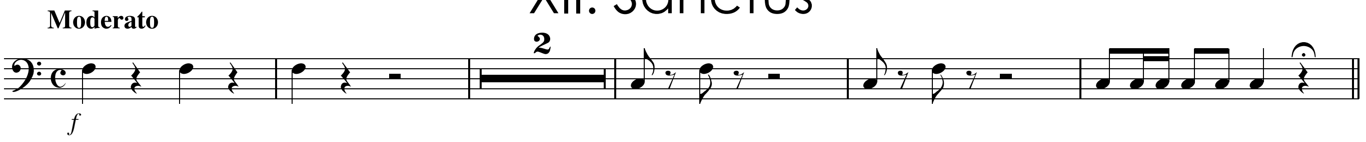


XI. Et Resurrexit

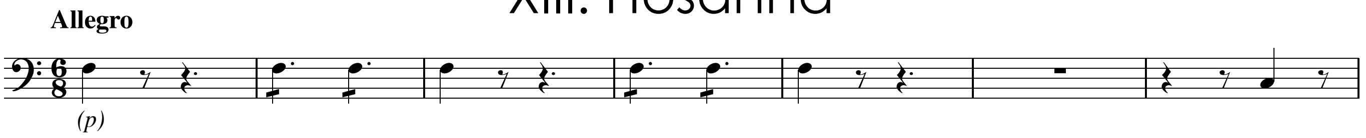


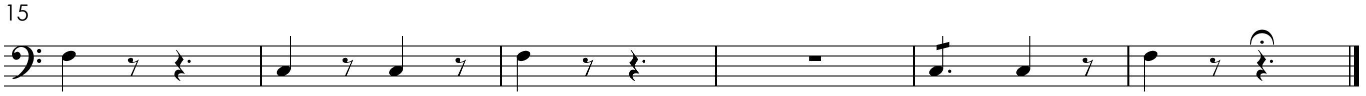


XII. Sanctus

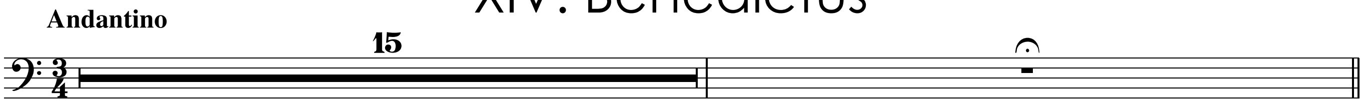


XIII. Hosanna

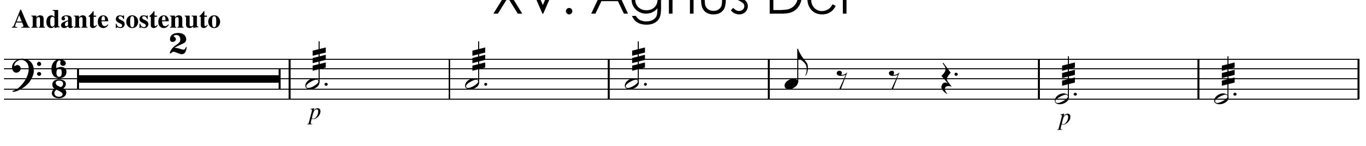


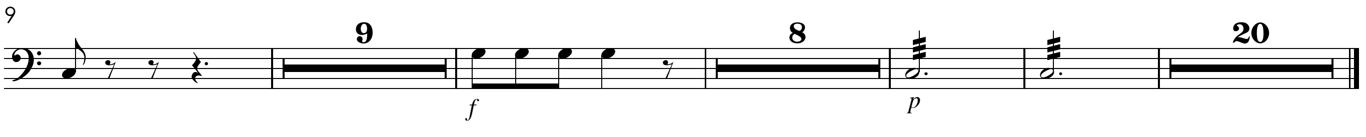


XIV. Benedictus



XV. Agnus Dei





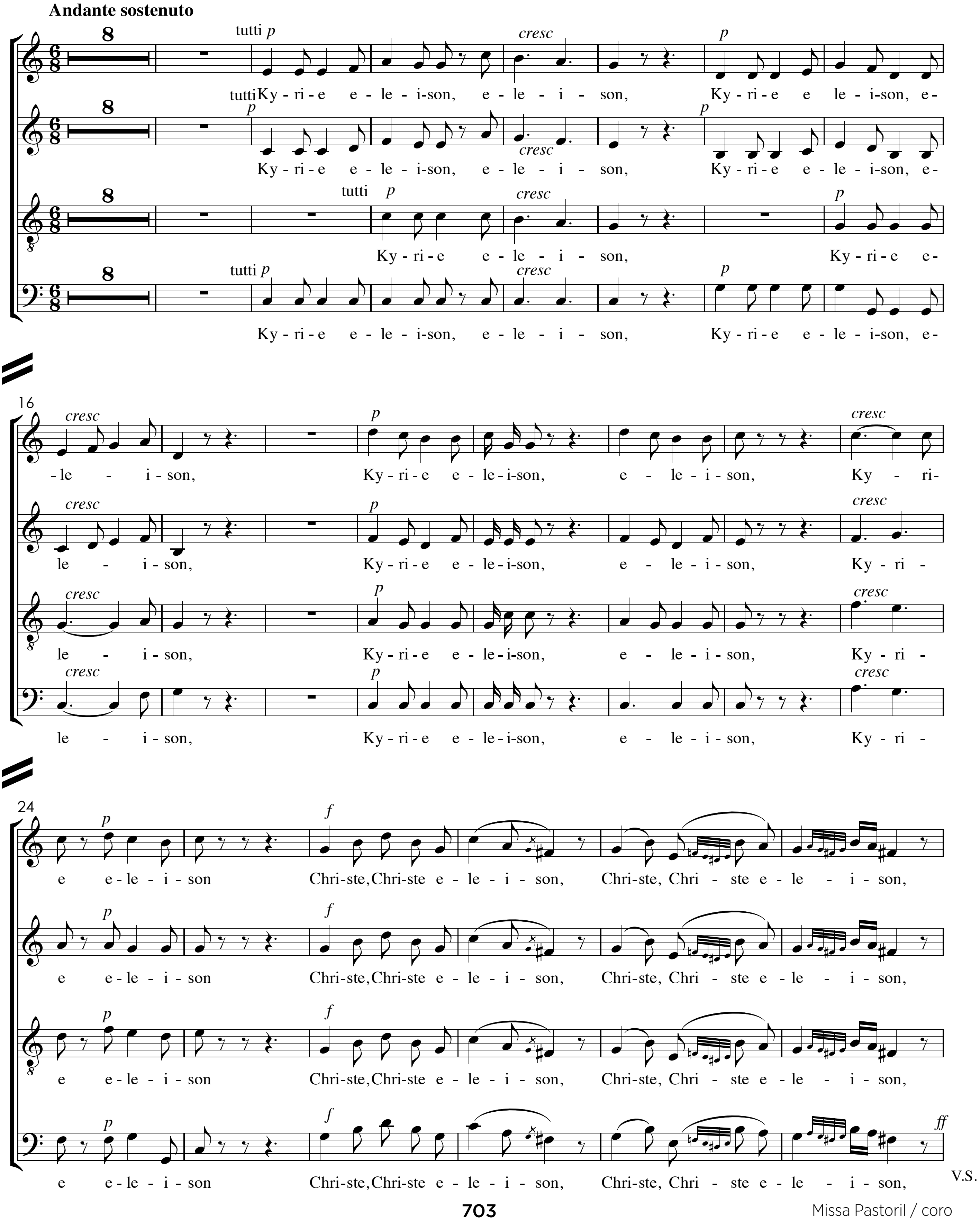
Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

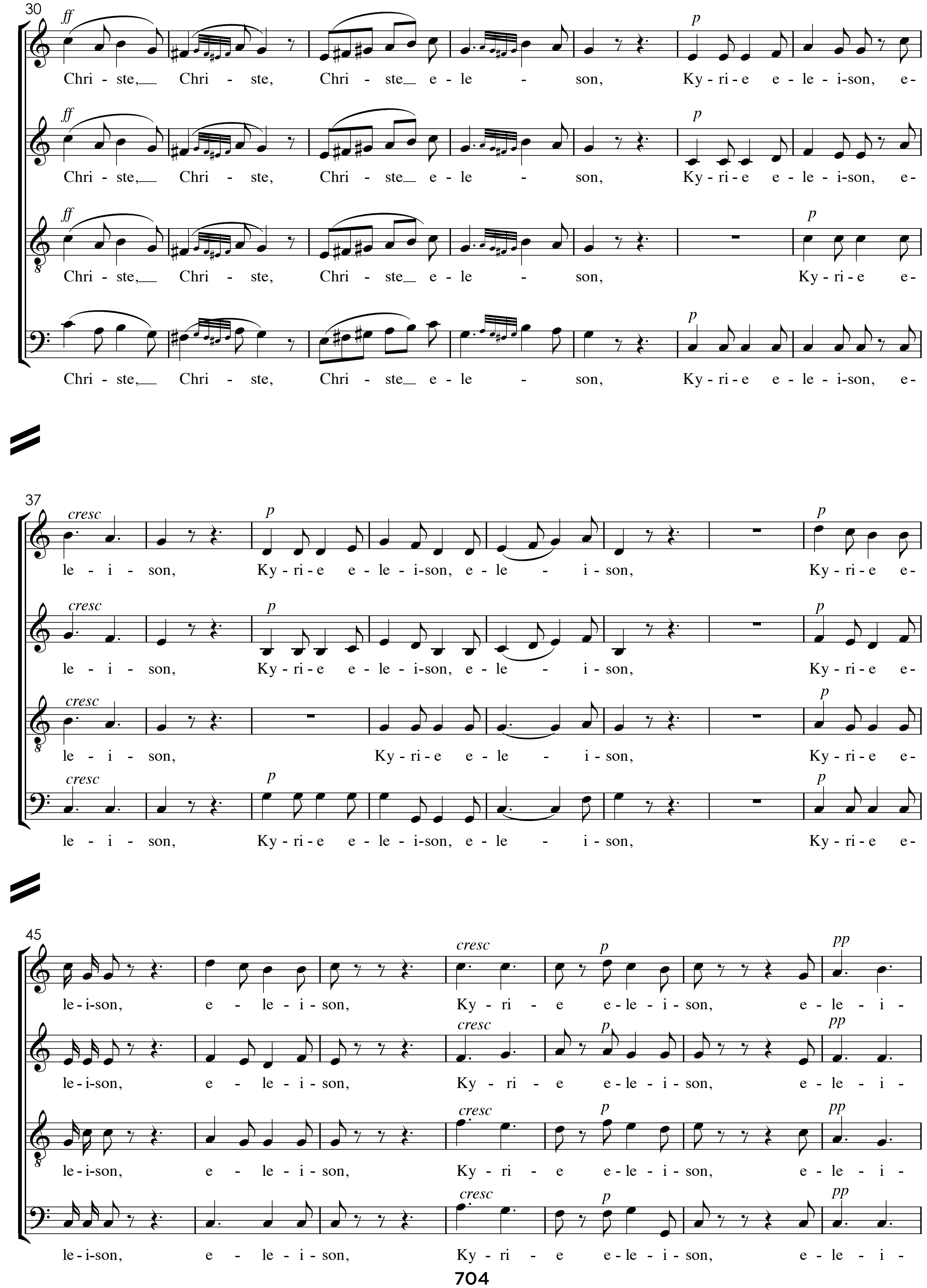
Coro

José Mauricio Nunes Garcia

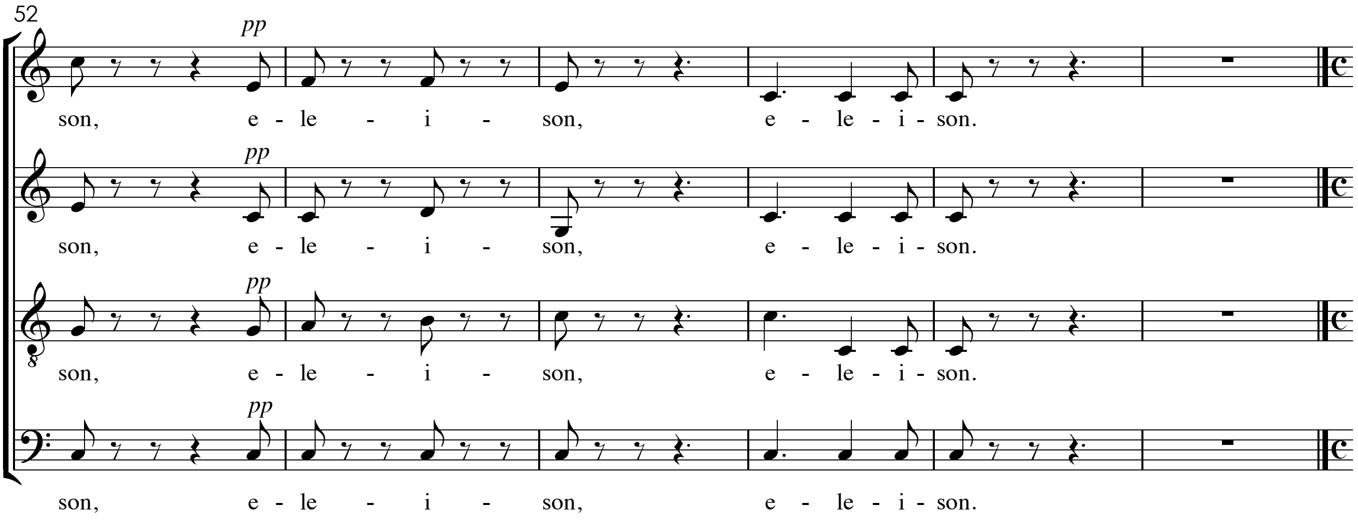
I. Kyrie



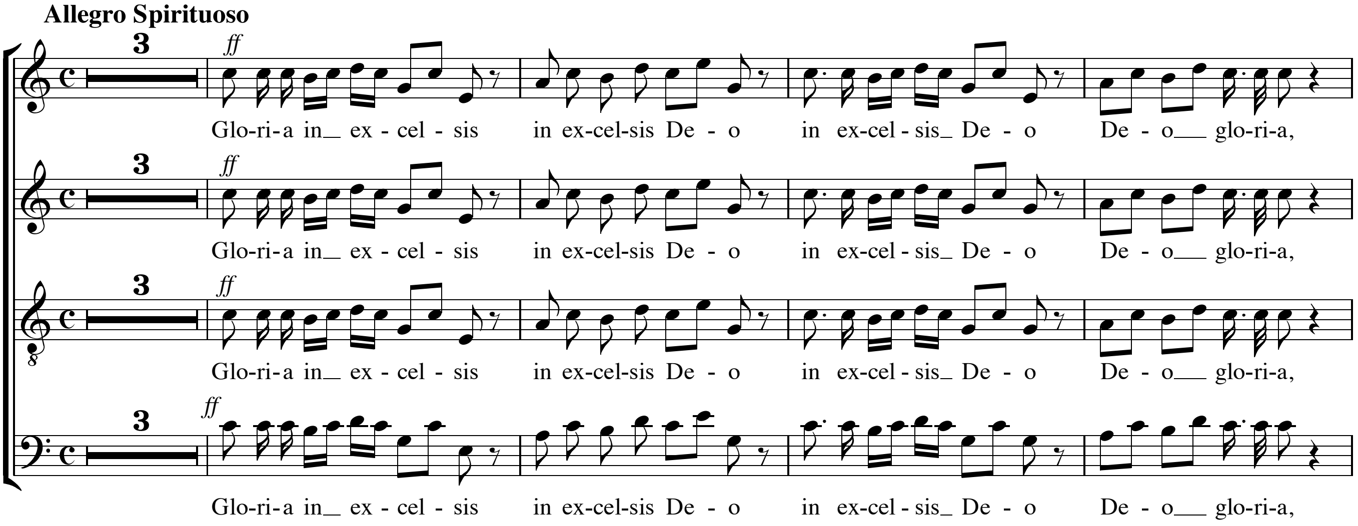
Missa Pastoril - José Mauricio Nunes Garcia - Coro

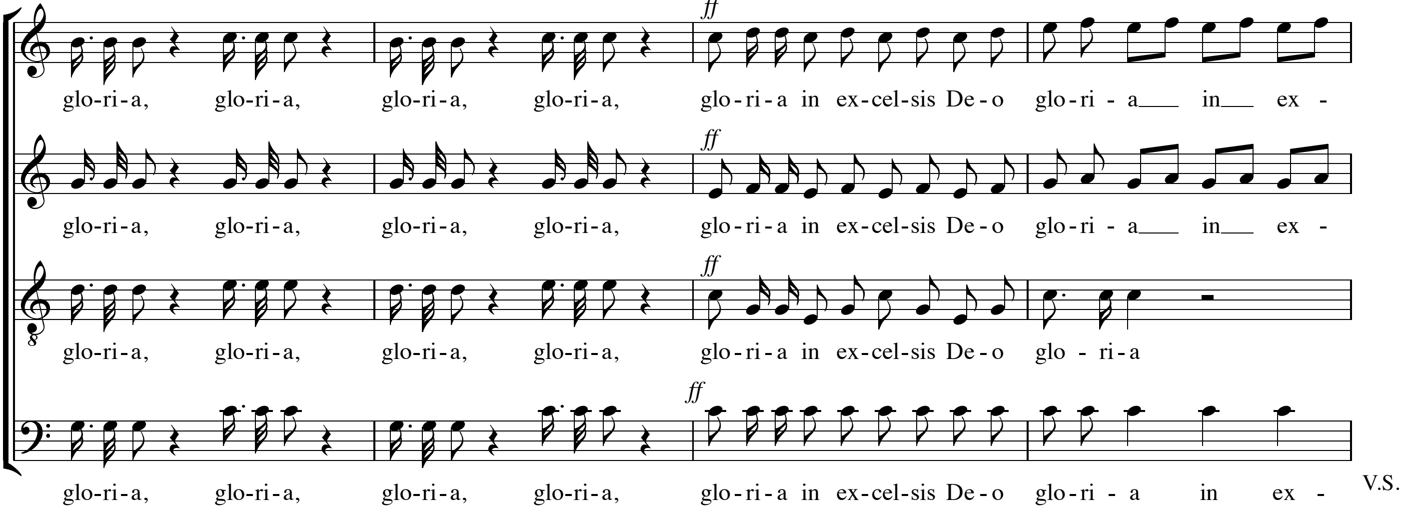


Missa Pastoril - José Mauricio Nunes Garcia - Coro

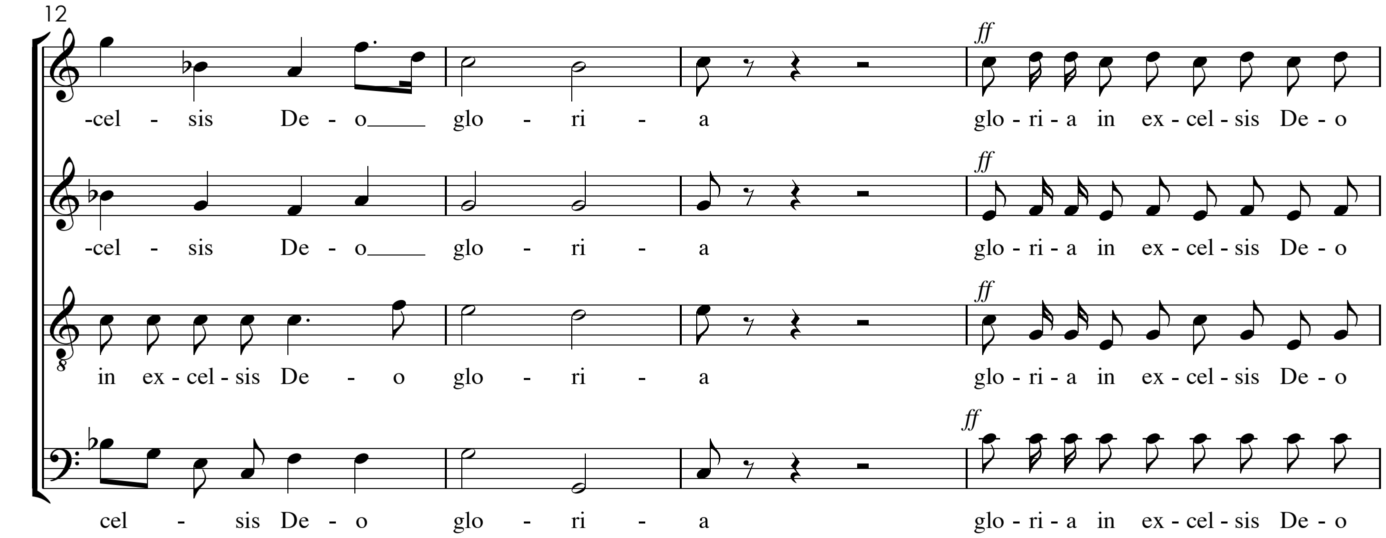


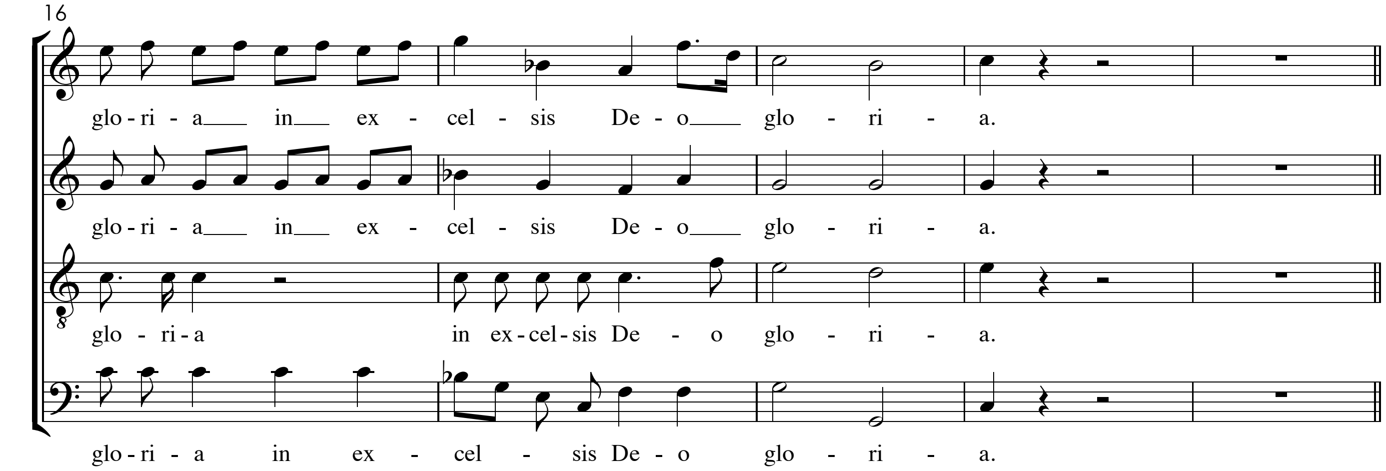
II. Gloria

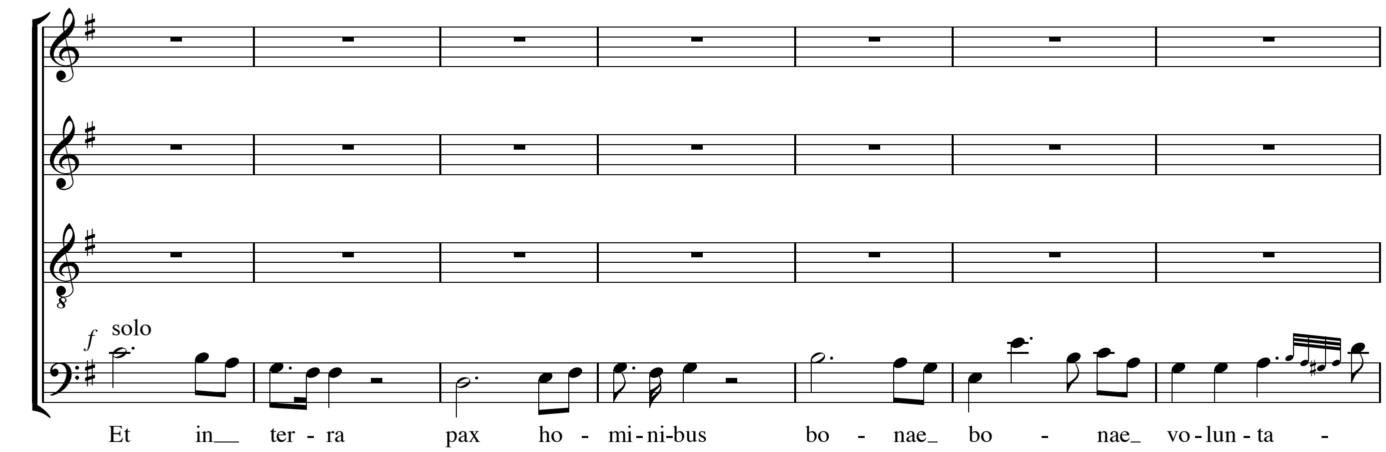




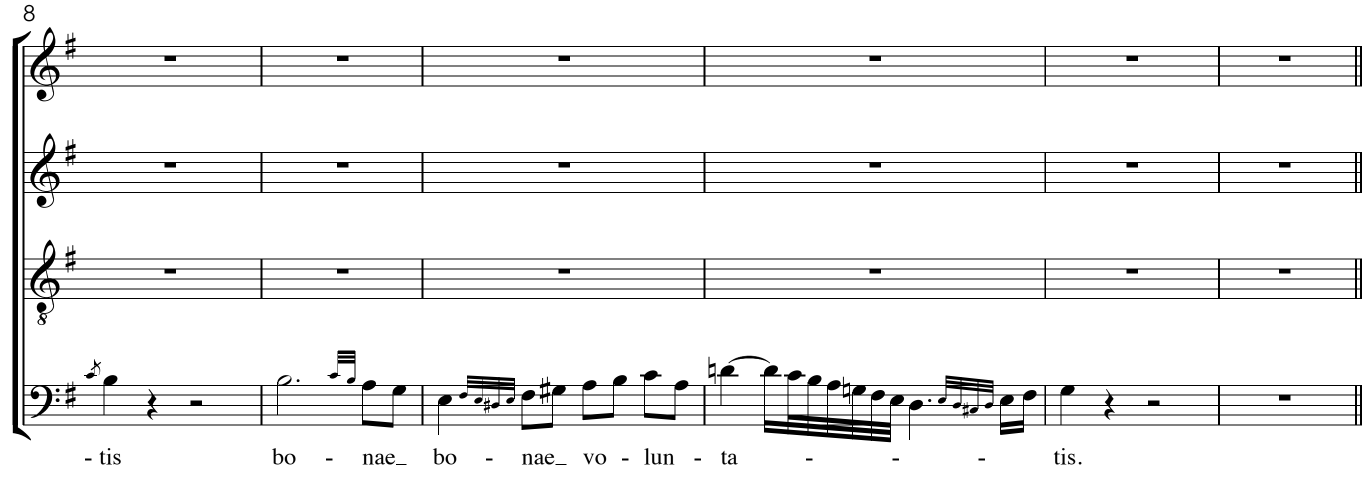
Missa Pastoril - José Mauricio Nunes Garcia - Coro

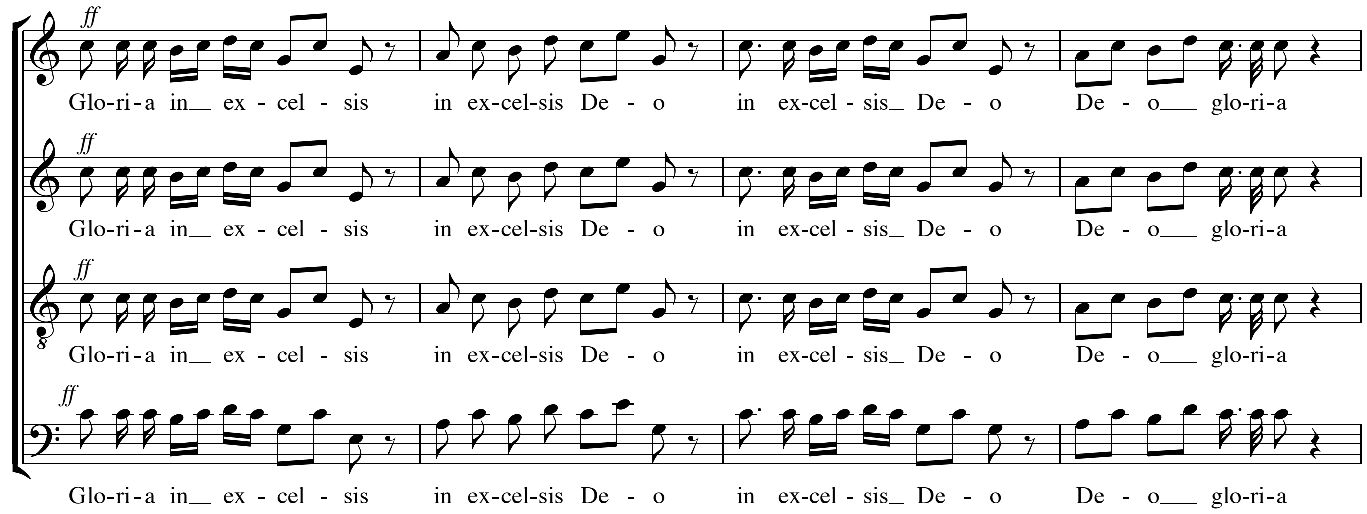


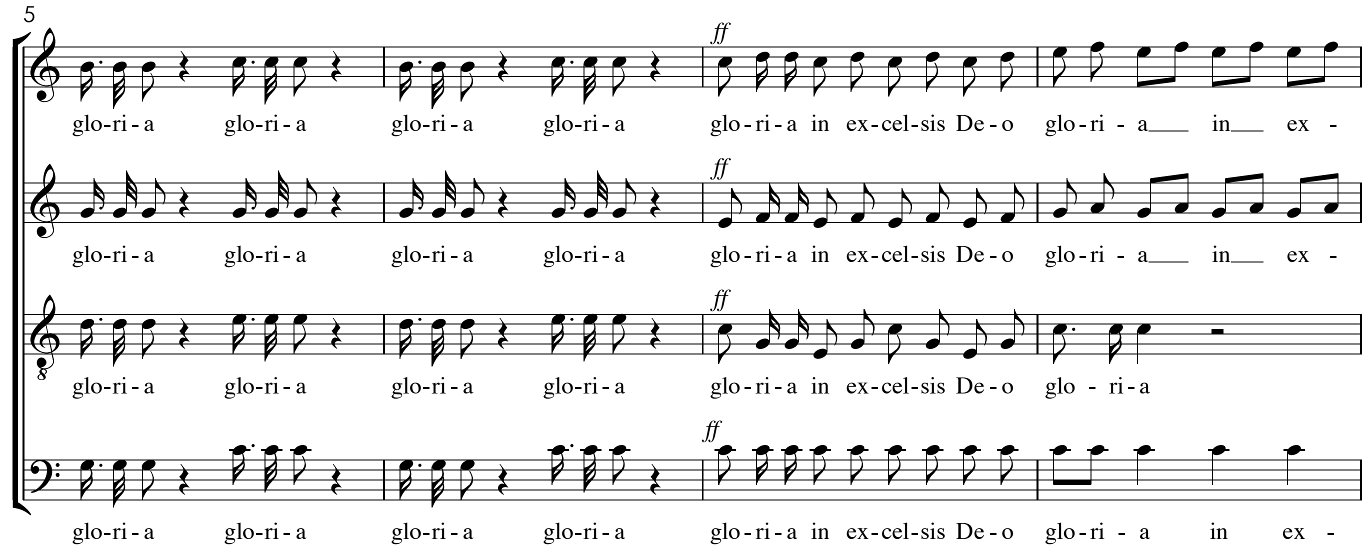




Missa Pastoril - José Mauricio Nunes Garcia - Coro

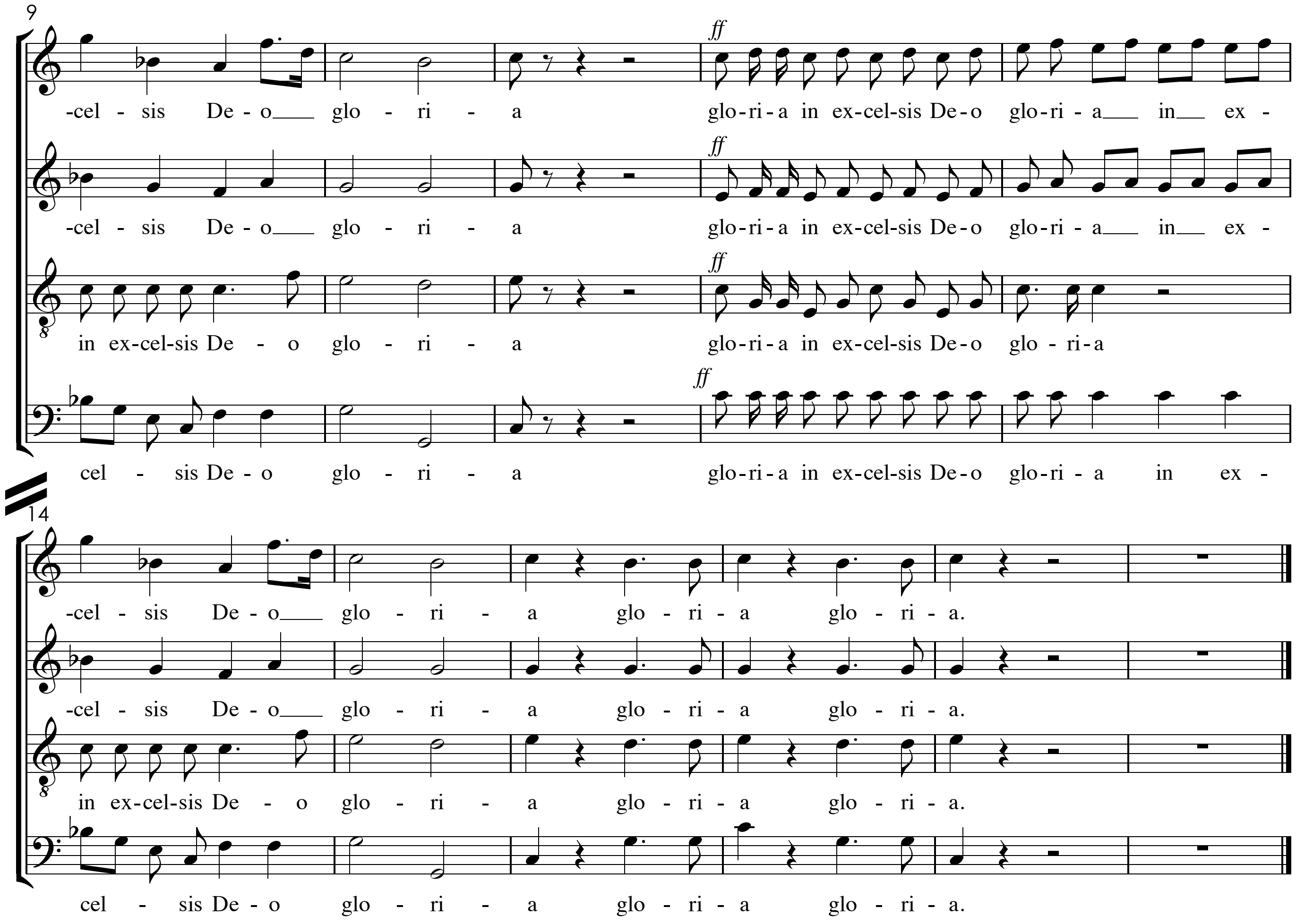




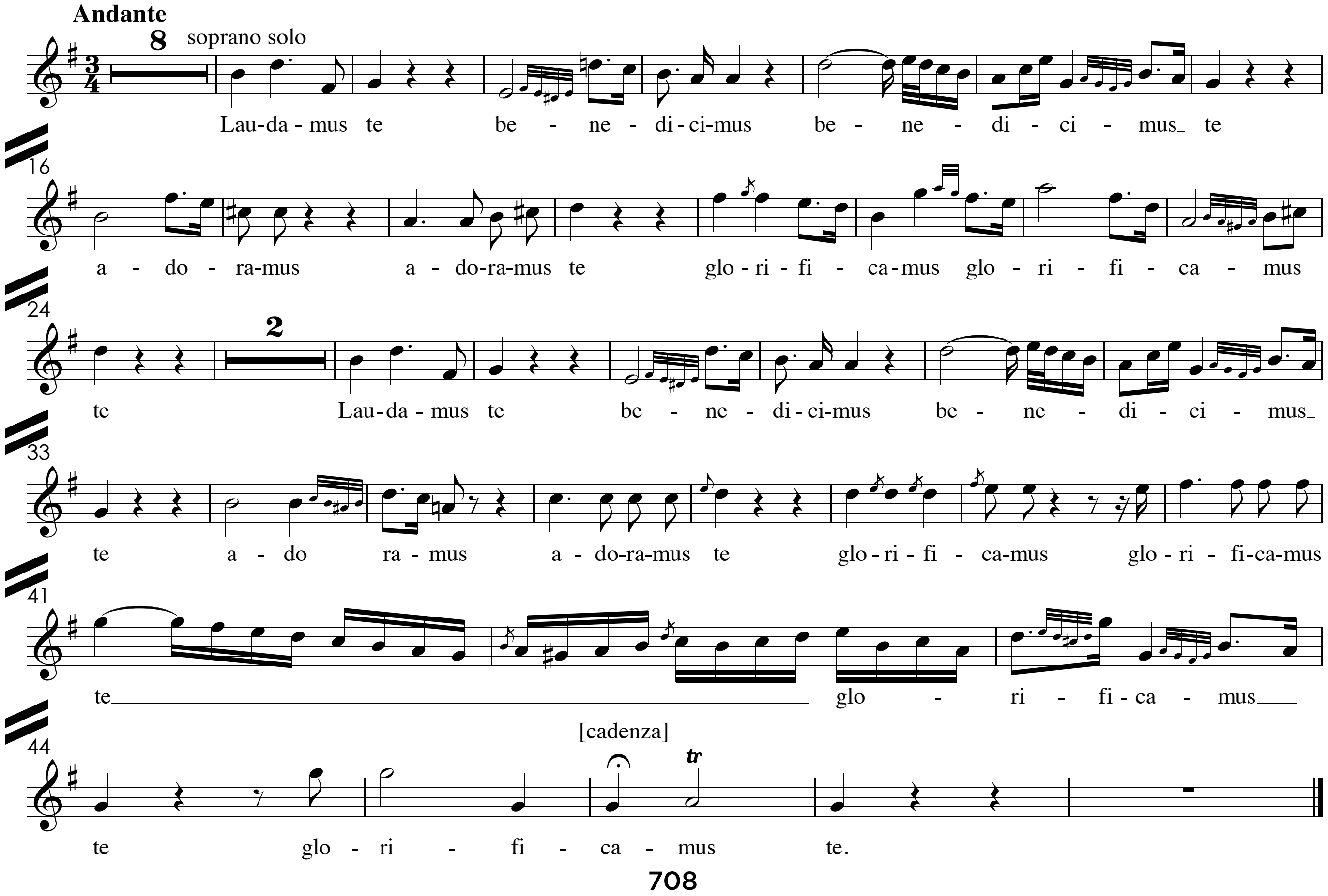


V.S.

Missa Pastoril - José Mauricio Nunes Garcia - Coro

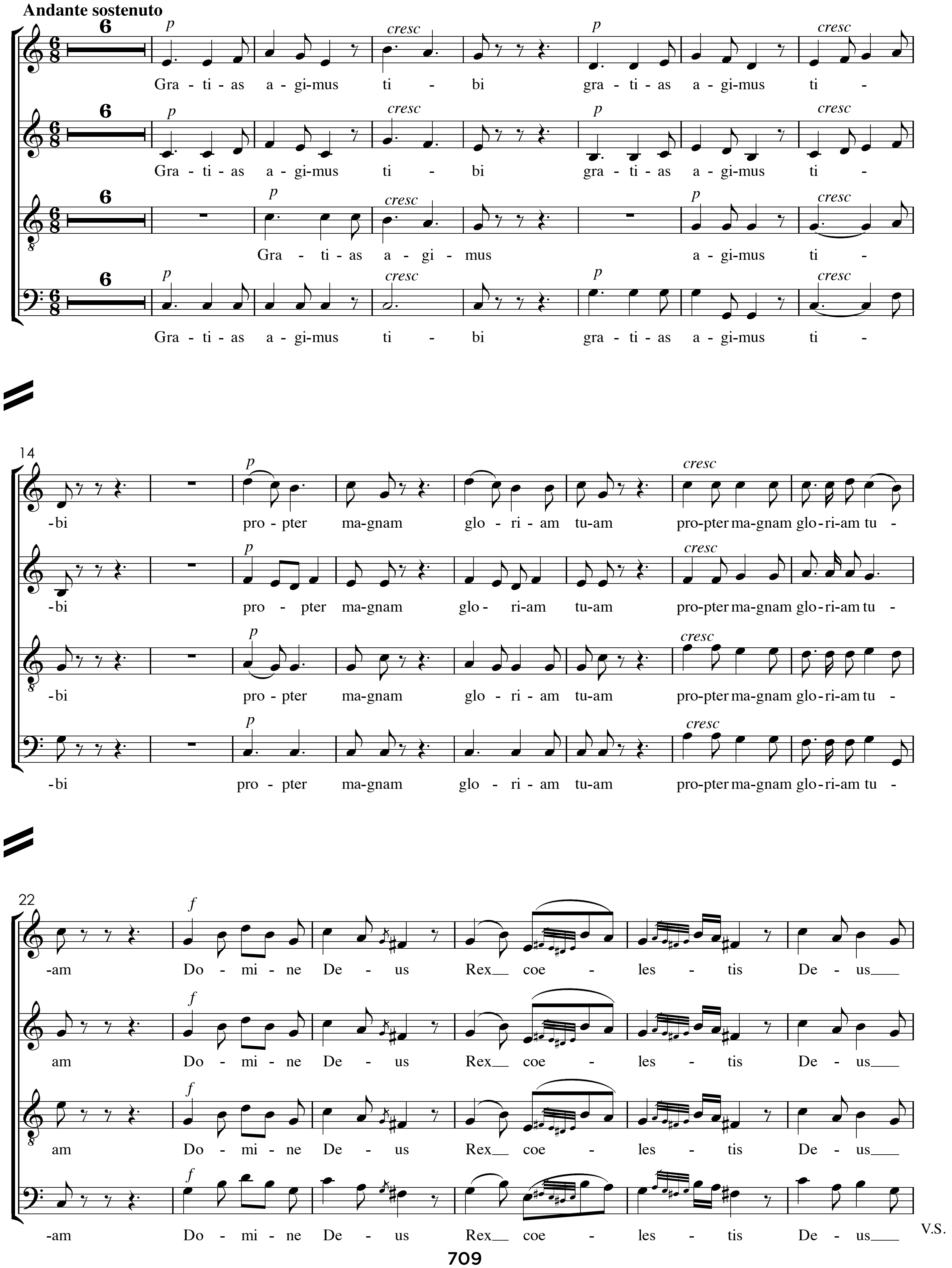


III. Laudamus Te

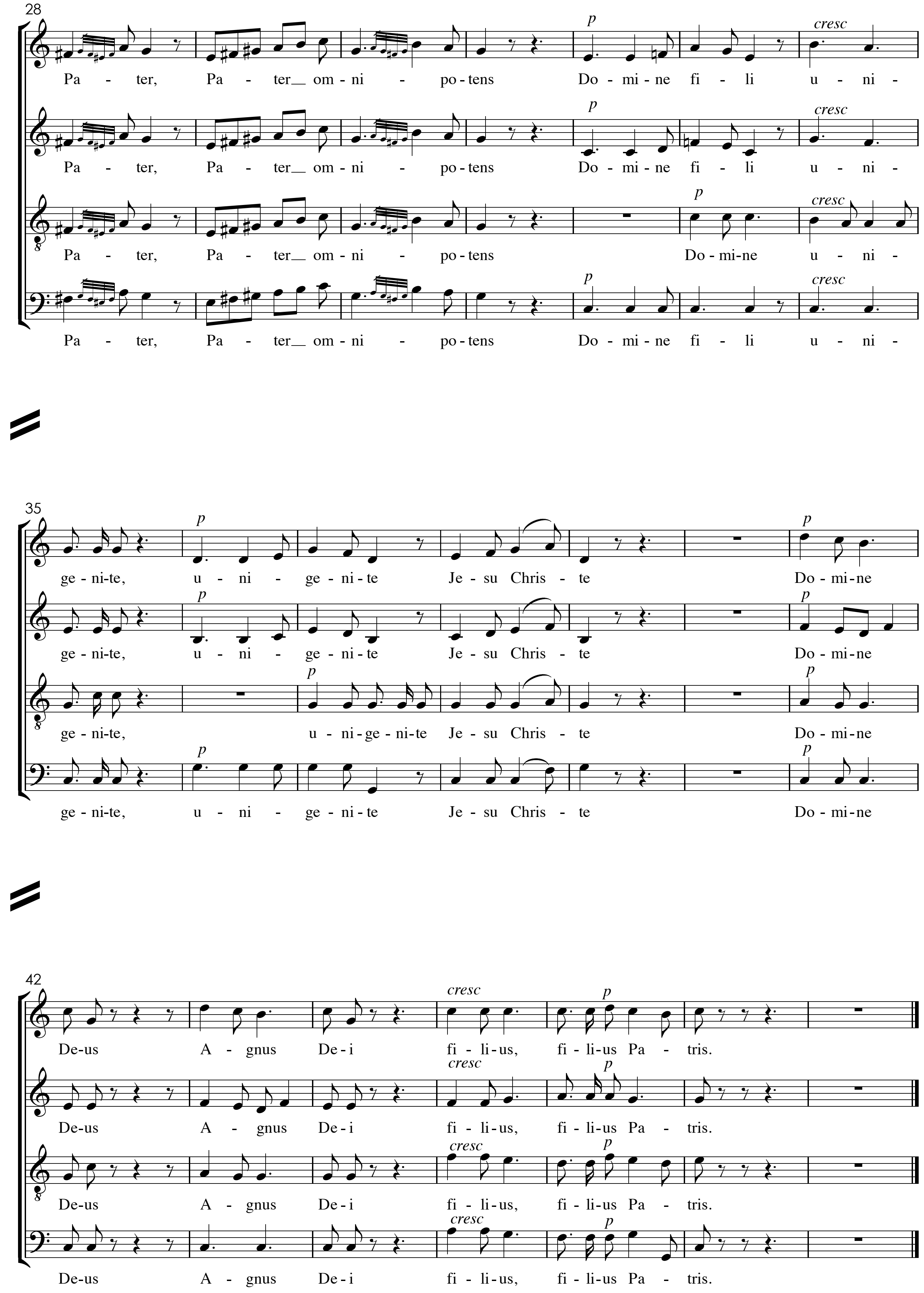


Missa Pastoril - José Mauricio Nunes Garcia - Coro

IV. Gratias Agimus Tibi

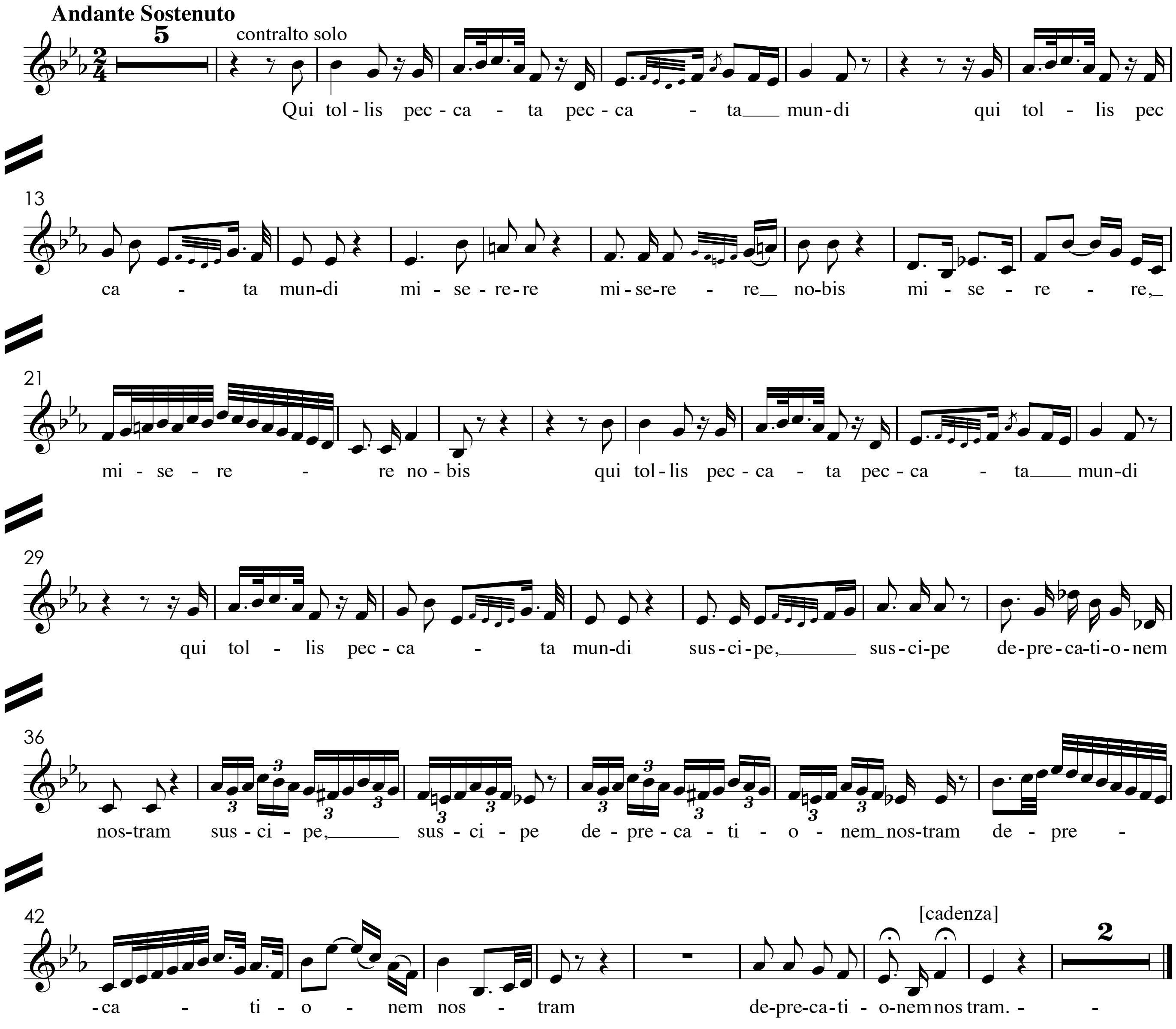


Missa Pastoril - José Mauricio Nunes Garcia - Coro

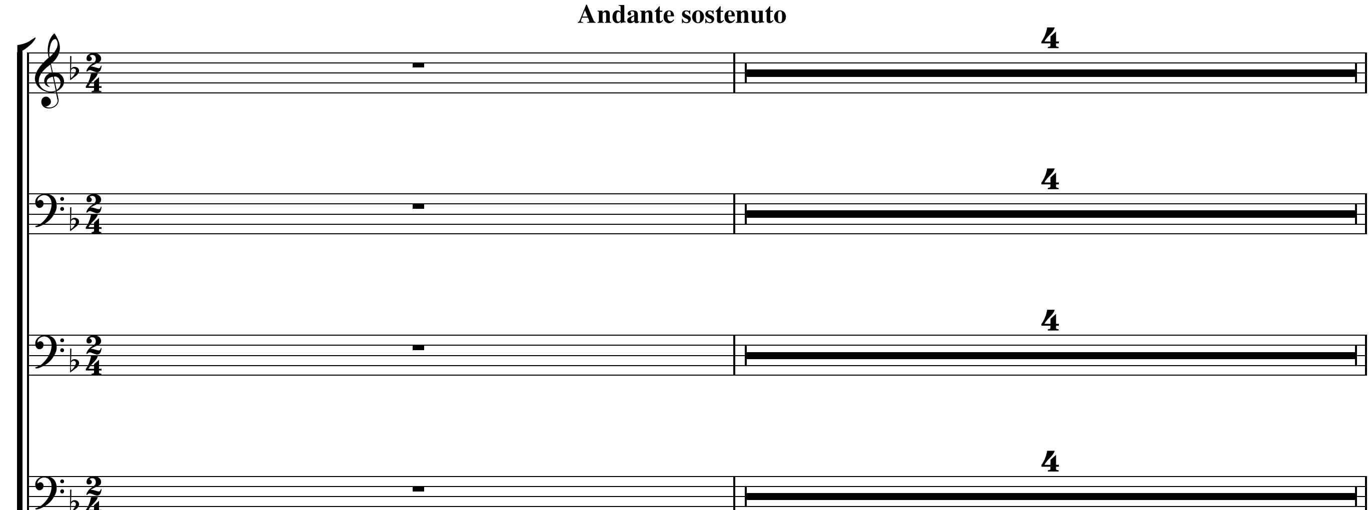


Missa Pastoril - José Mauricio Nunes Garcia - Coro

V. Qui Tollis



VI. Qui Sedes



Missa Pastoril - José Mauricio Nunes Garcia - Coro

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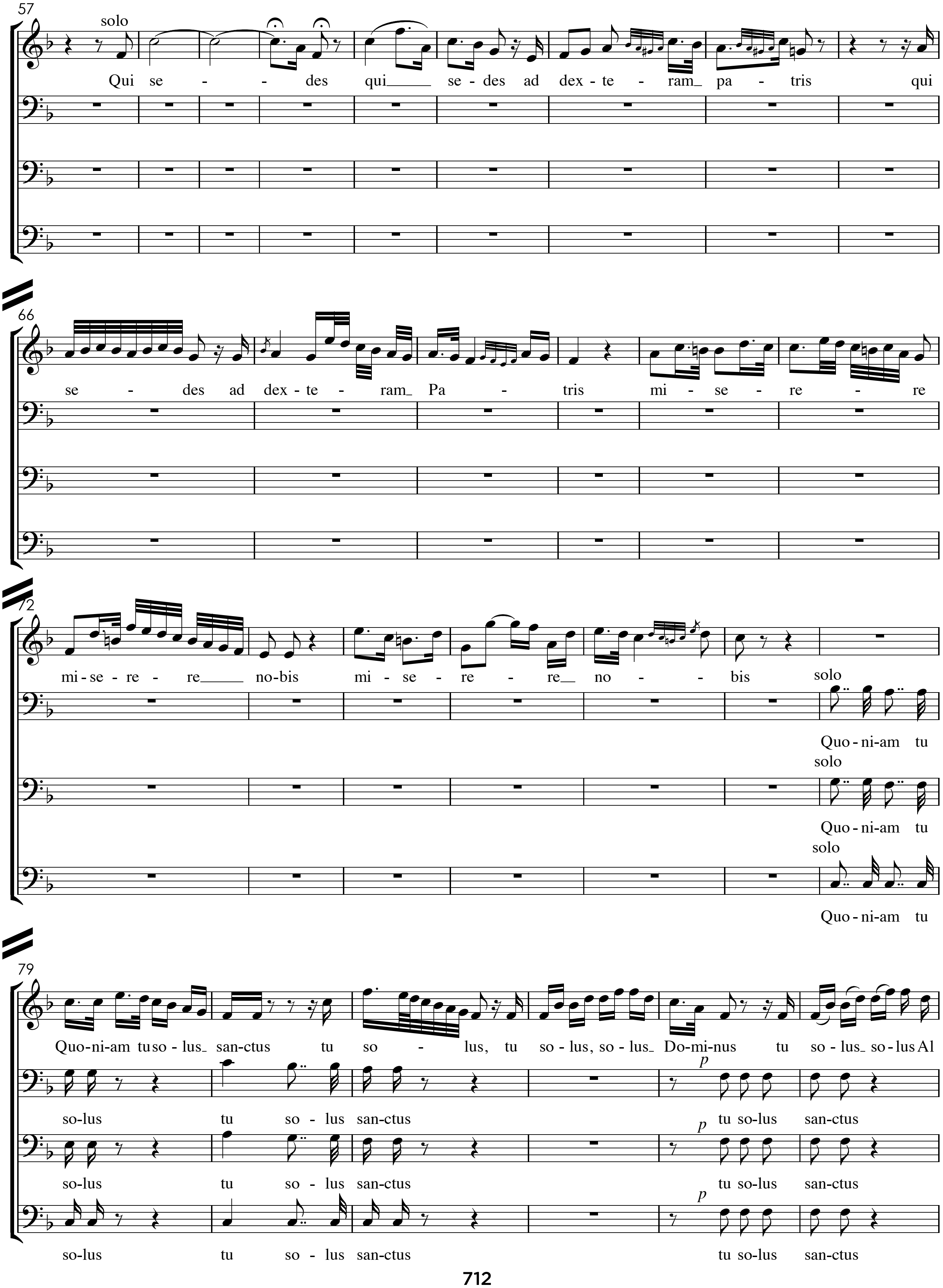
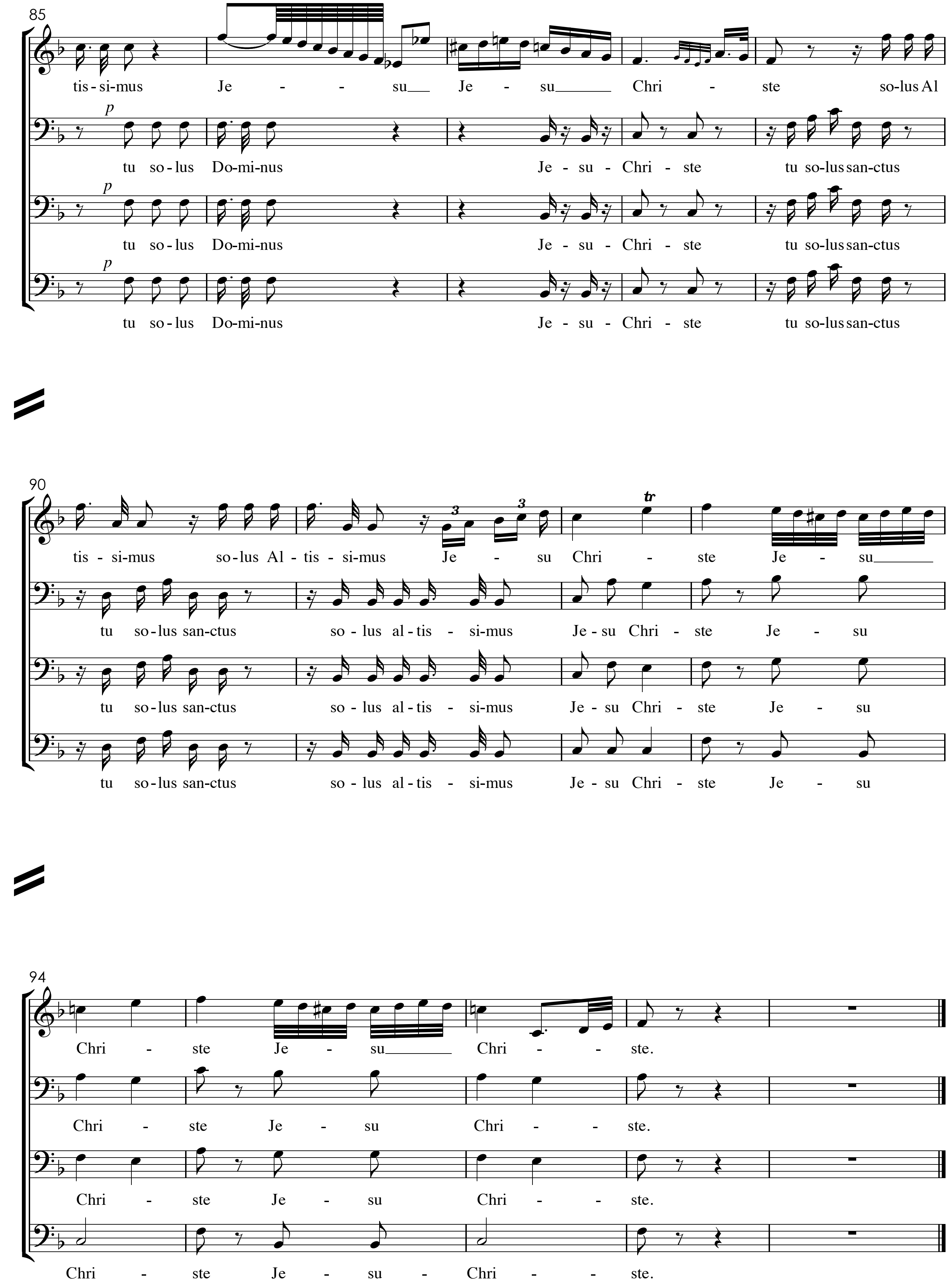
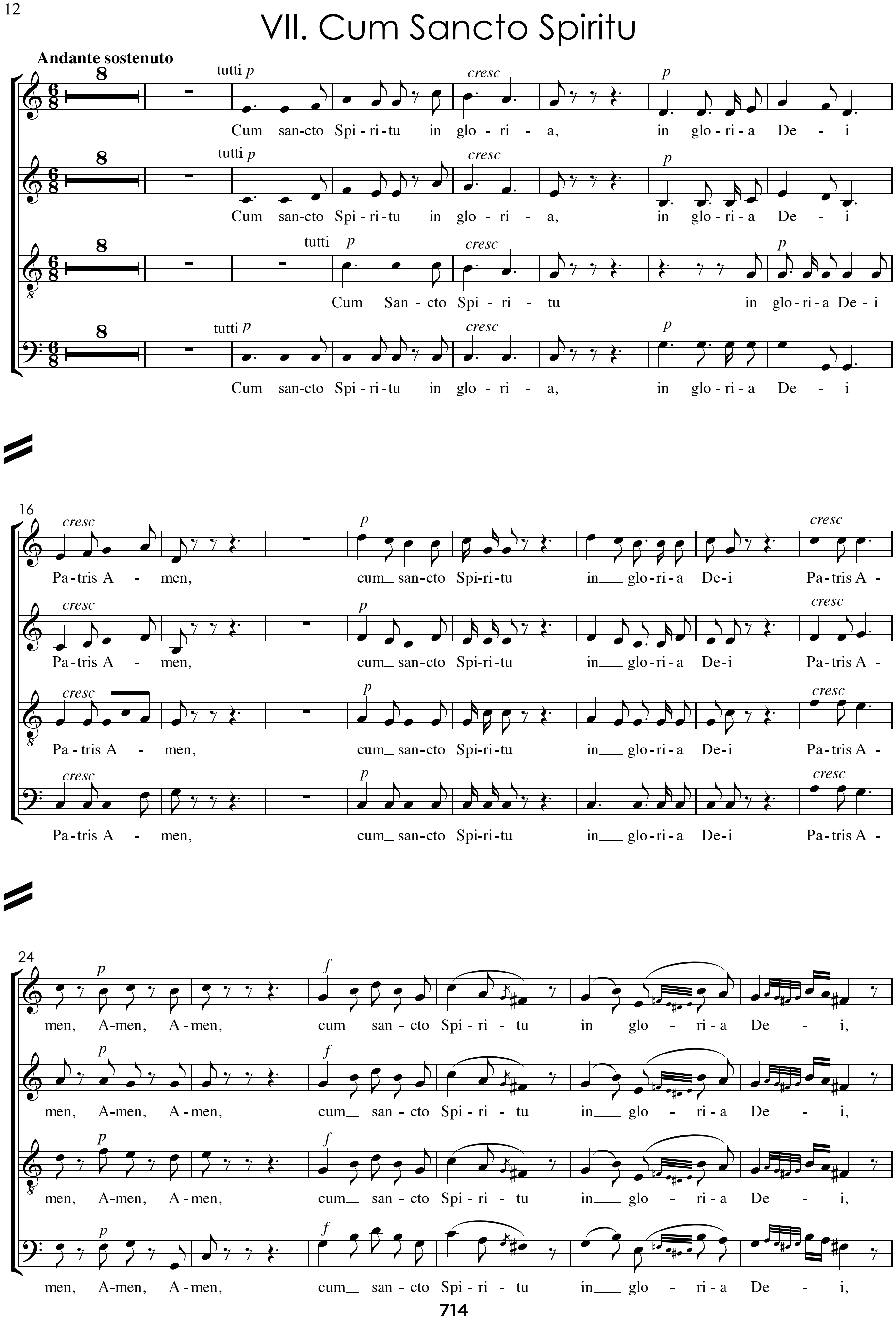


Missa Pastoril - José Mauricio Nunes Garcia - Coro



Missa Pastoril - José Mauricio Nunes Garcia - Coro

VII. Cum Sancto Spiritu



Missa Pastoril - José Mauricio Nunes Garcia - Coro

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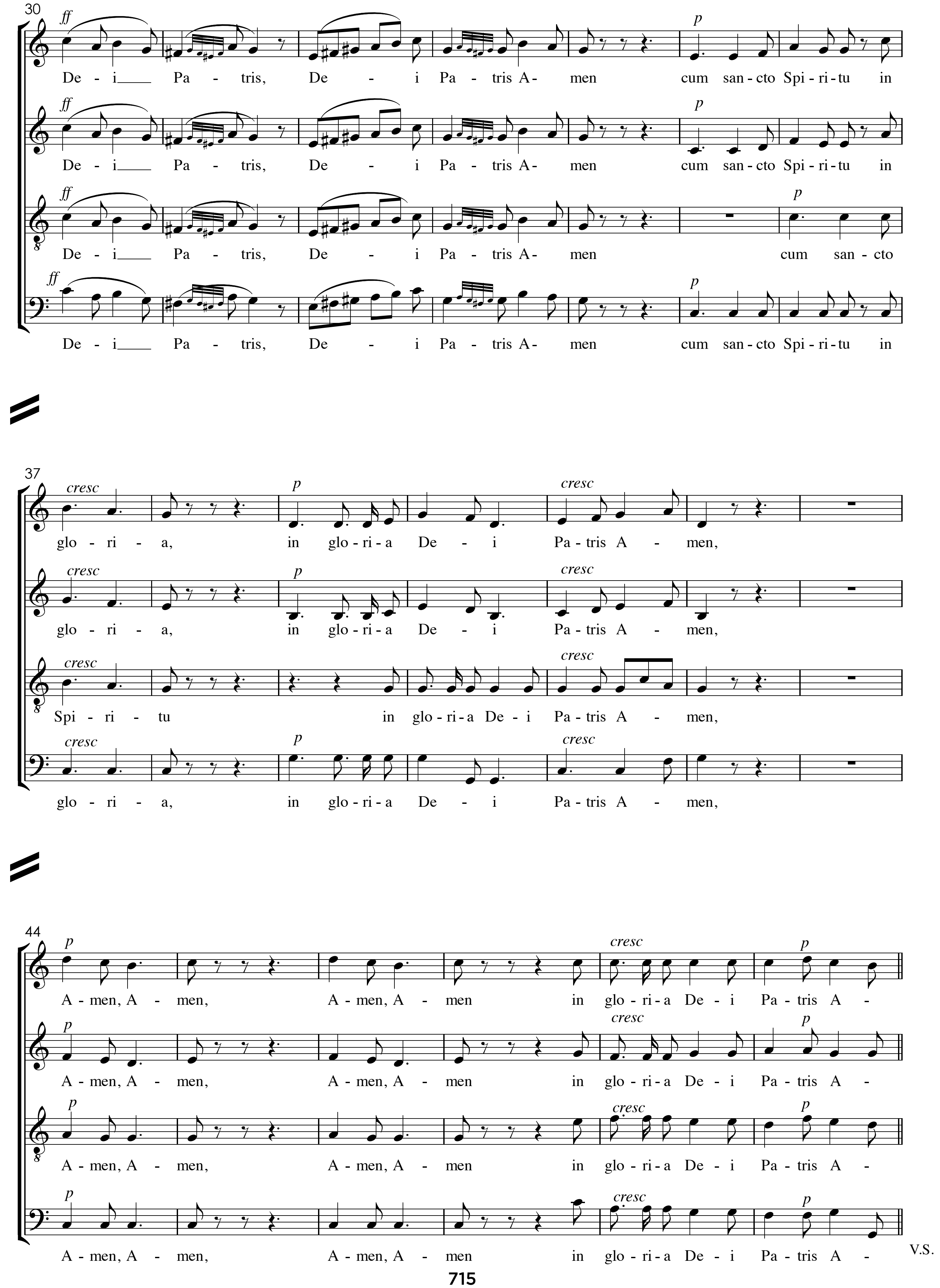
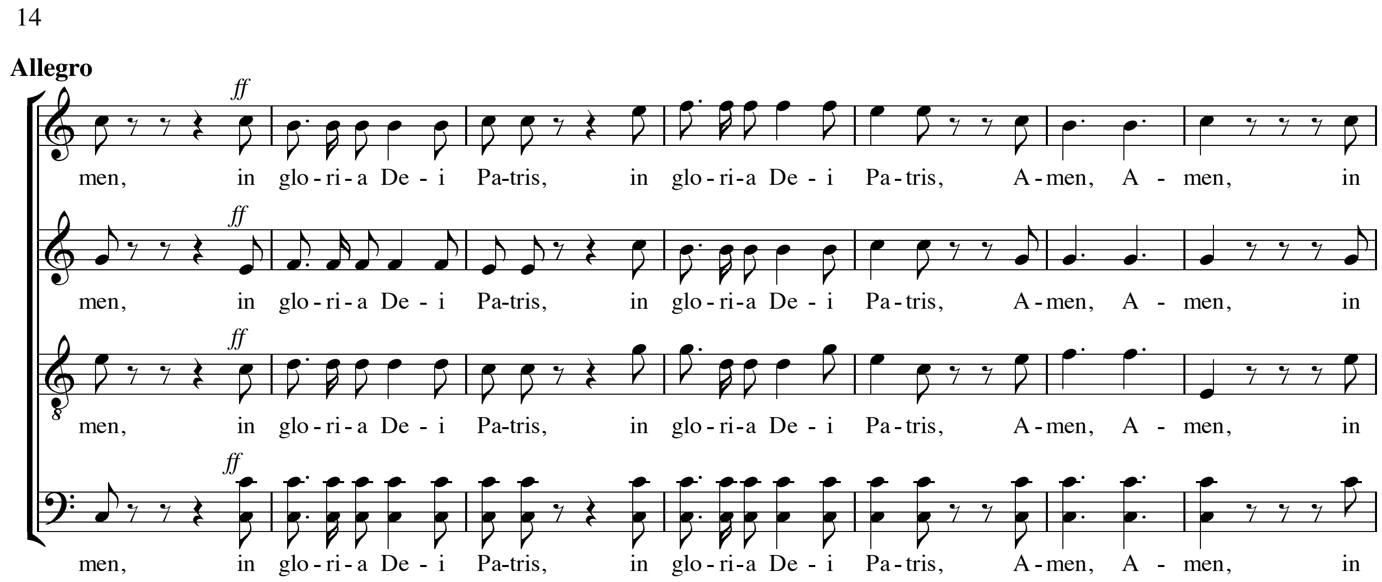
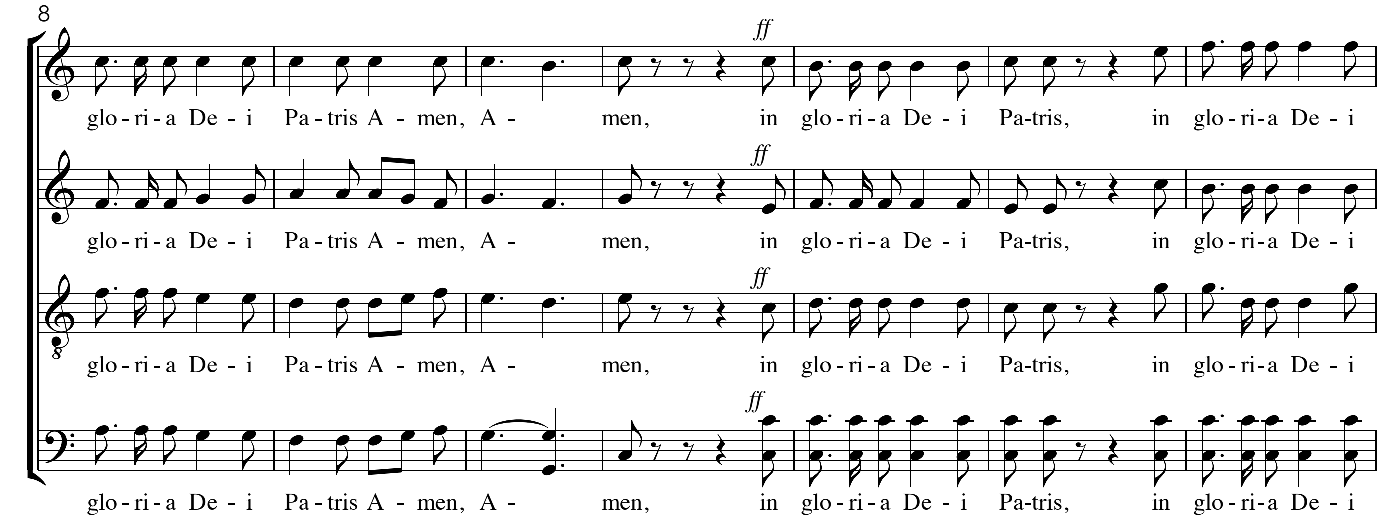
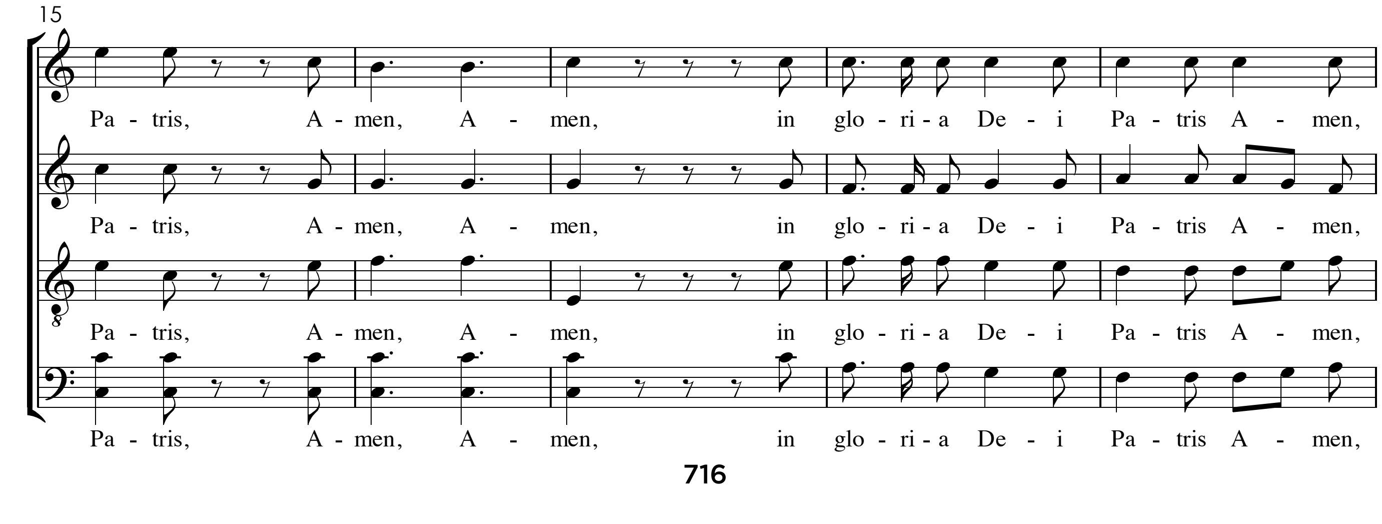


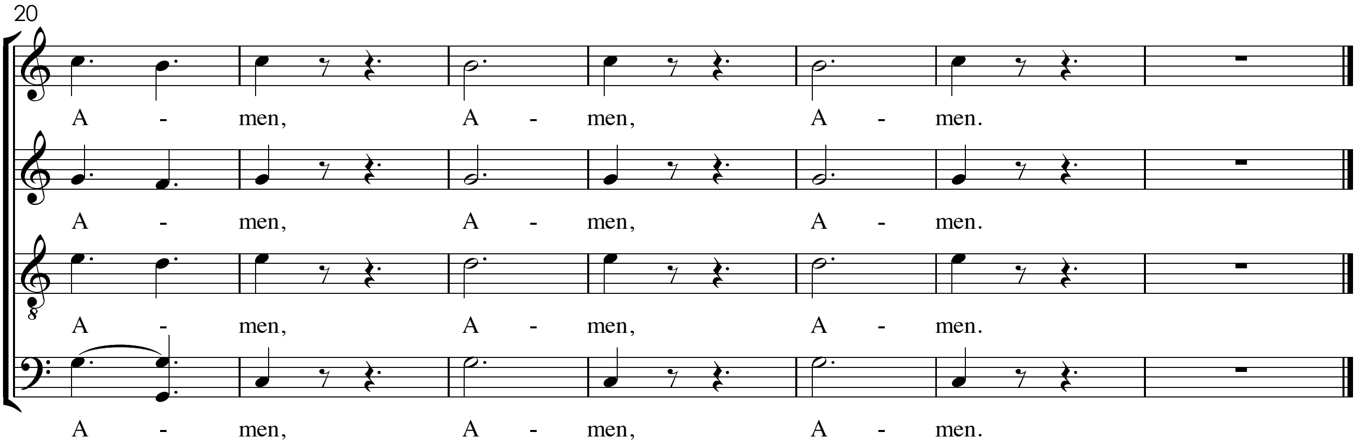
Missa Pastoril - José Mauricio Nunes Garcia - Coro



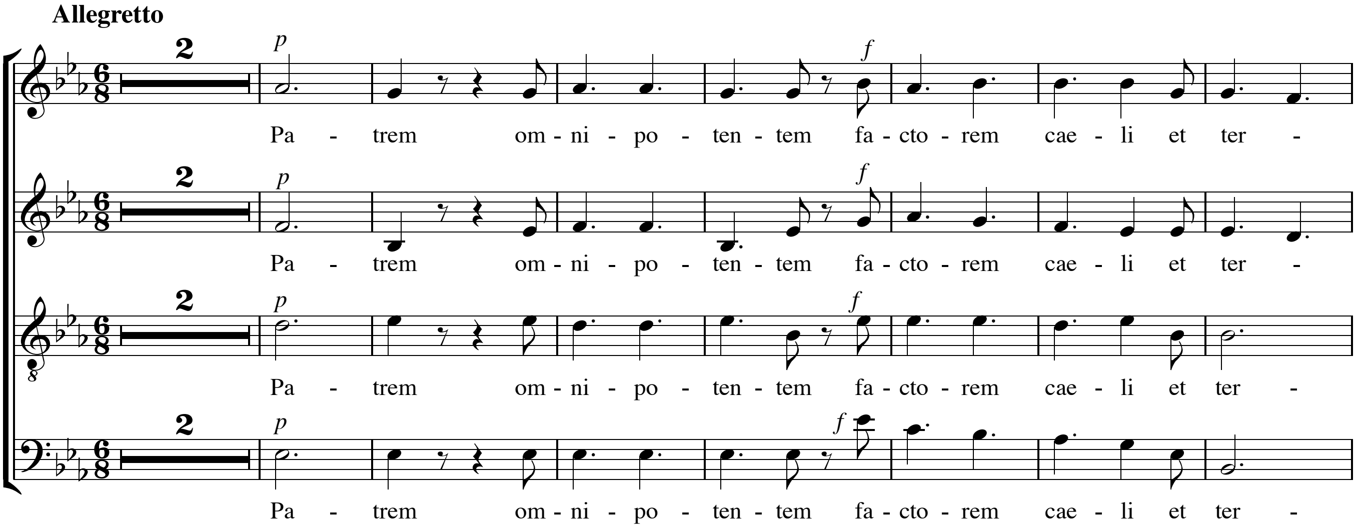


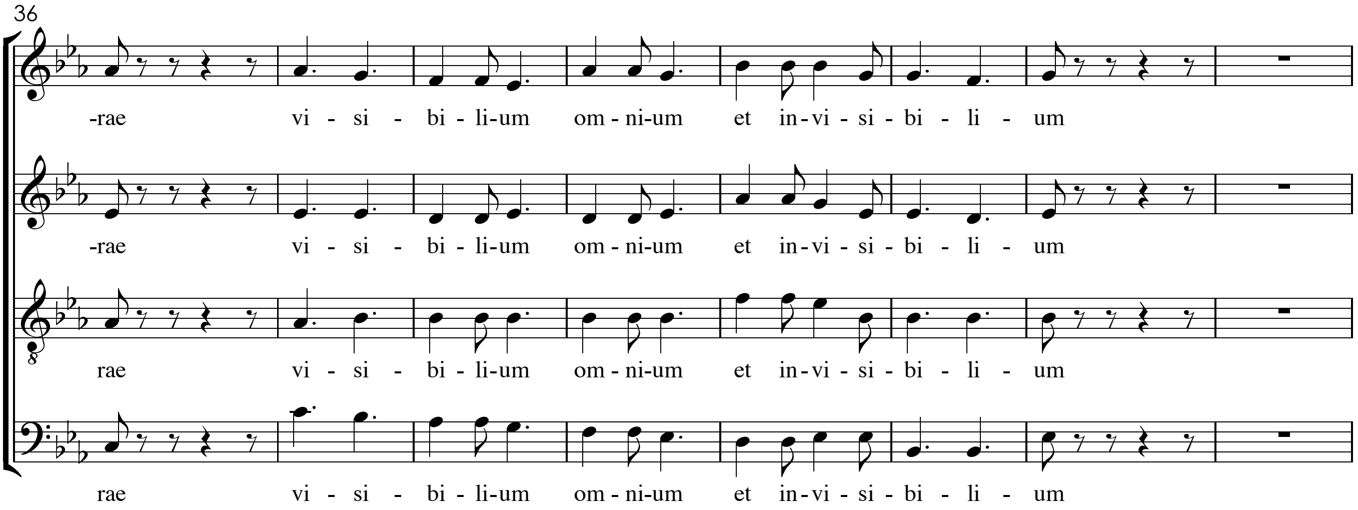


Missa Pastoril - José Mauricio Nunes Garcia - Coro

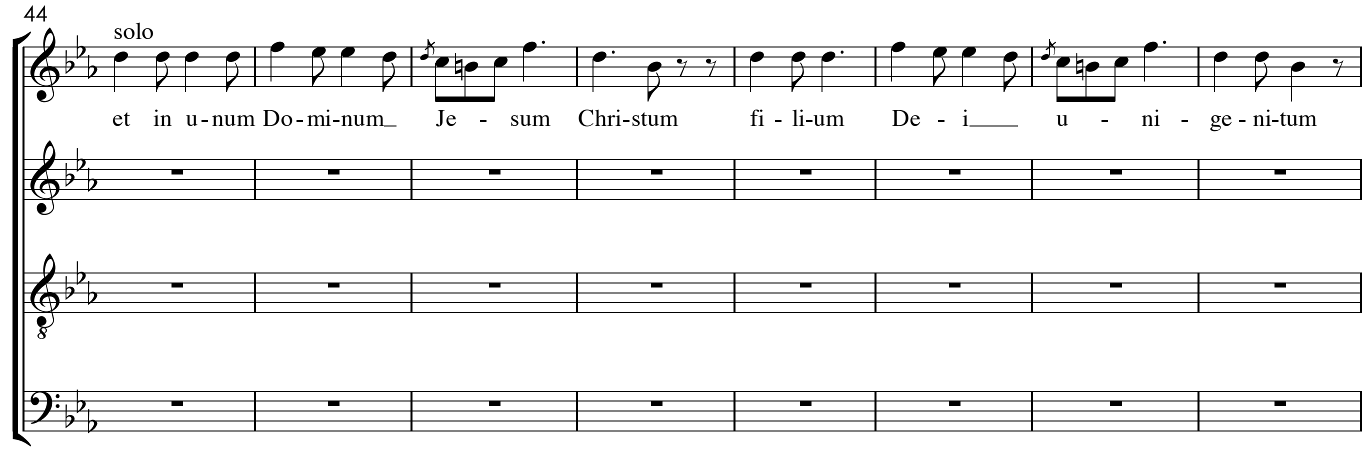


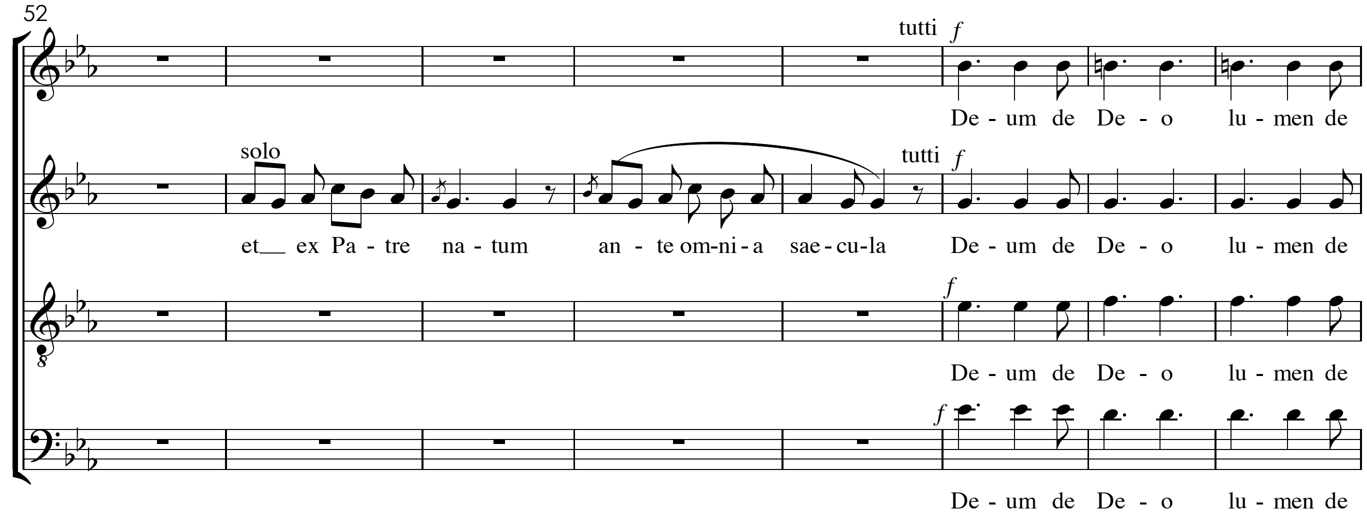
VIII. Credo

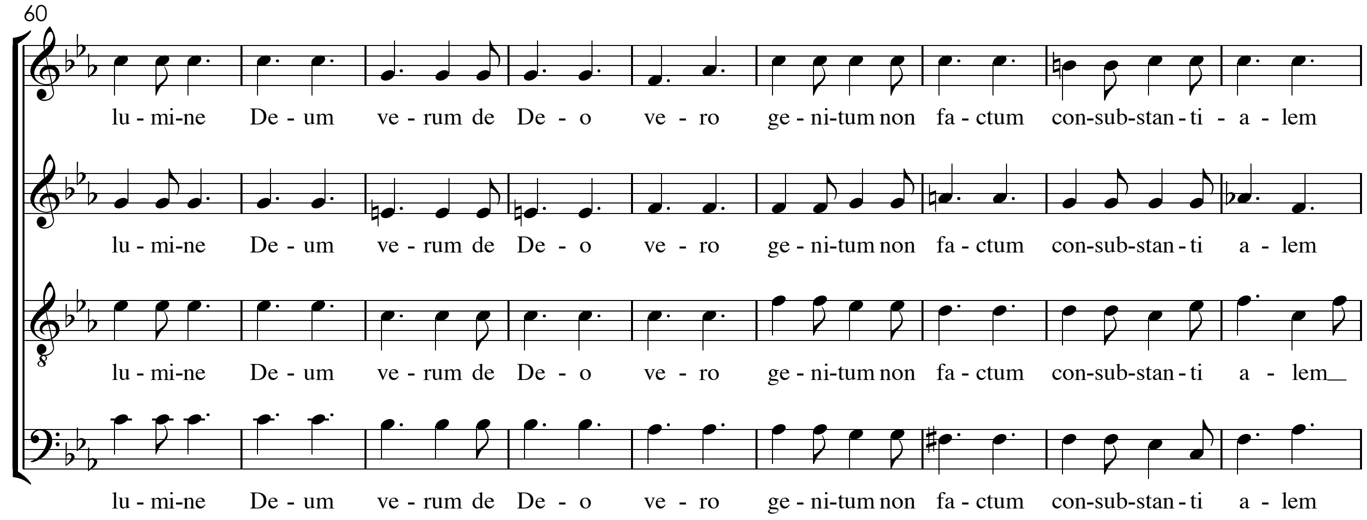


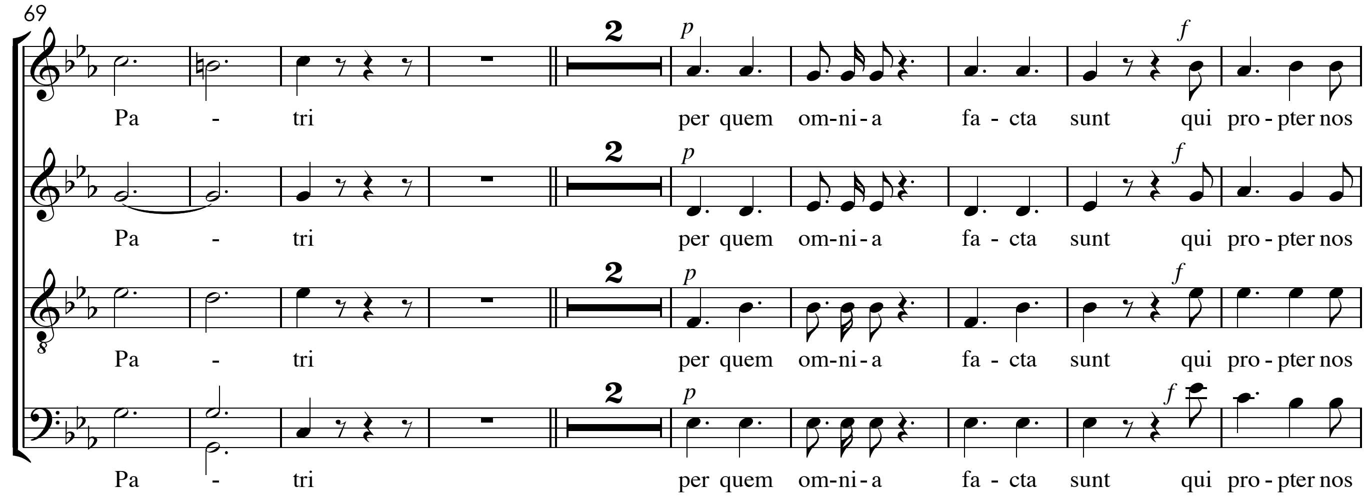


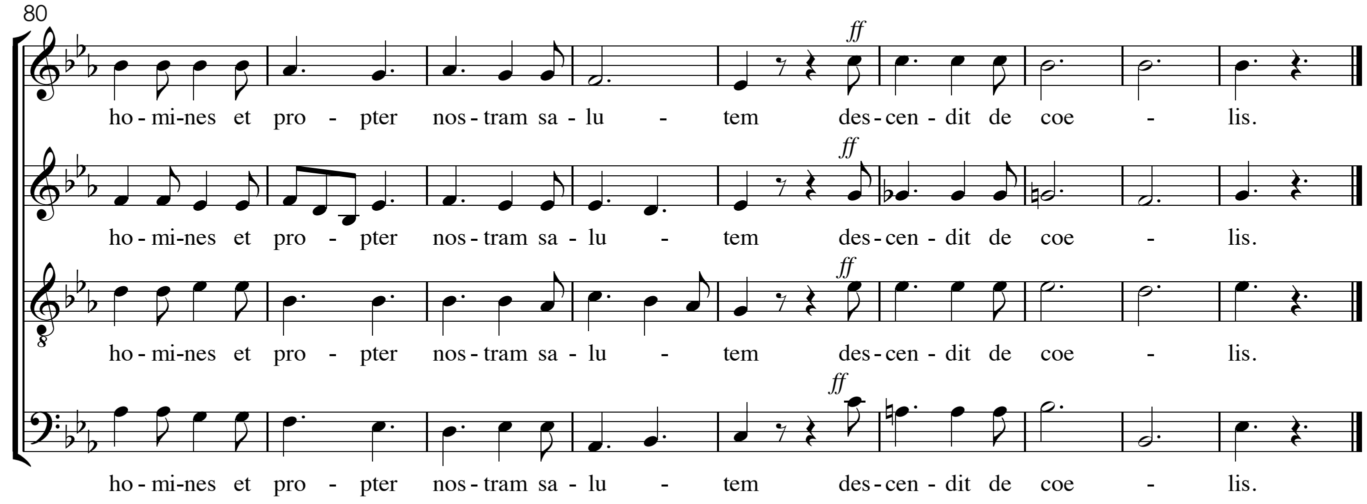
Missa Pastoril - José Mauricio Nunes Garcia - Coro



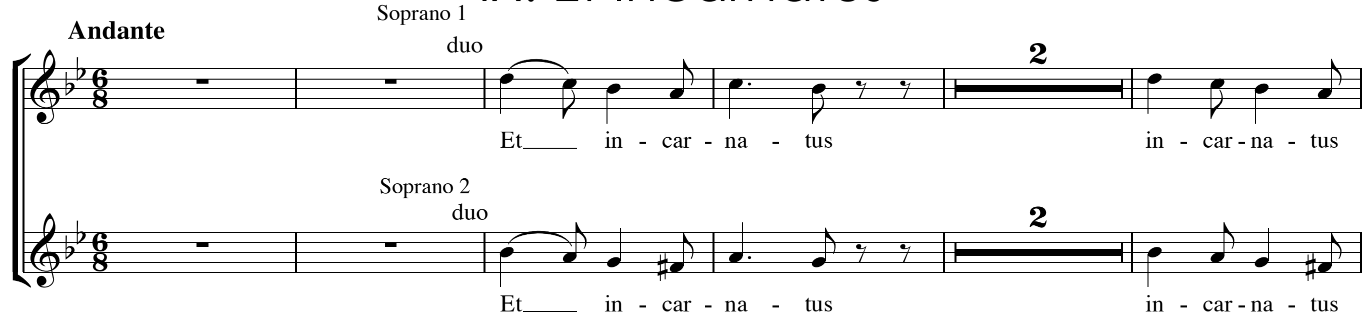


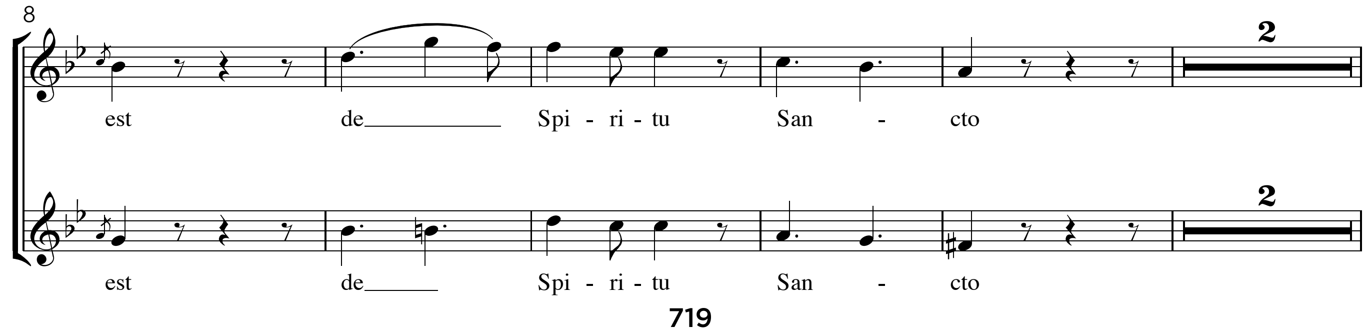






IX. Et Incarnatus





Missa Pastoril - José Mauricio Nunes Garcia - Coro

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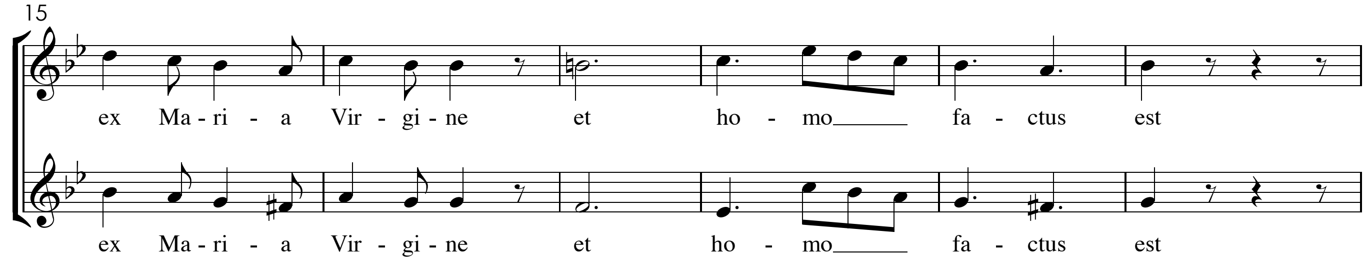
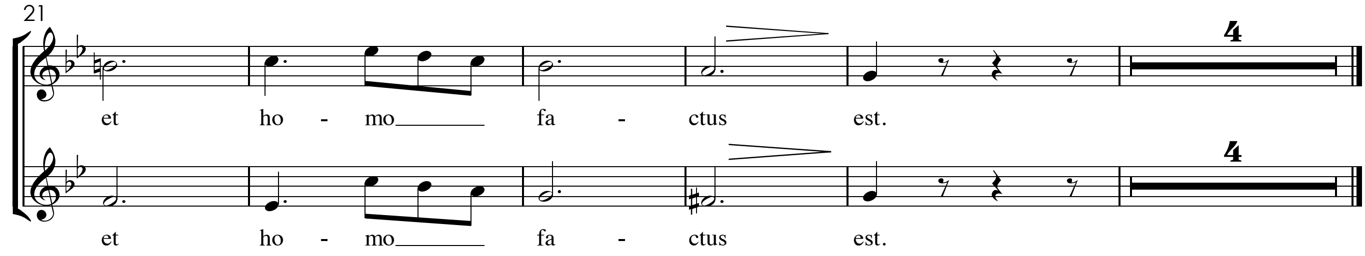
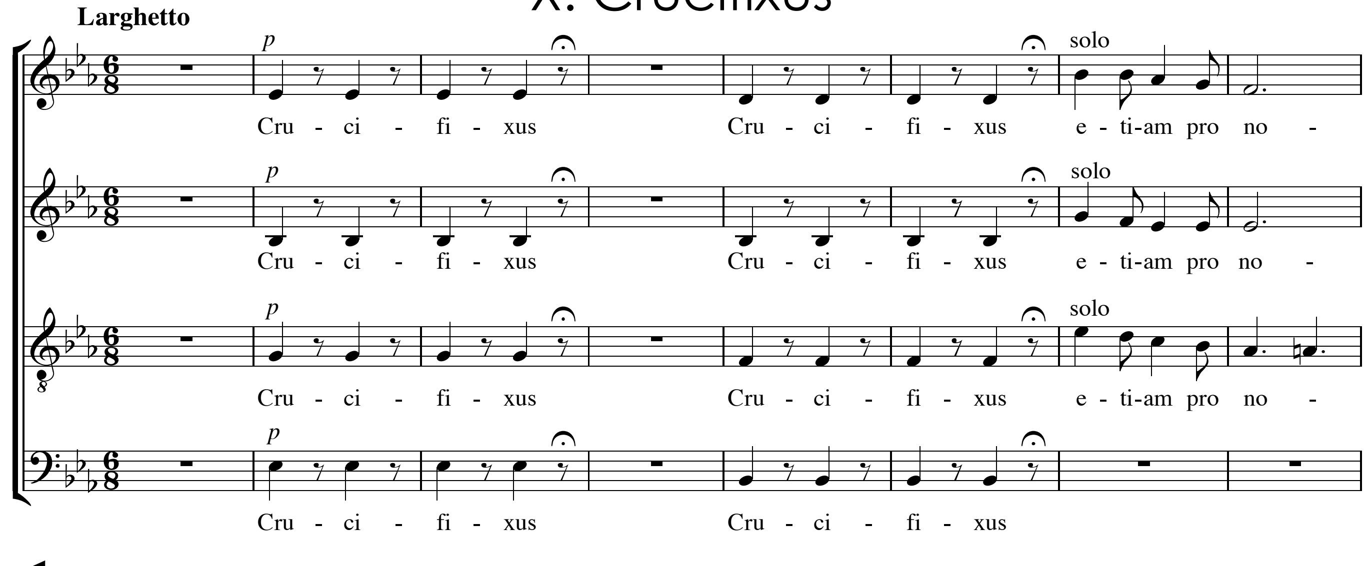
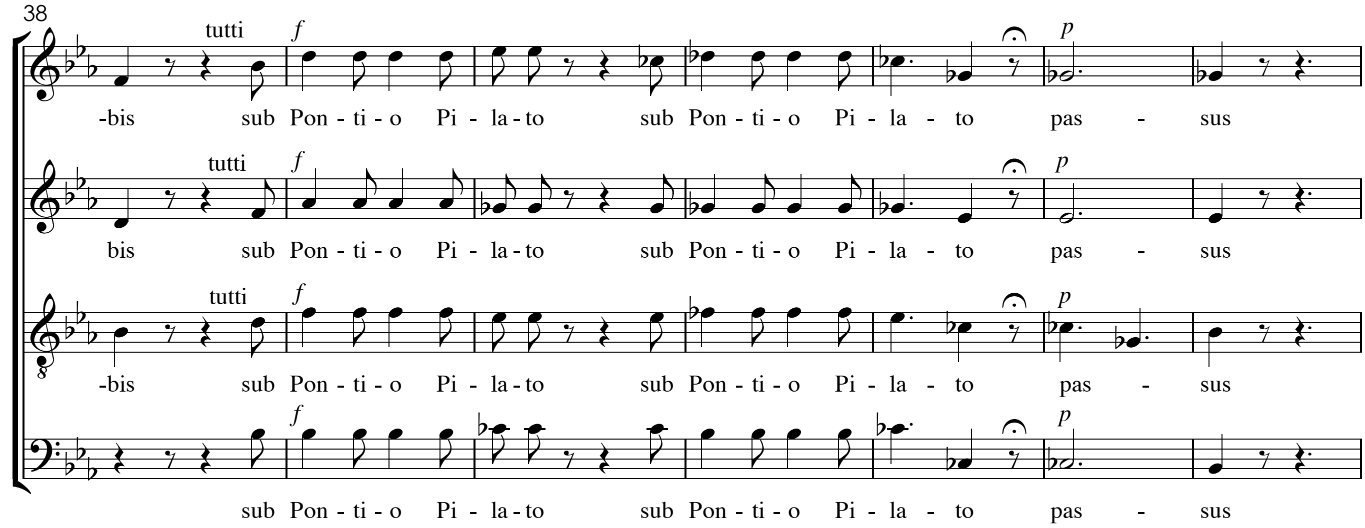
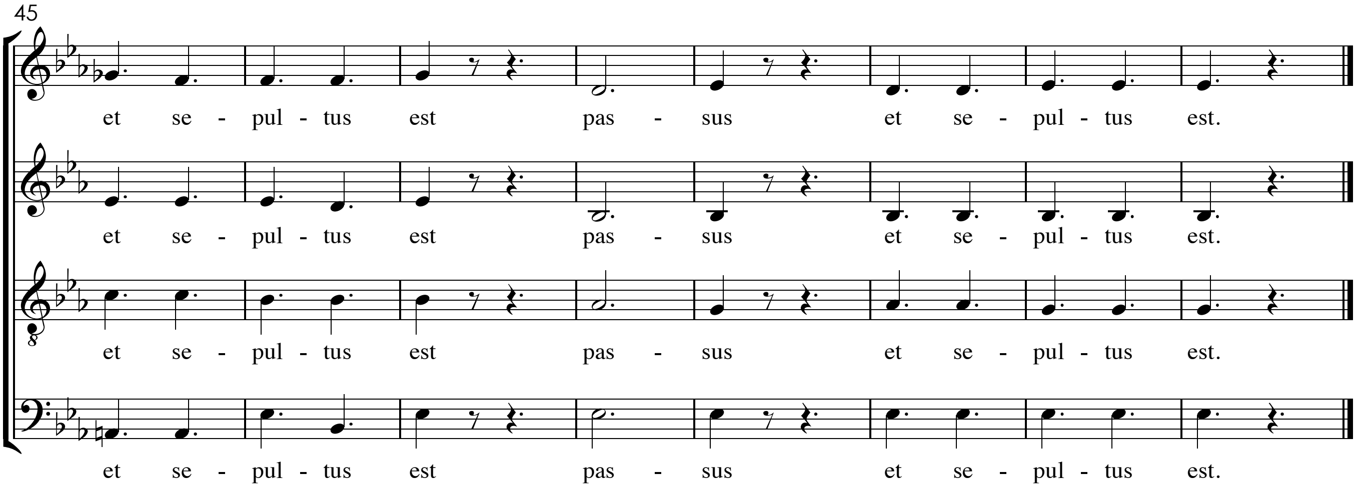




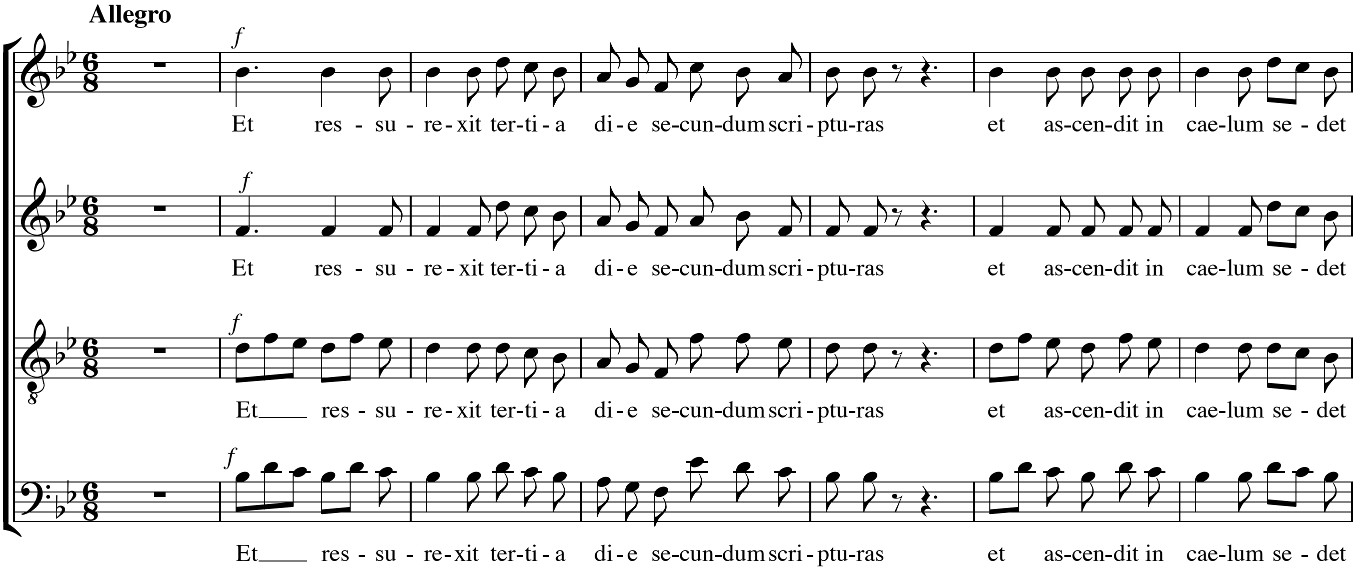
X. Crucifixus

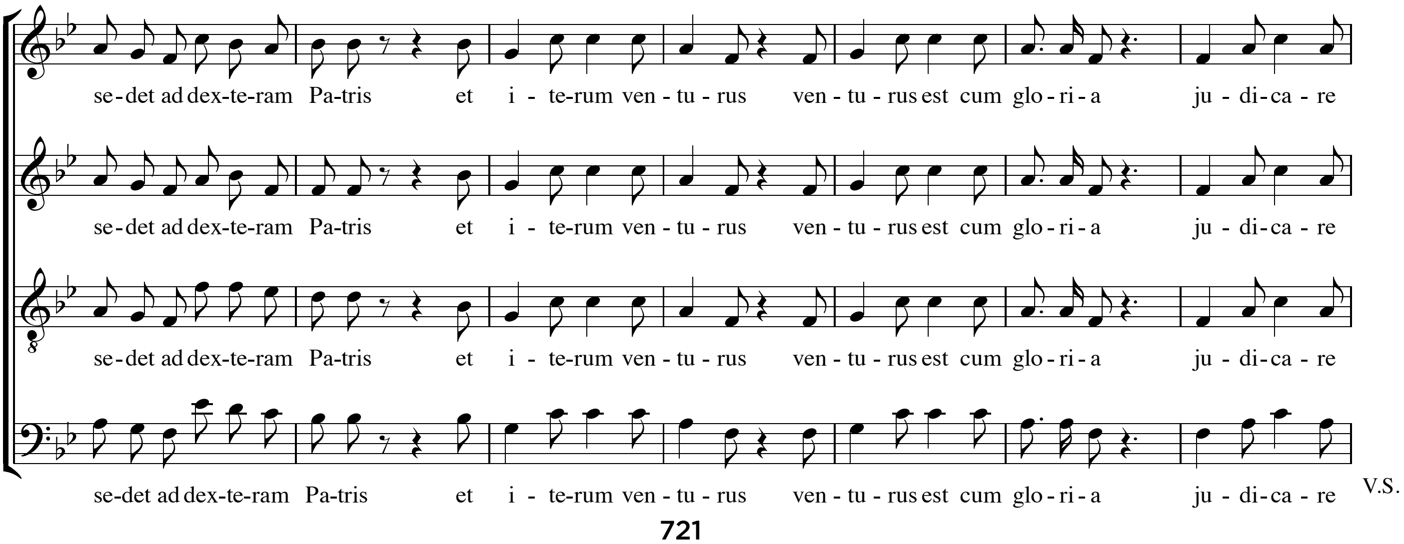






XI. Et Resurrexit





Missa Pastoril - José Mauricio Nunes Garcia - Coro

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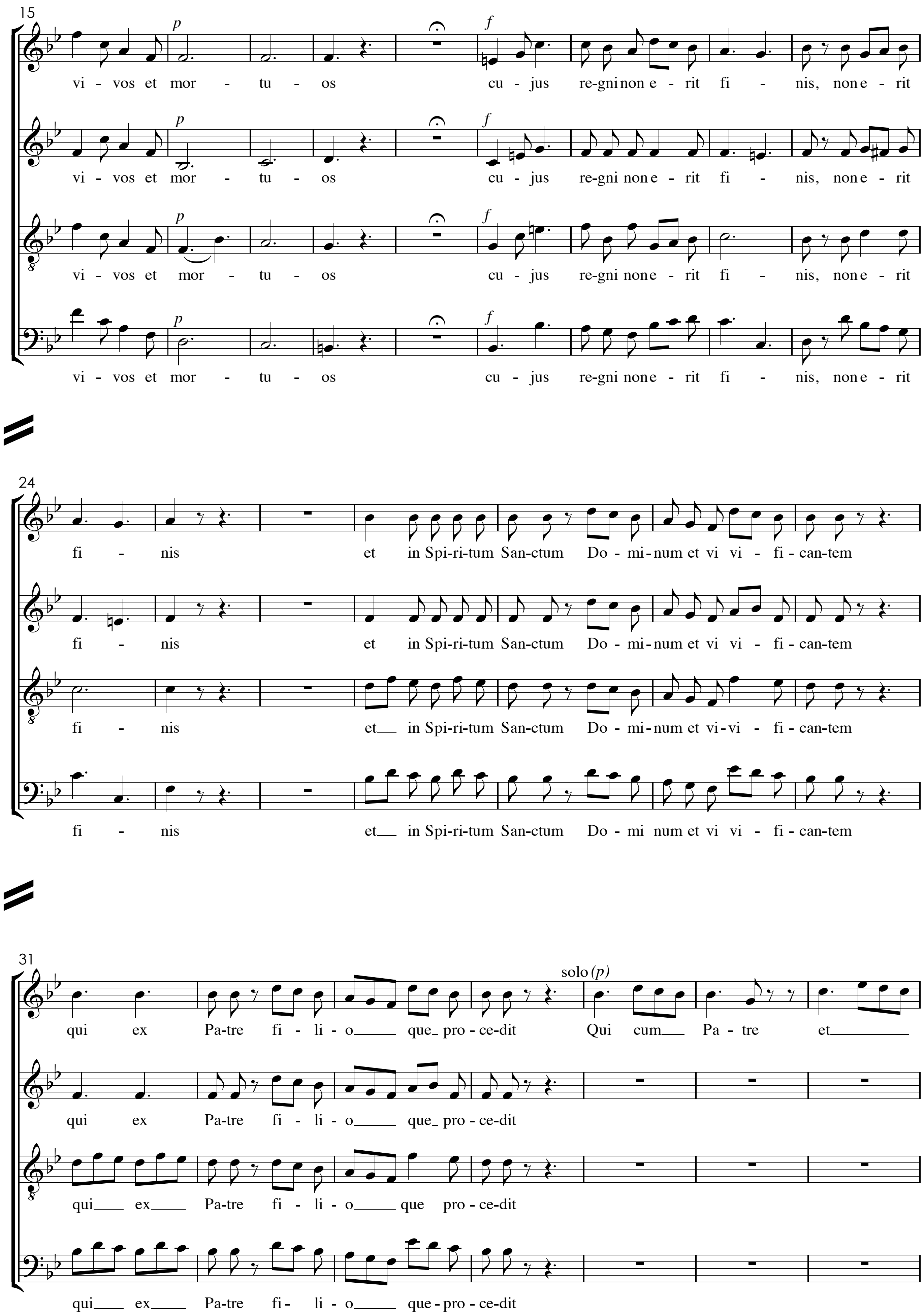
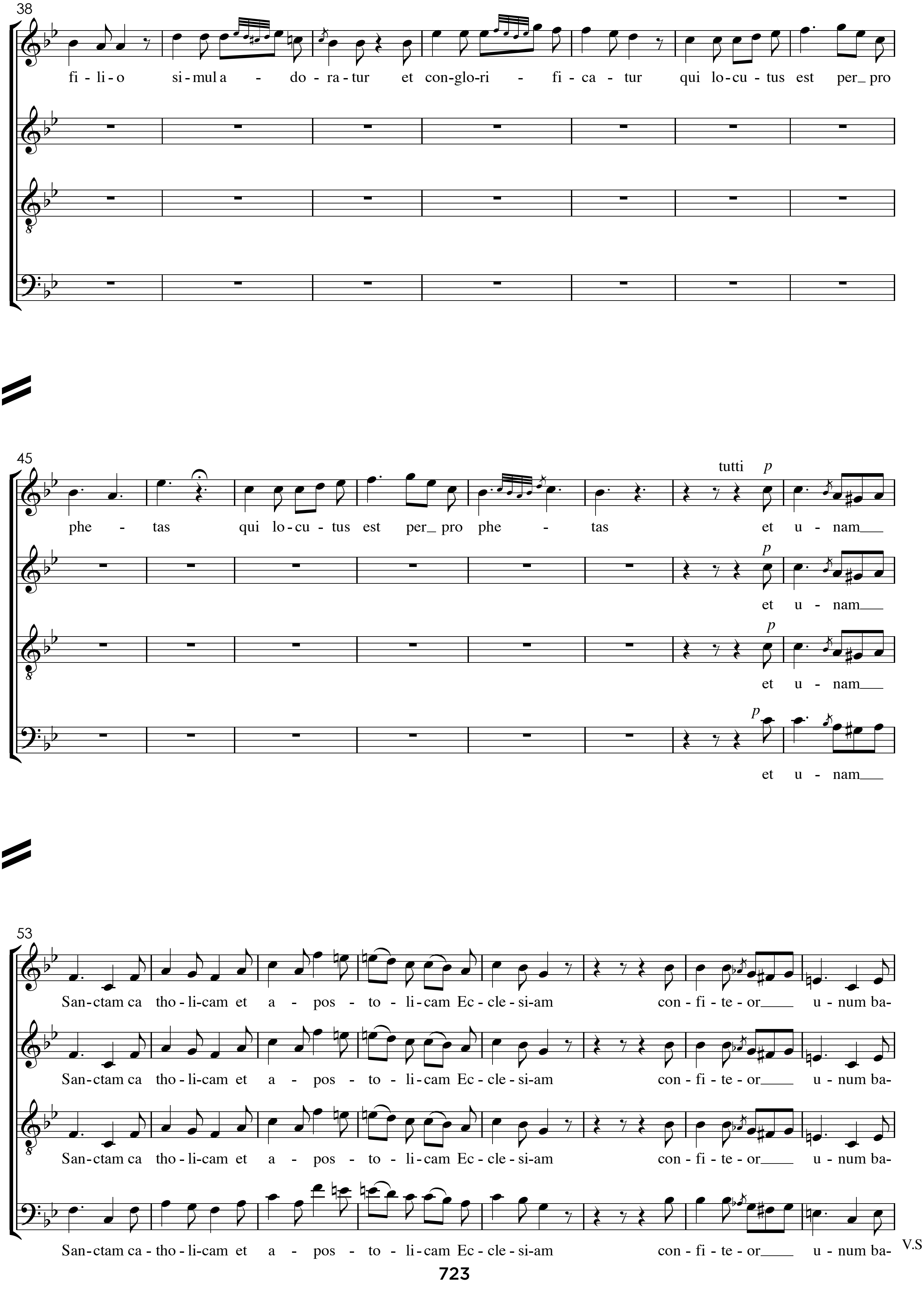


Missa Pastoril - José Mauricio Nunes Garcia - Coro



Missa Pastoril - José Mauricio Nunes Garcia - Coro

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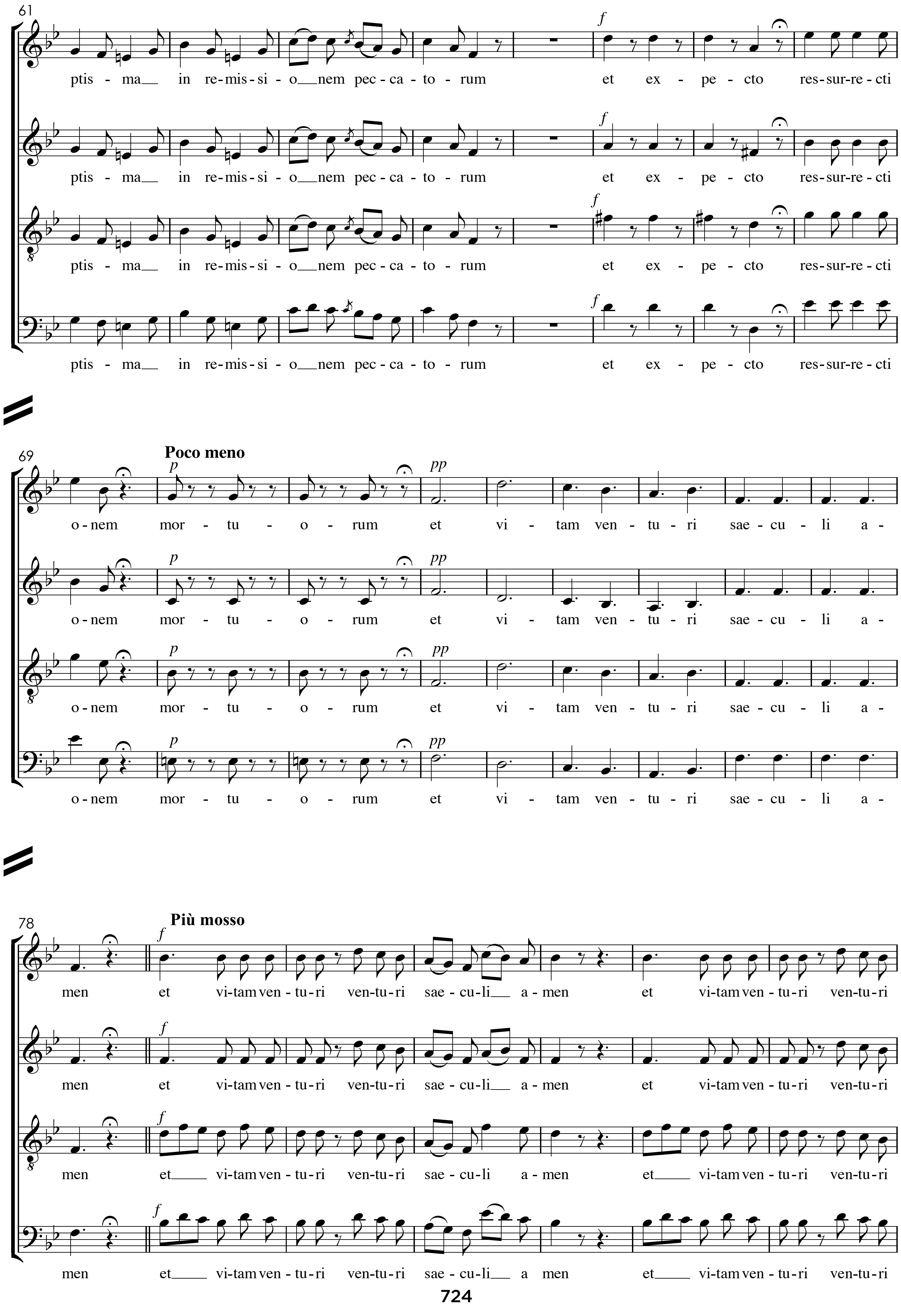
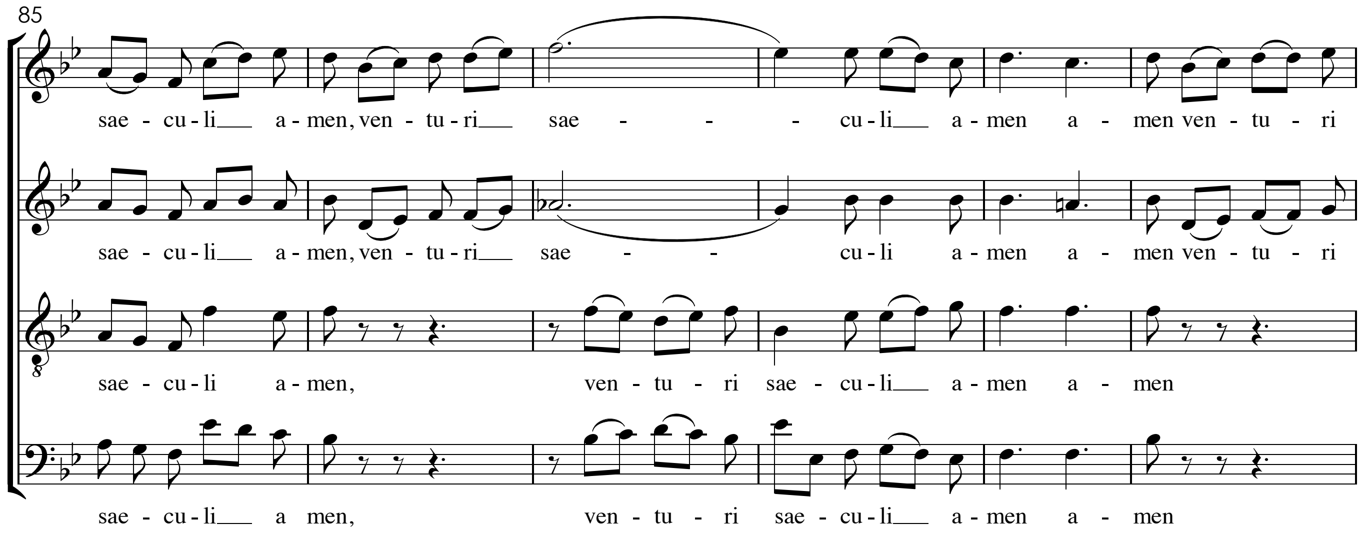
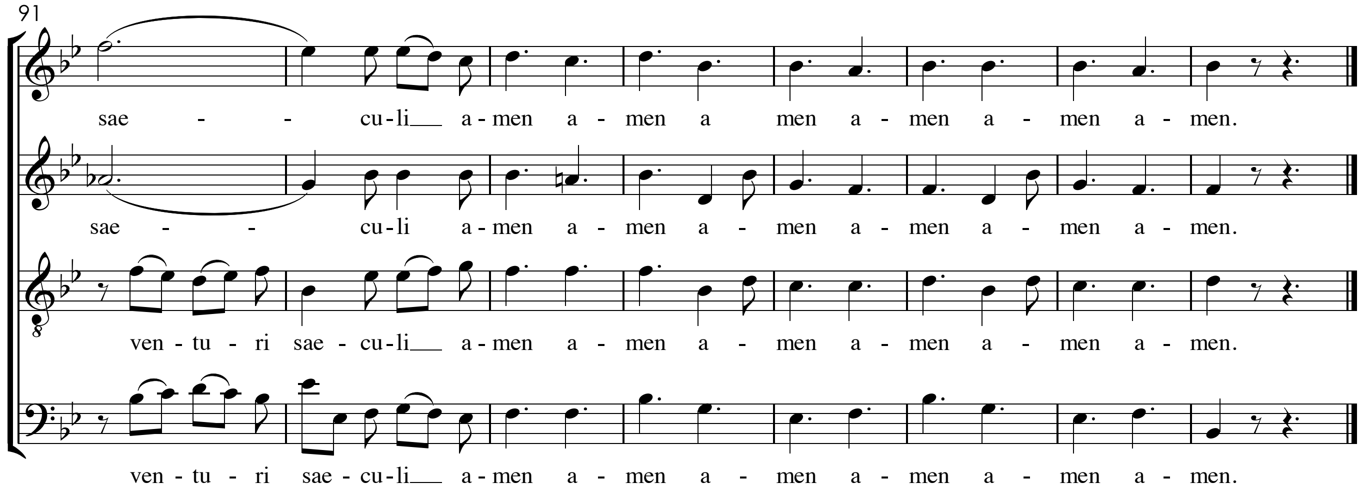
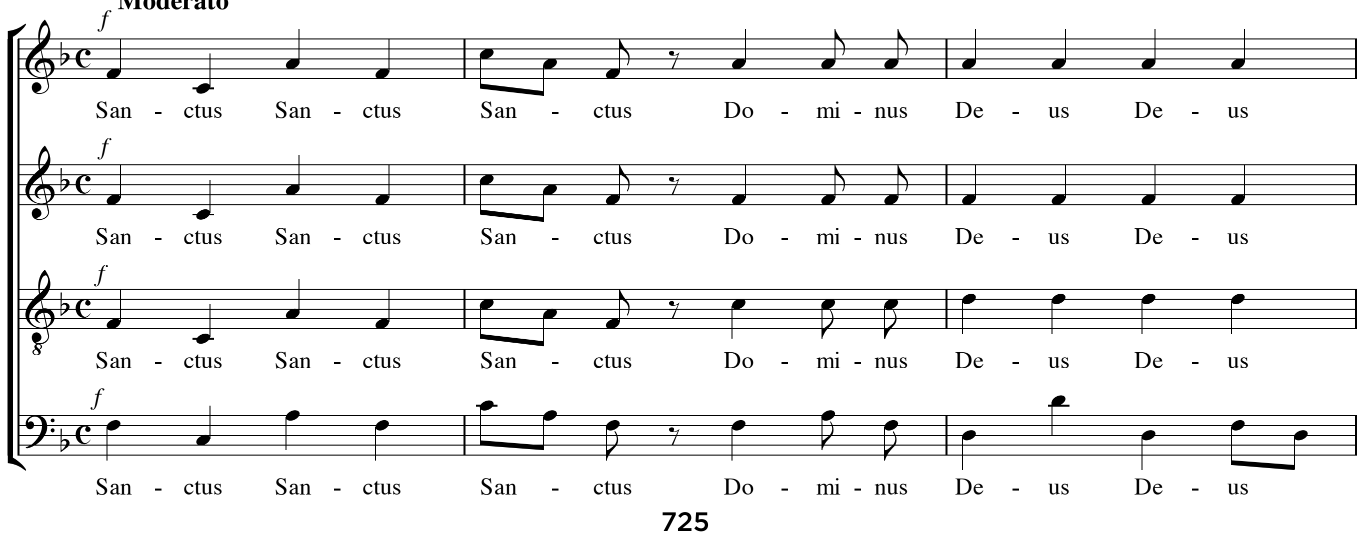


Missa Pastoril - José Mauricio Nunes Garcia - Coro





XII. Sanctus



V.S.

Missa Pastoril - José Mauricio Nunes Garcia - Coro

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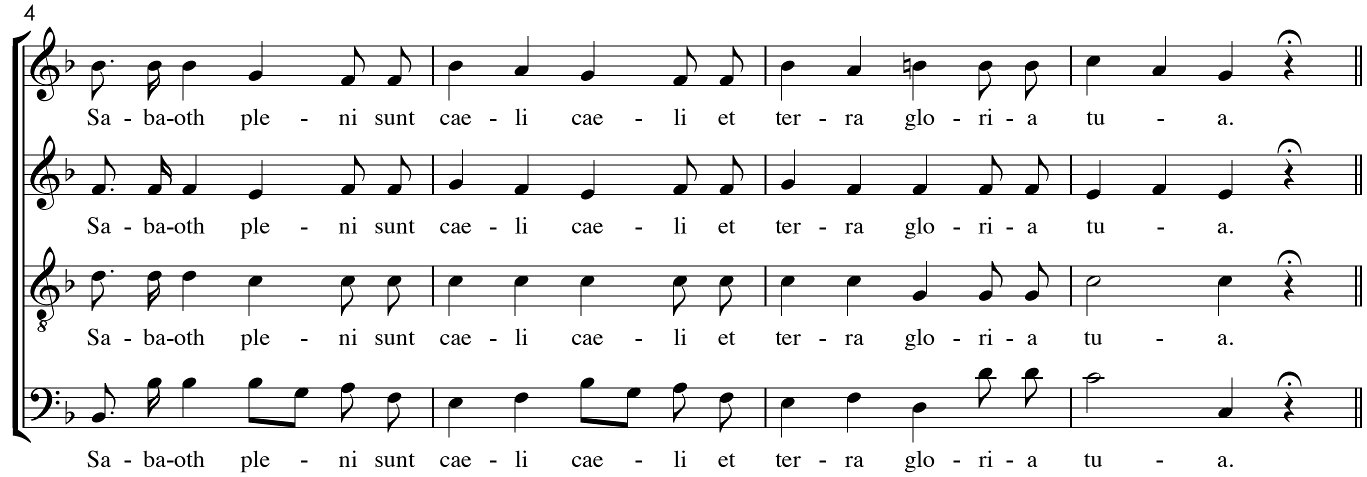
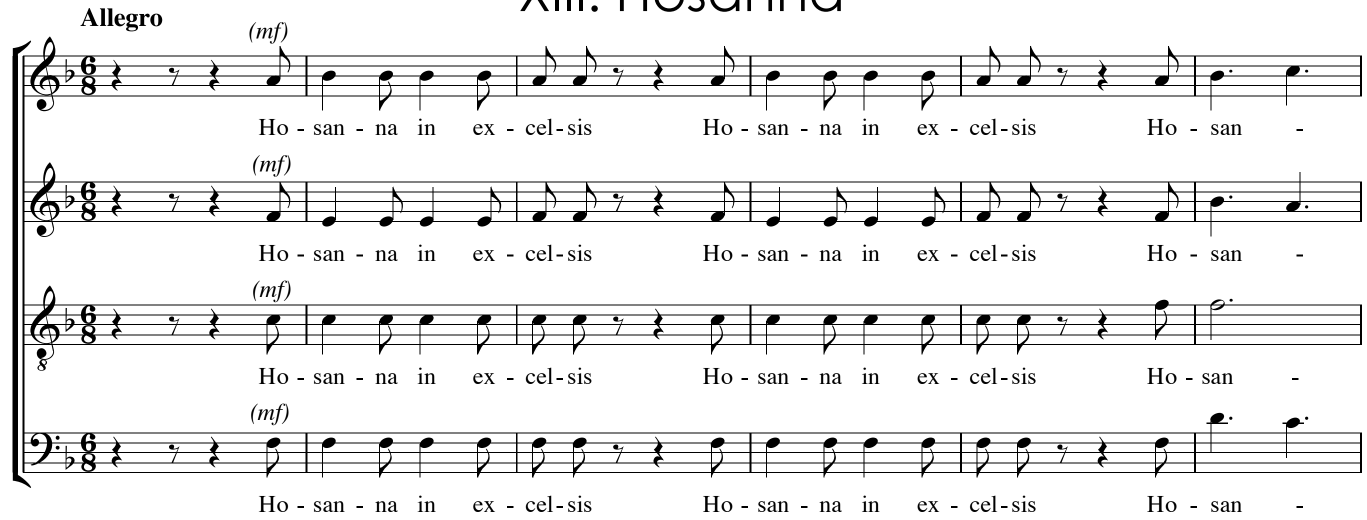
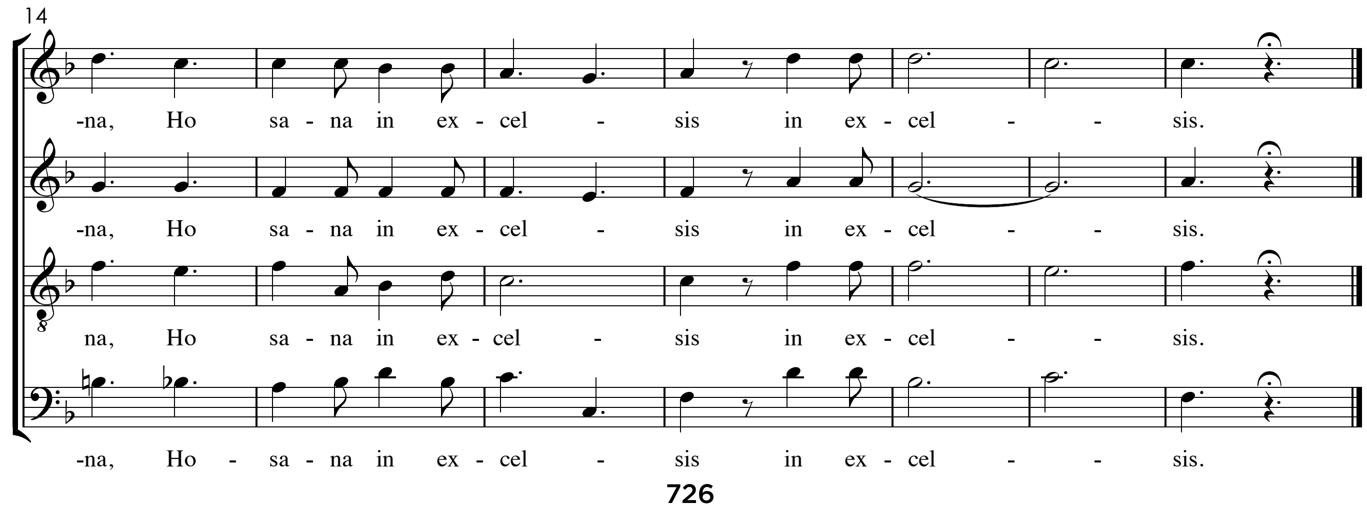


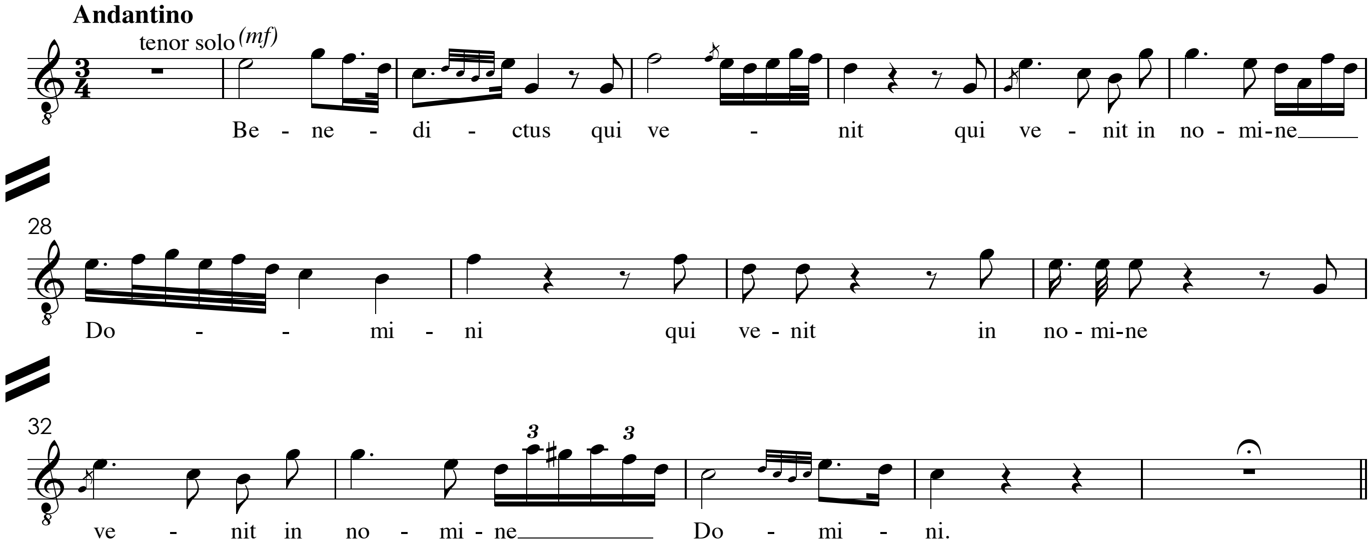
XIII. Hosanna



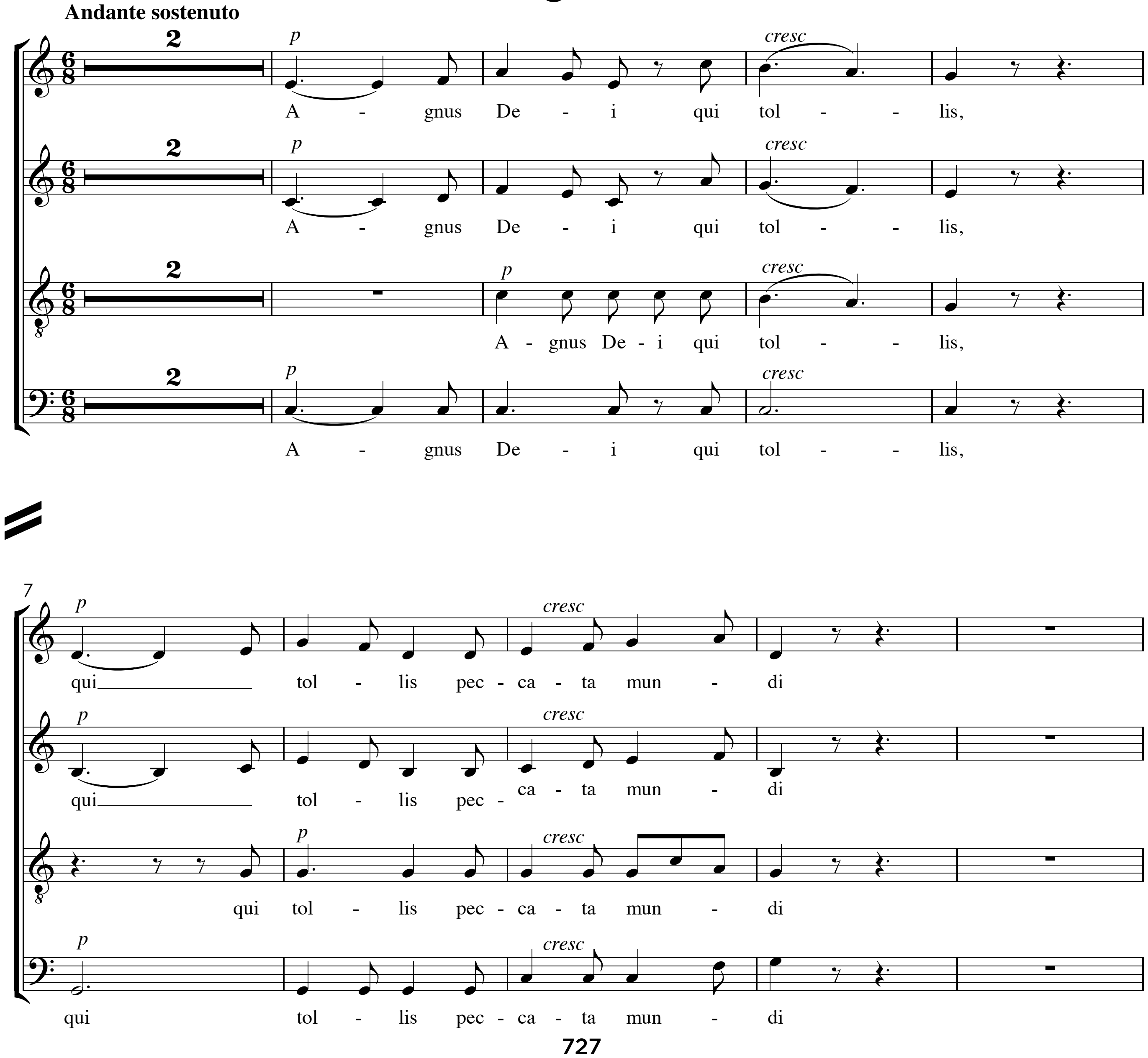


Missa Pastoril - José Mauricio Nunes Garcia - Coro

XIV. Benedictus



XV. Agnus Dei



Missa Pastoril - José Mauricio Nunes Garcia - Coro

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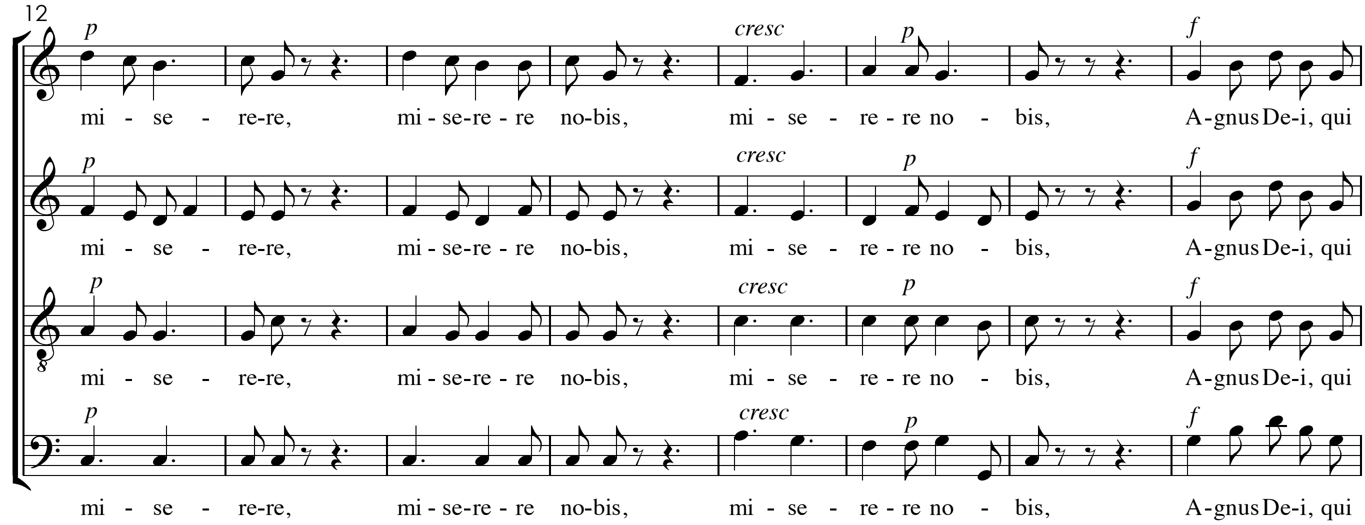
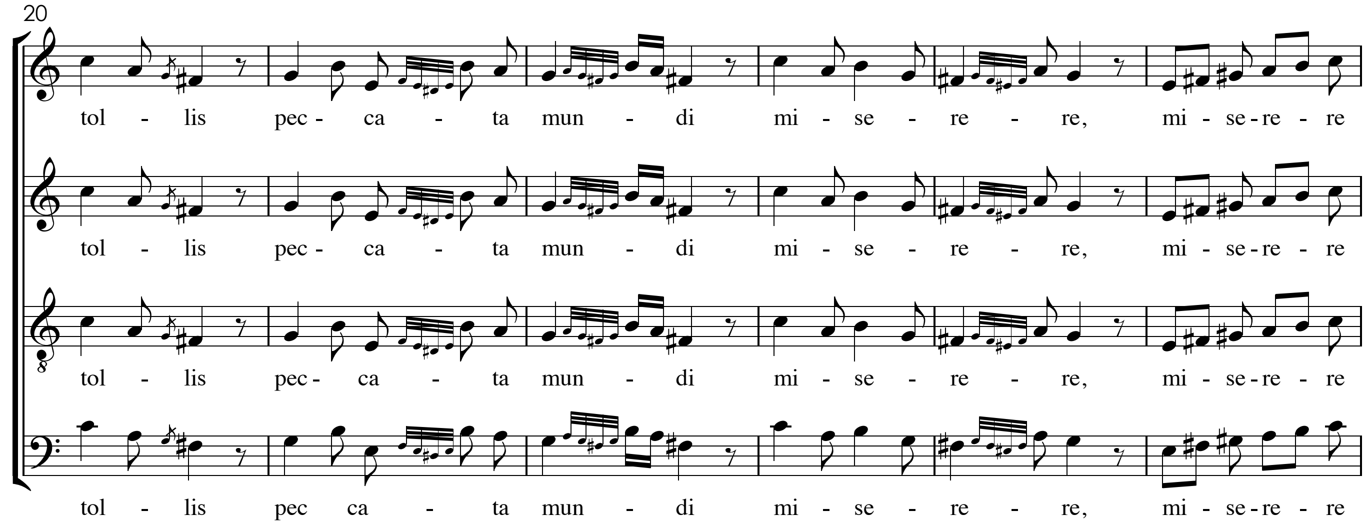
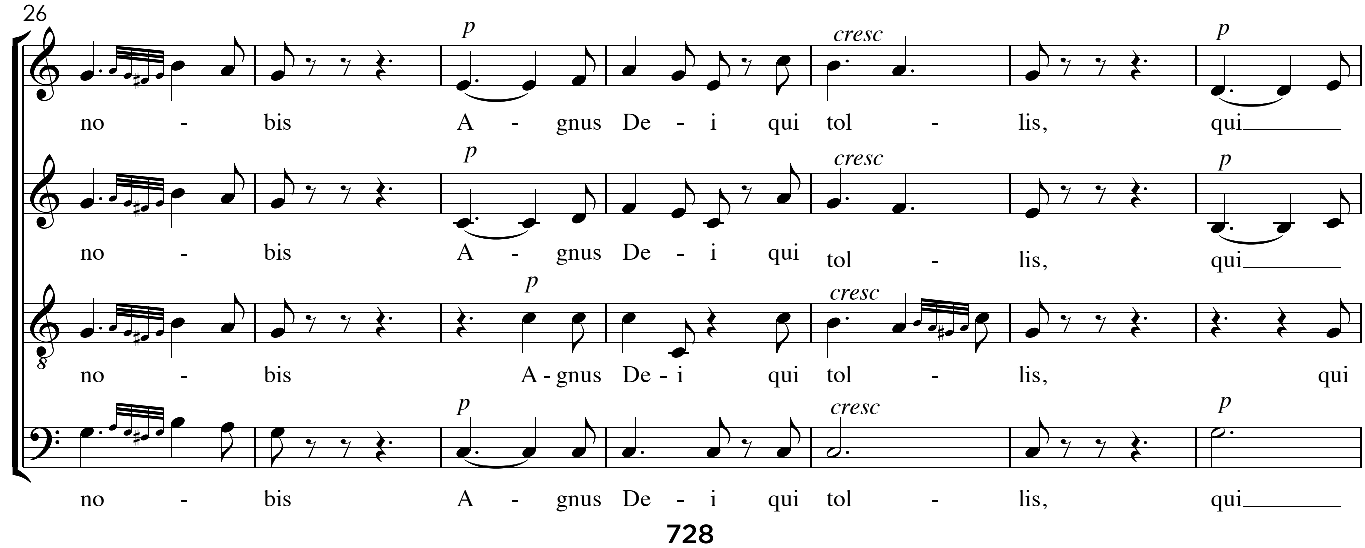
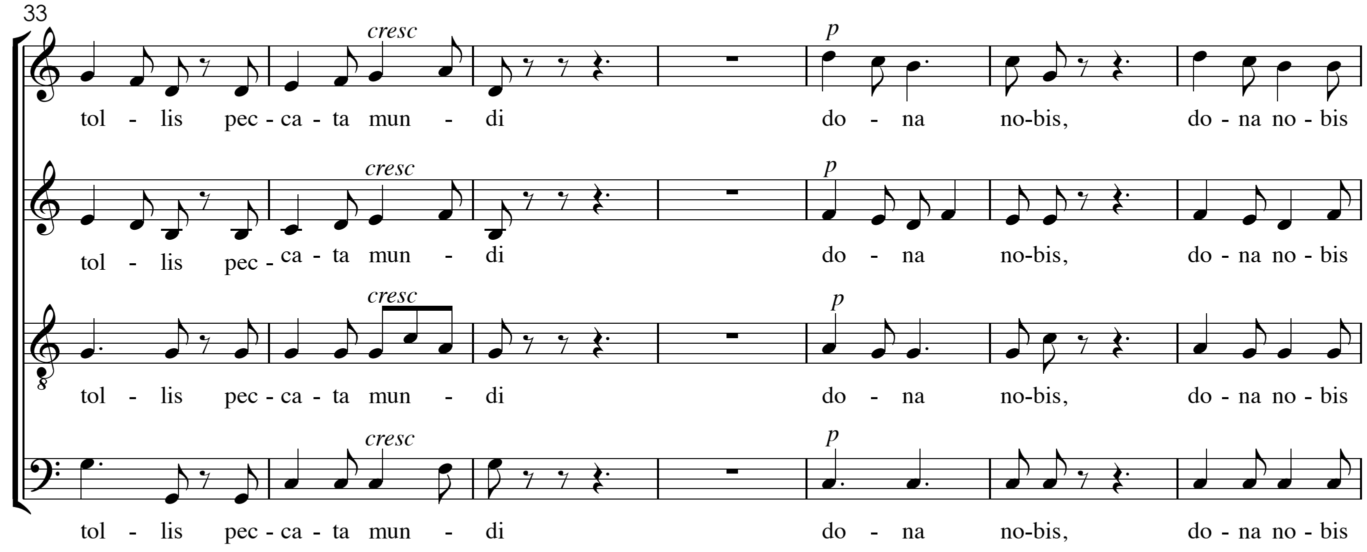
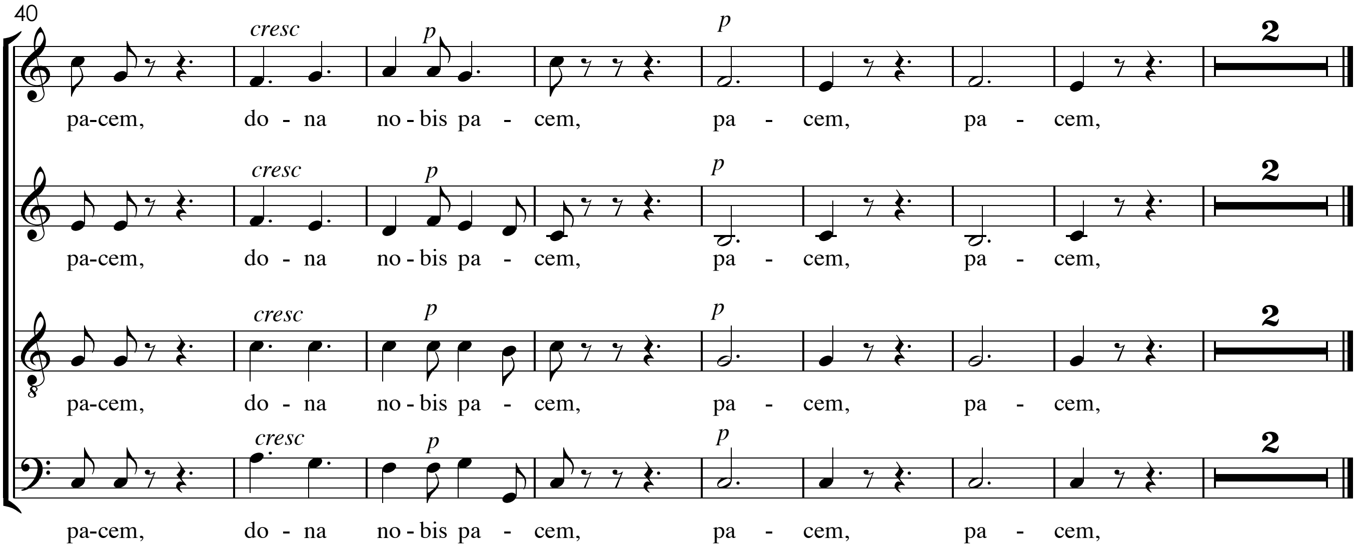






Missa Pastoril - José Mauricio Nunes Garcia - Coro





Pastoril

Missa para a noite de Natal
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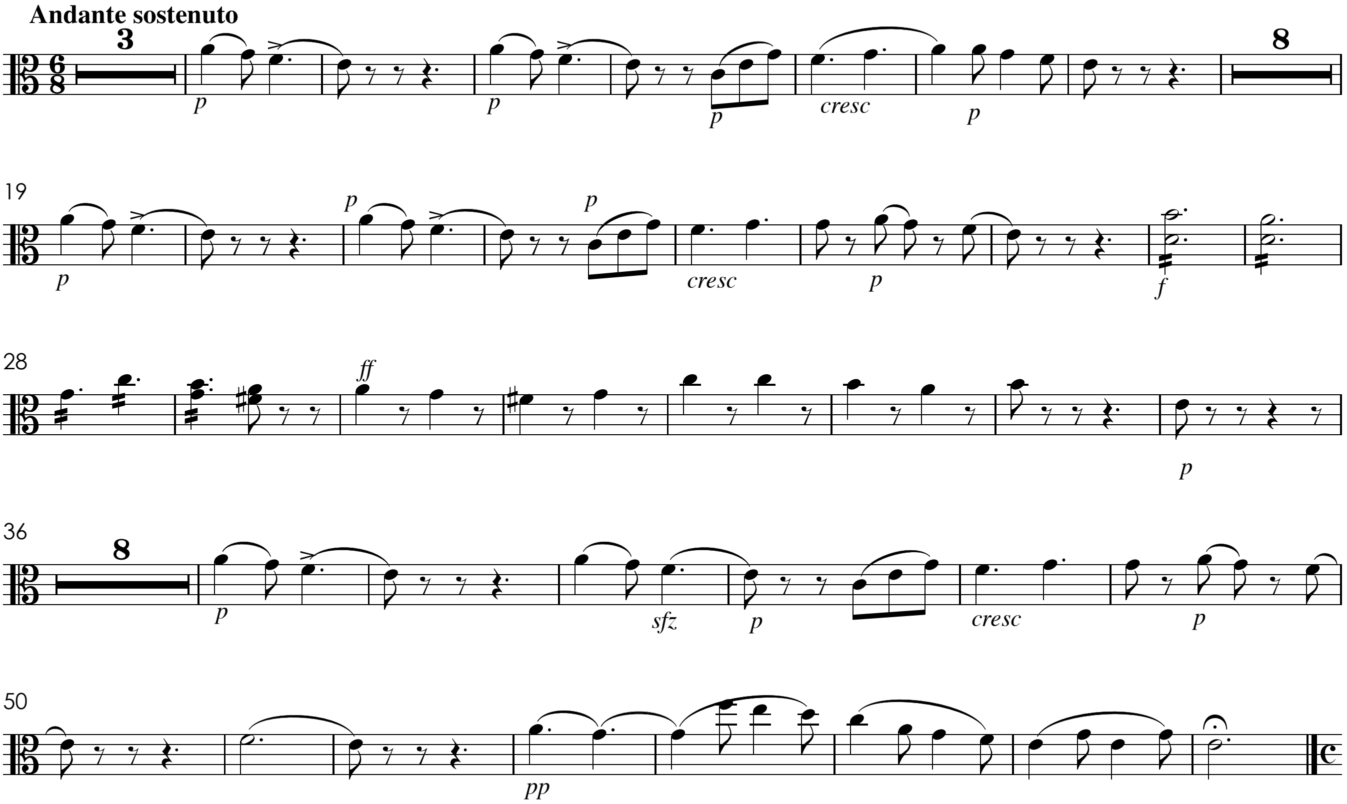
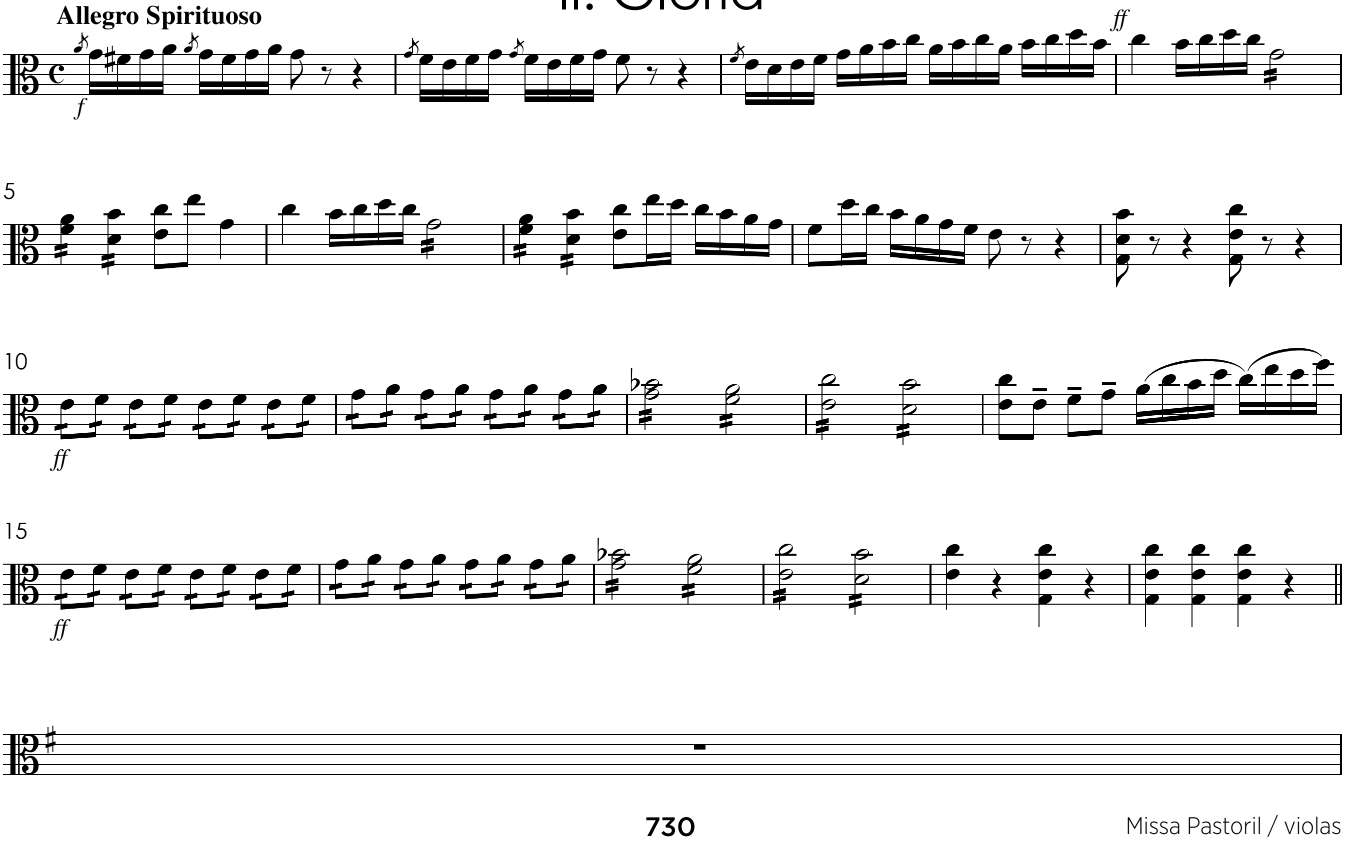
Violas I

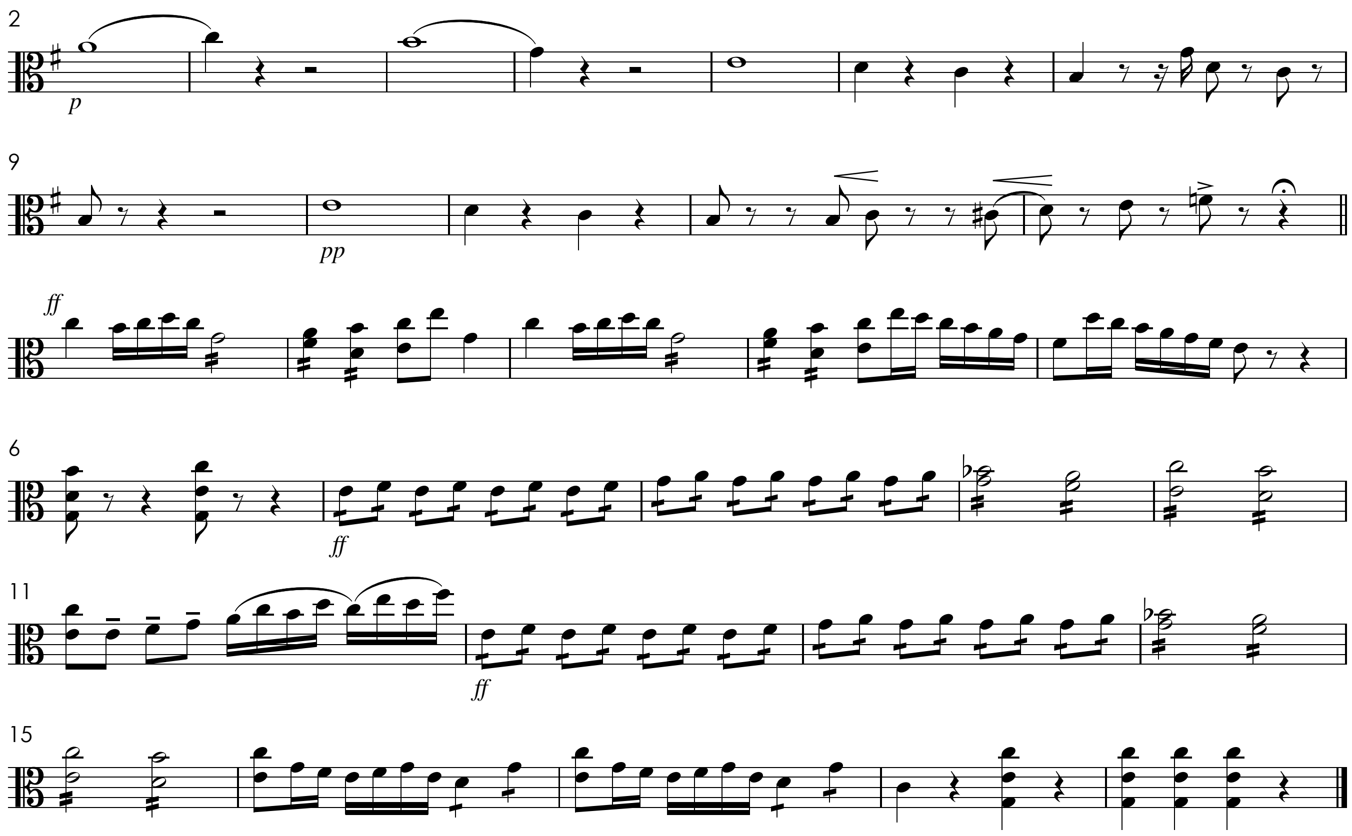
José Mauricio Nunes Garcia

I. Kyrie

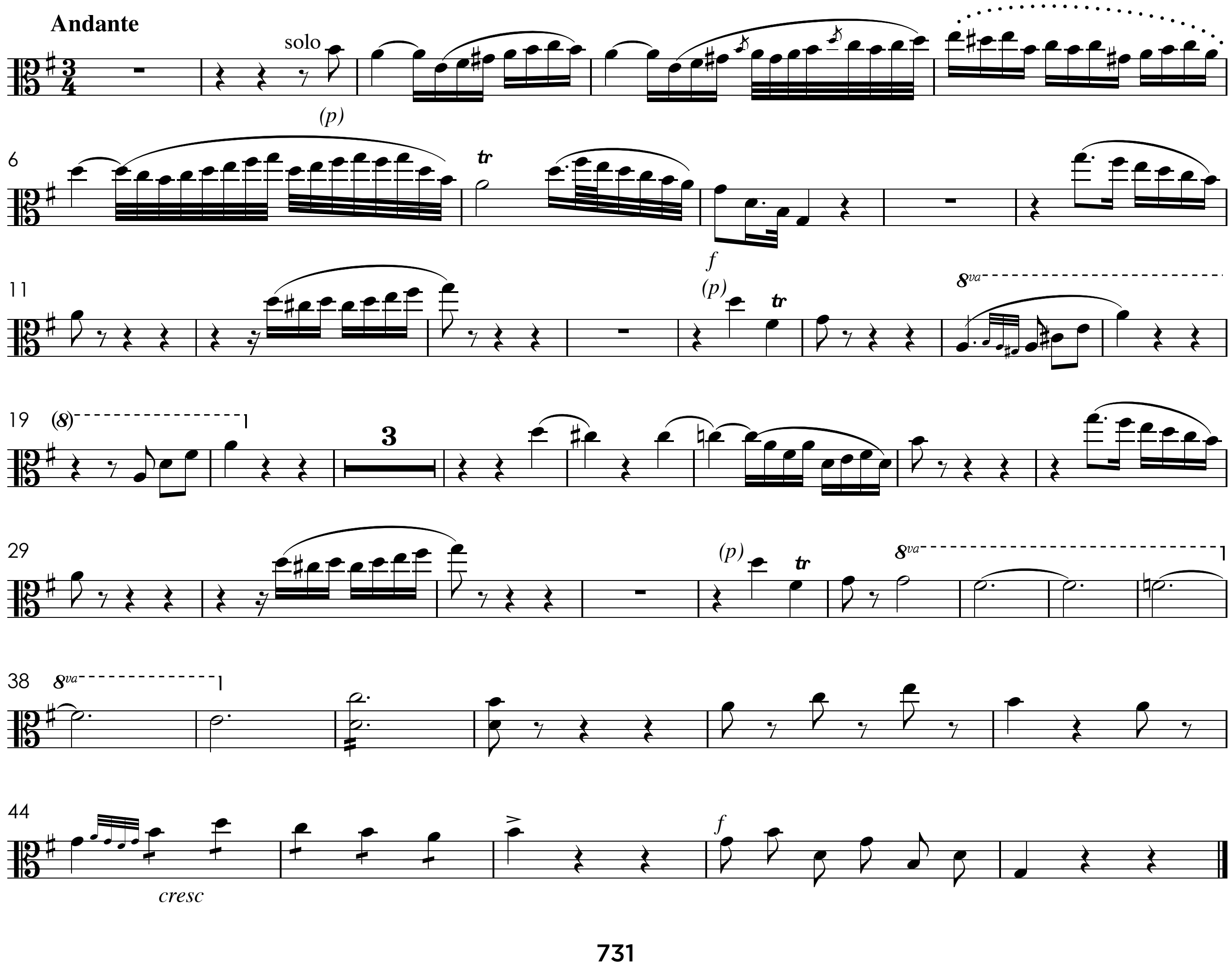


II. Gloria

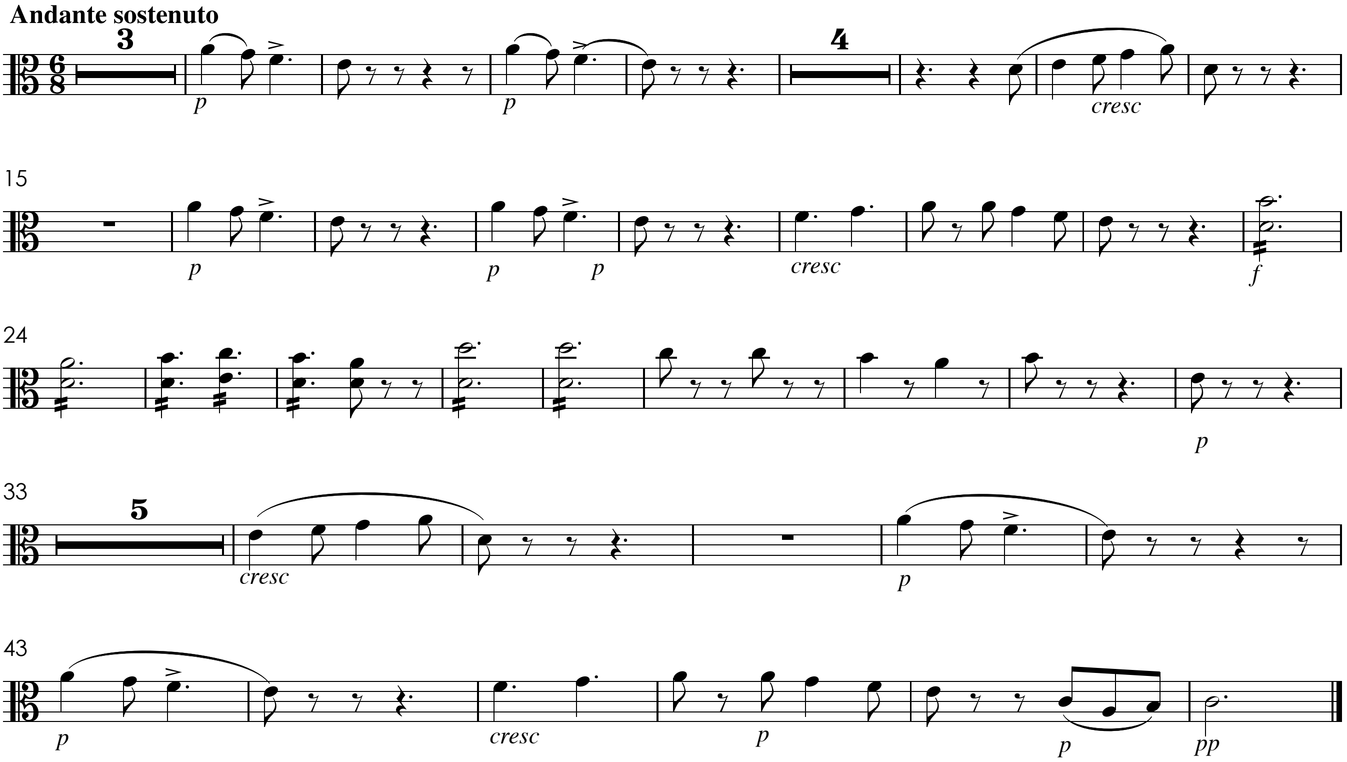




III. Laudamus Te

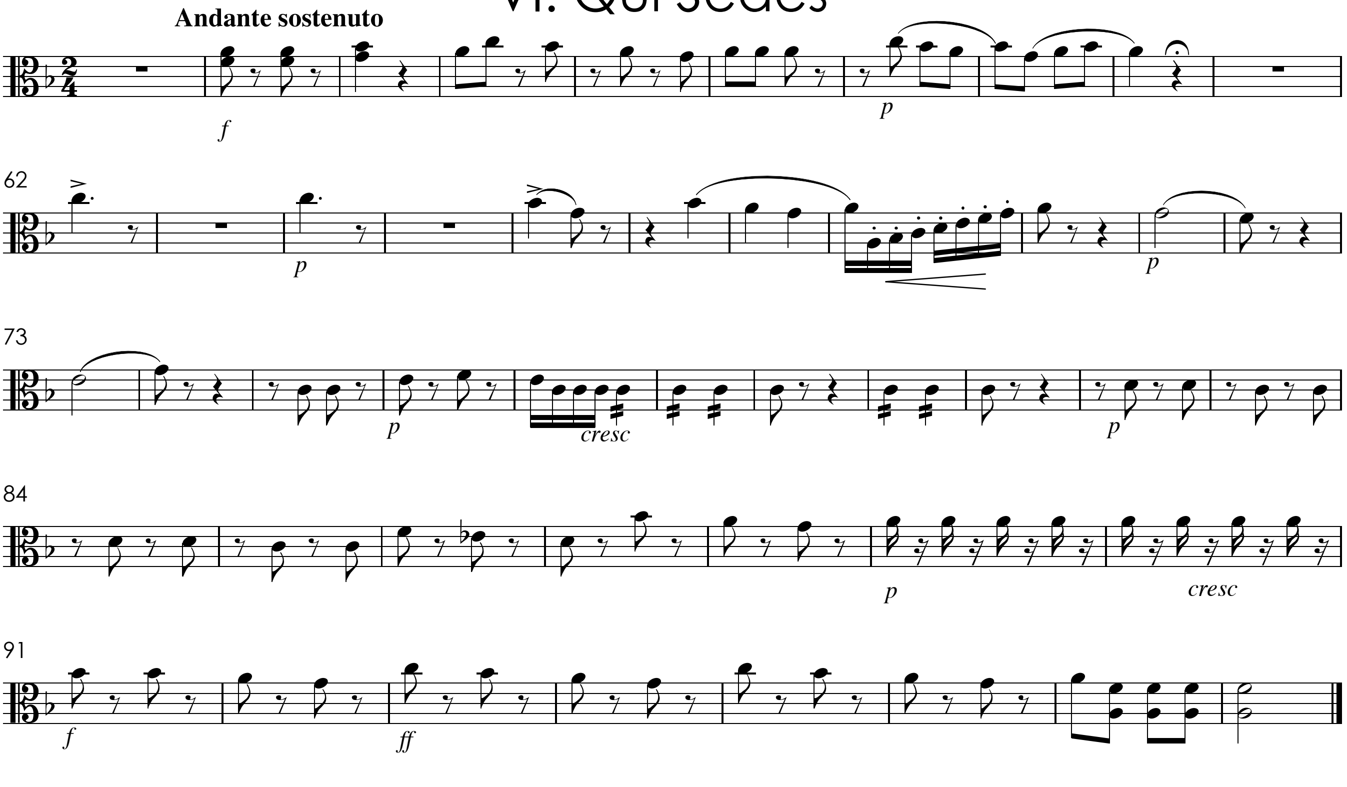


IV. Gratias Agimus Tibi

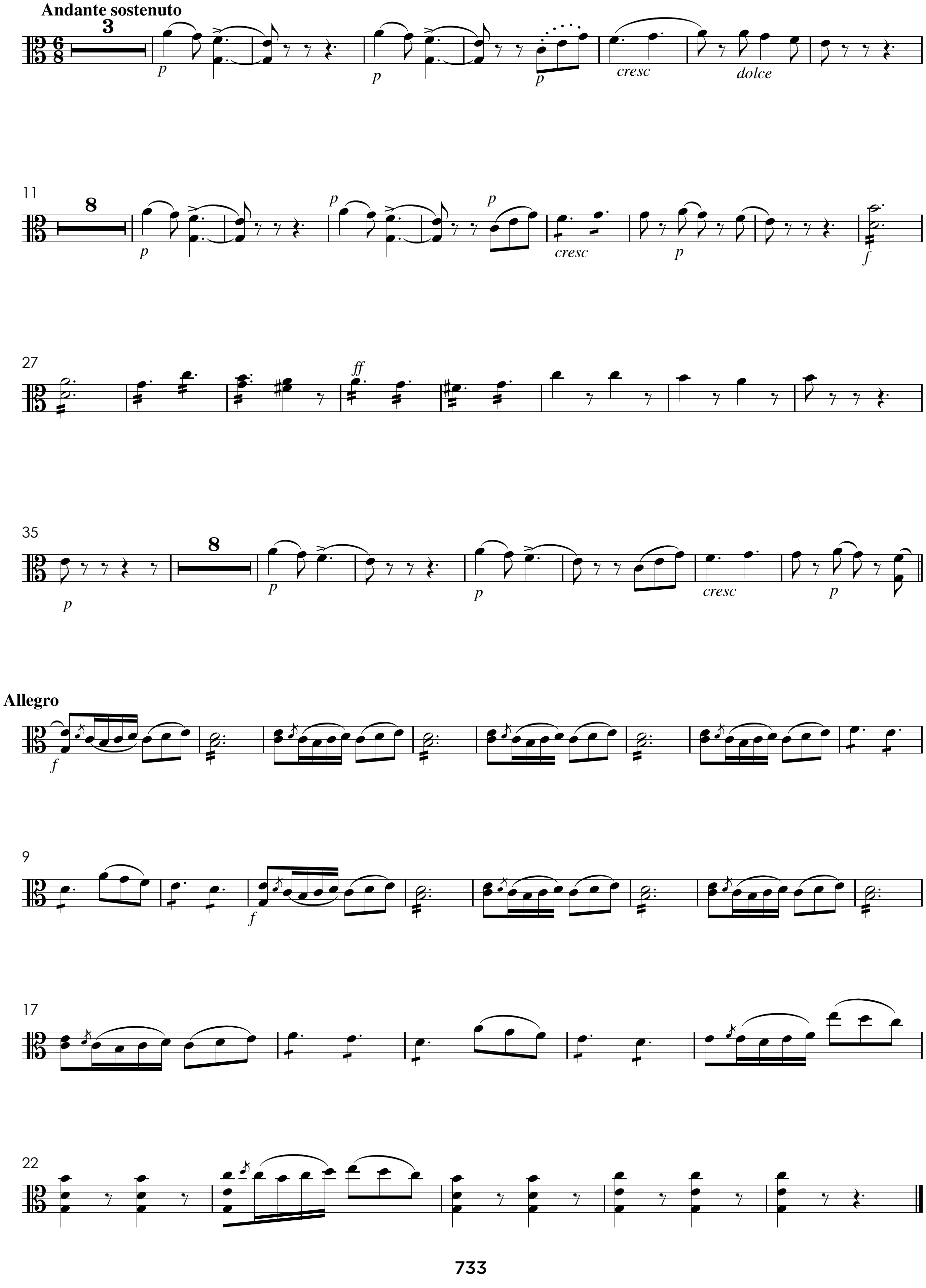


V. Qui Tollis

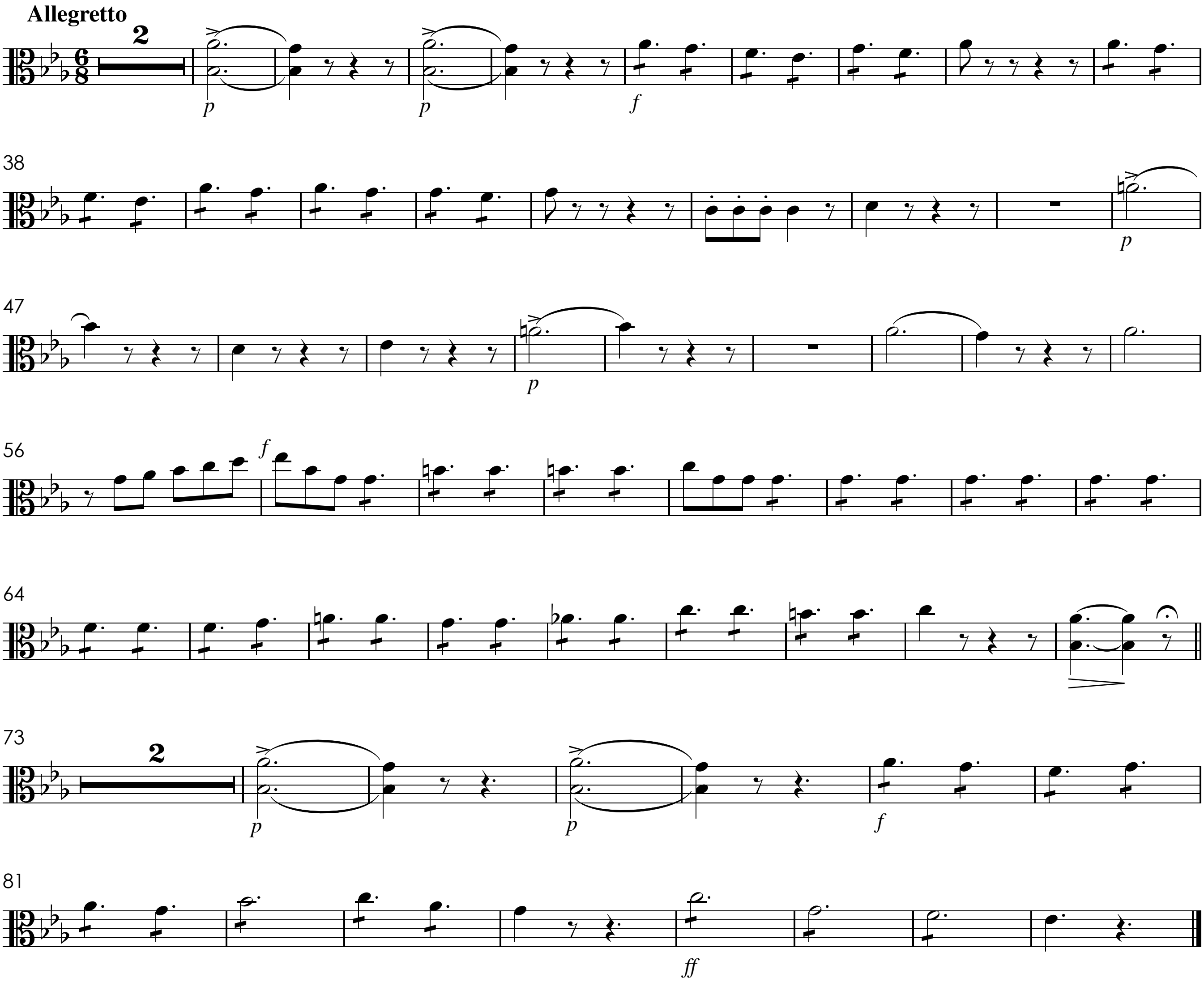
VI. Qui Sedes



VII. Cum Sancto Spiritu

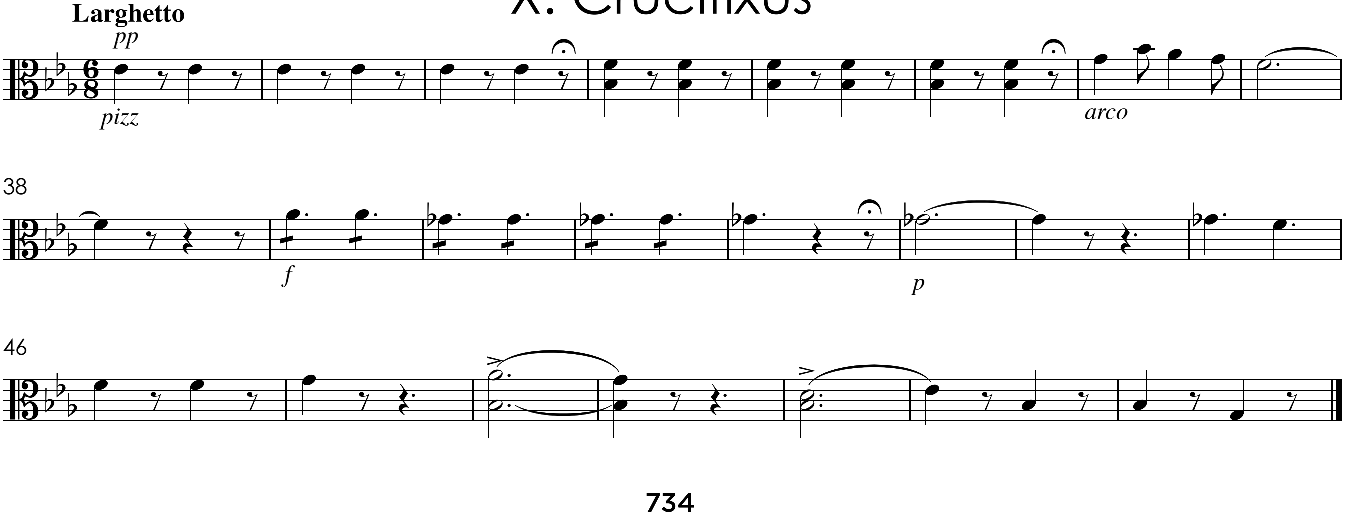


VIII. Credo

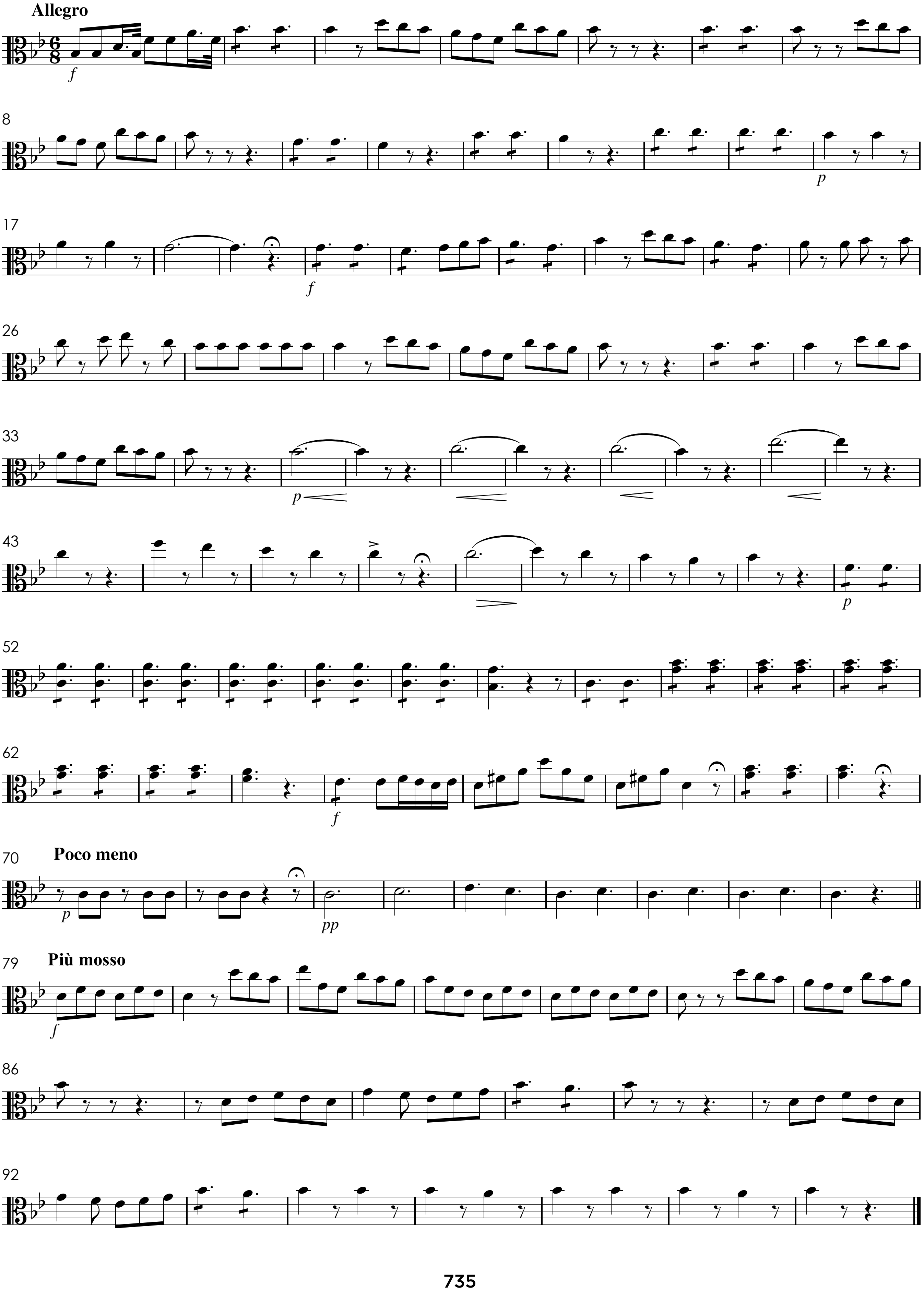


IX. Et Incarnatus

X. Crucifixus

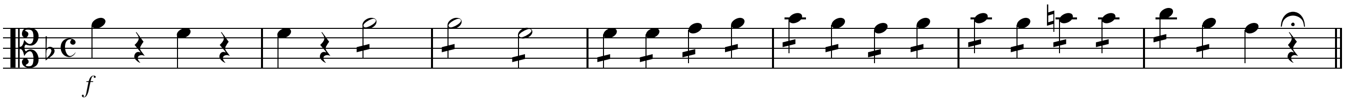


XI. Et Resurrexit



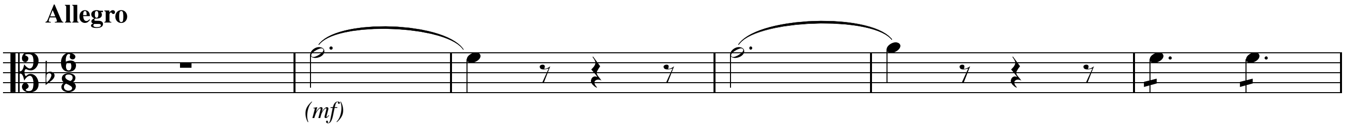
XII. Sanctus

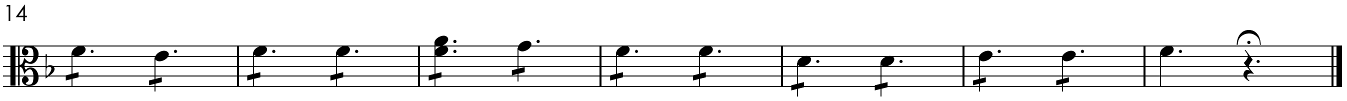
Moderato



XIII. Hosanna

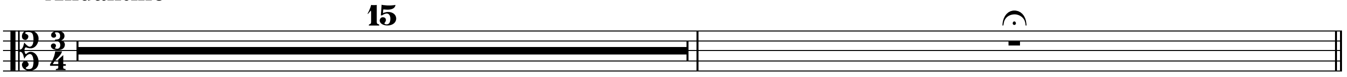
Allegro





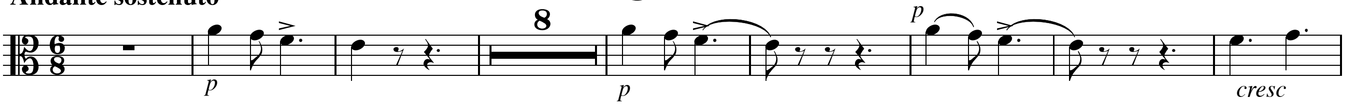
XIV. Benedictus

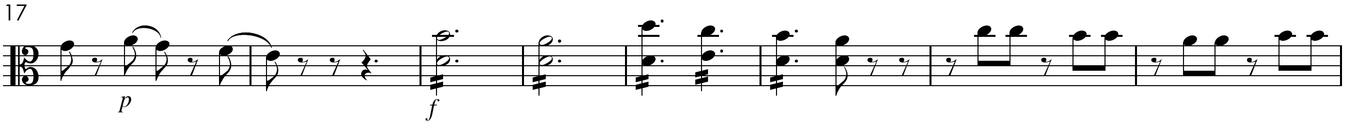
Andantino

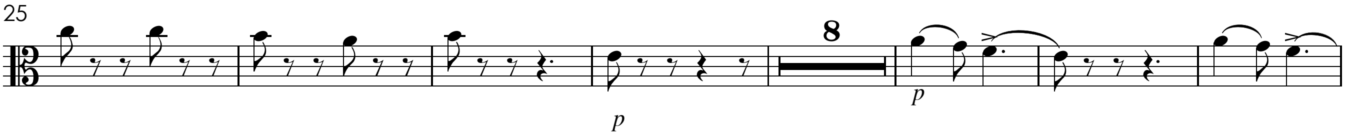


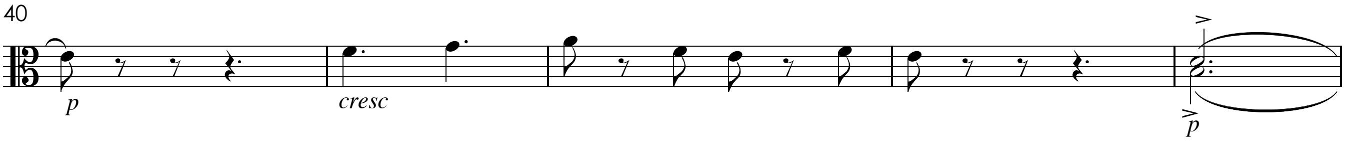
XV. Agnus Dei

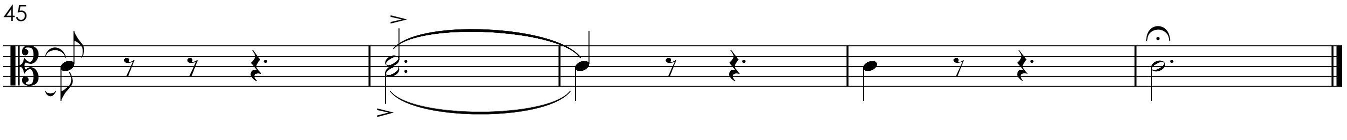
Andante sostenuto











Pastoril

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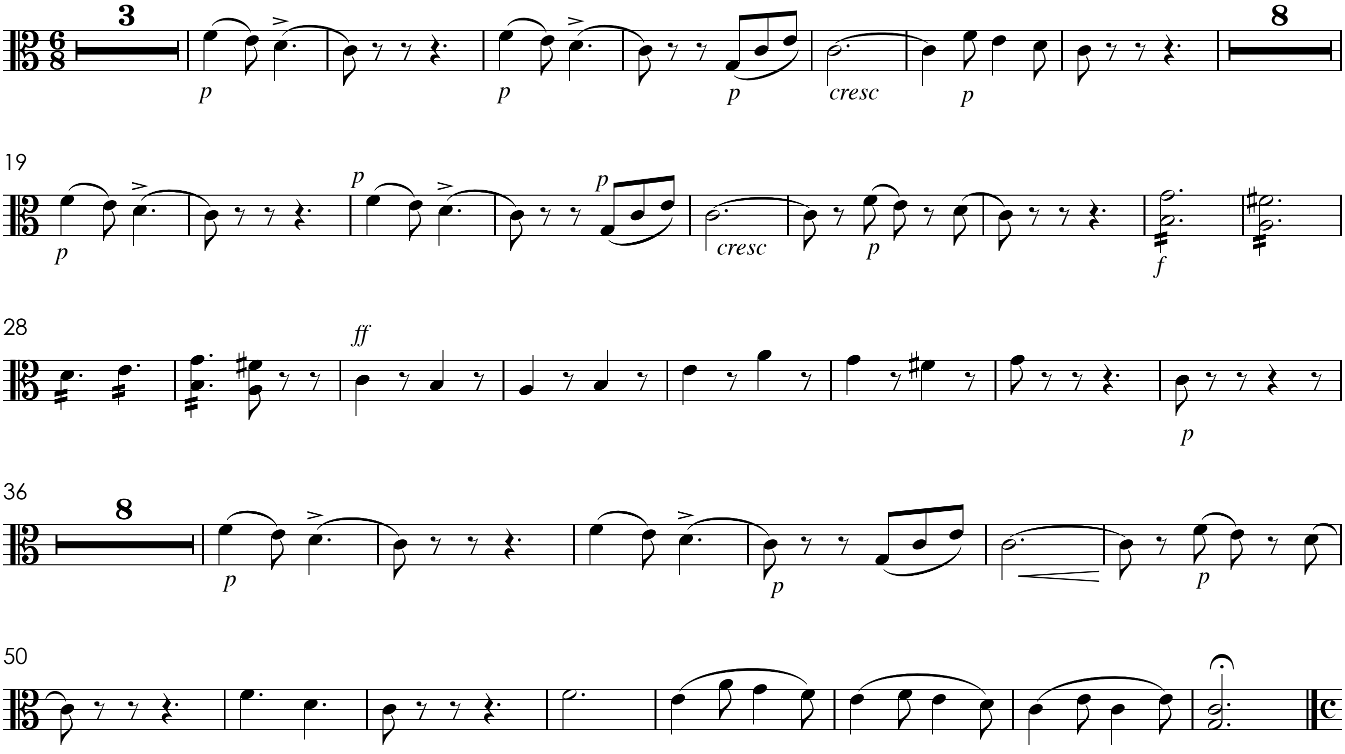
original do pe. José Maurício em 1811

Violas II

José Mauricio Nunes Garcia

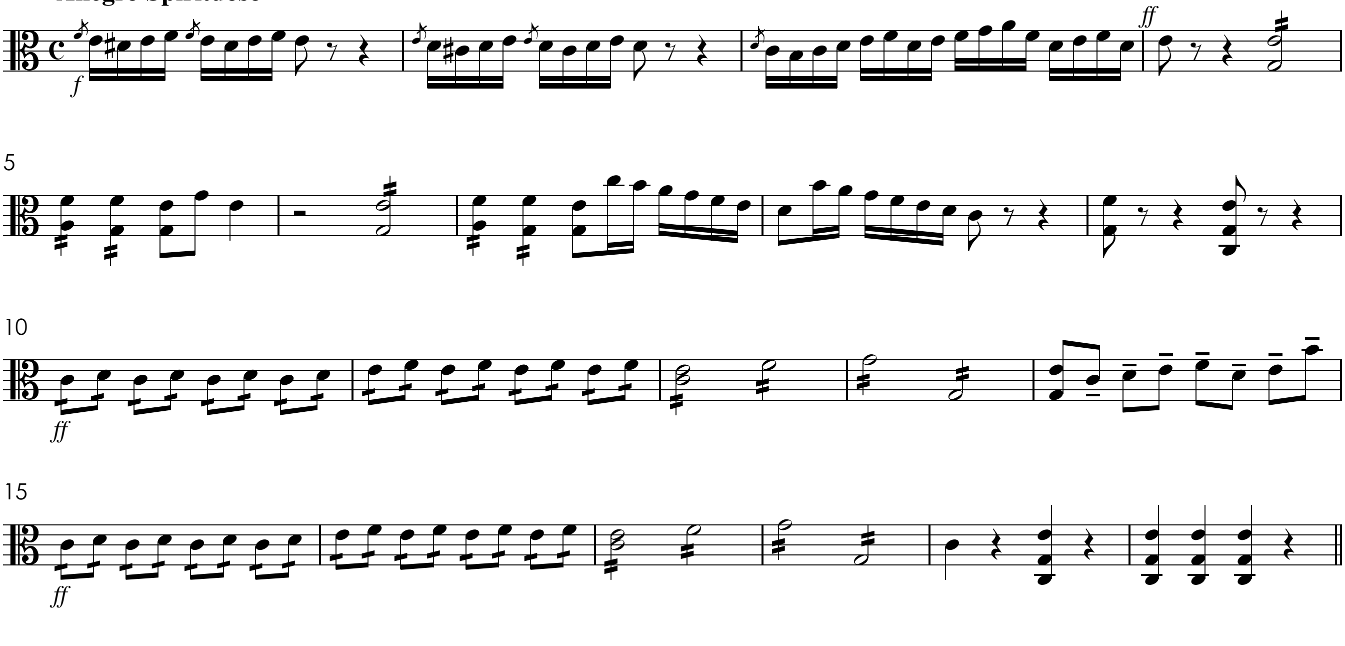
I. Kyrie

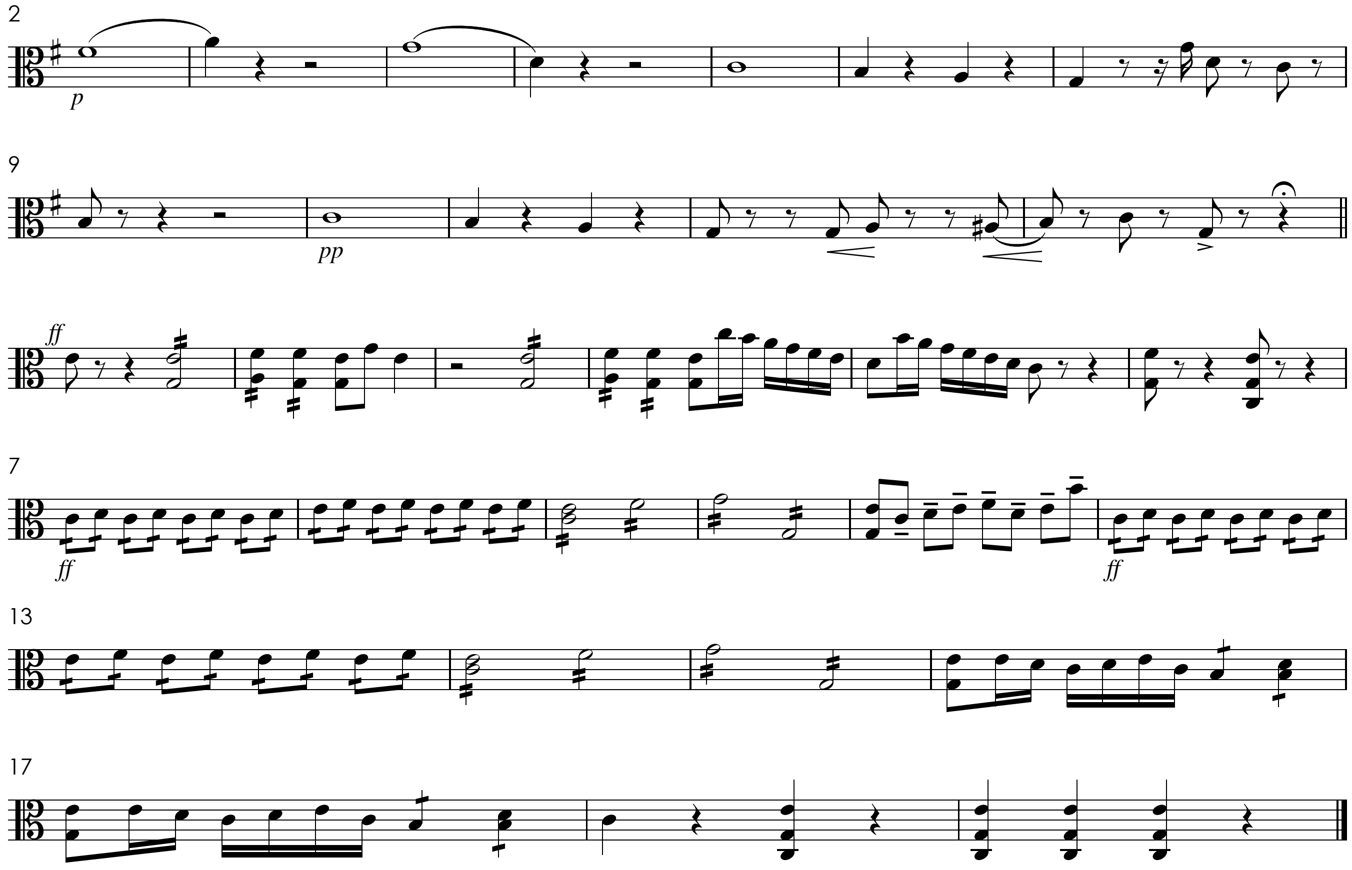
Andante sostenuto



II. Gloria

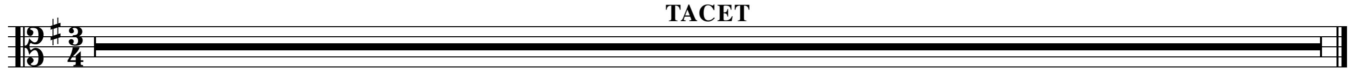
Allegro Spirituoso





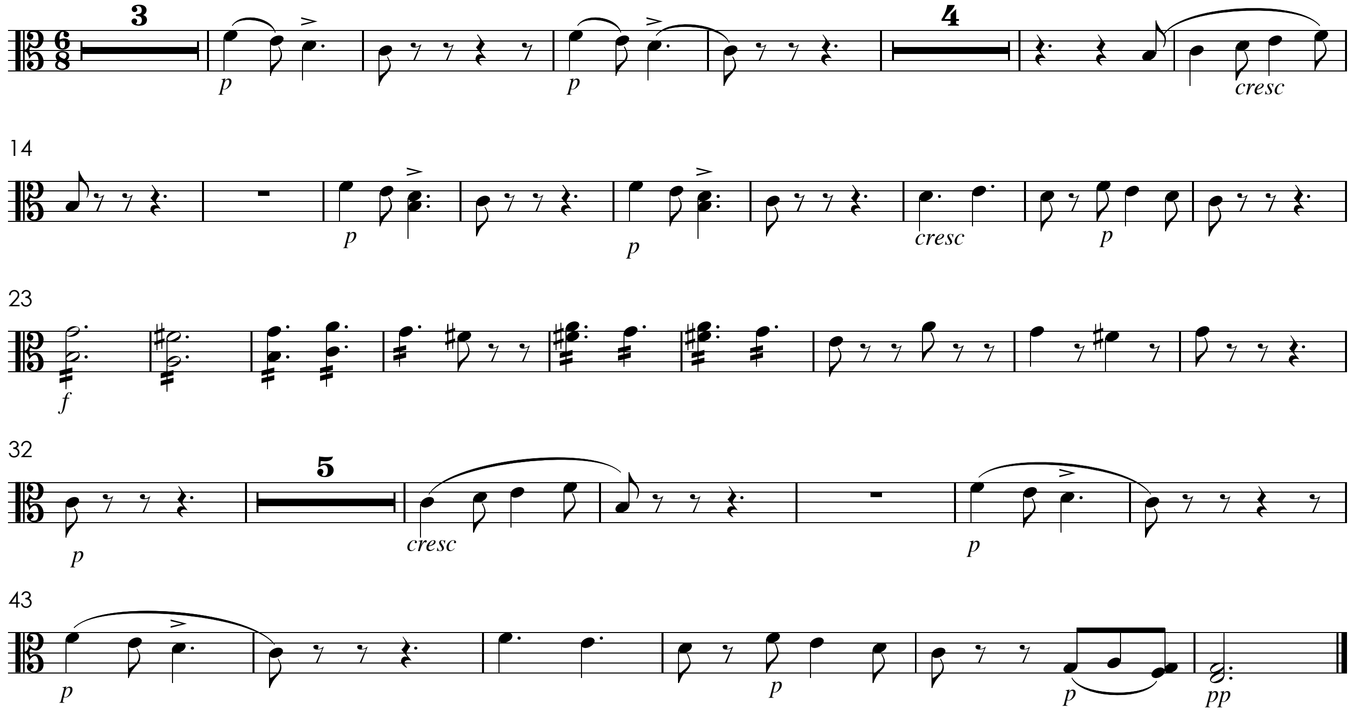
III. Laudamus Te

Andante



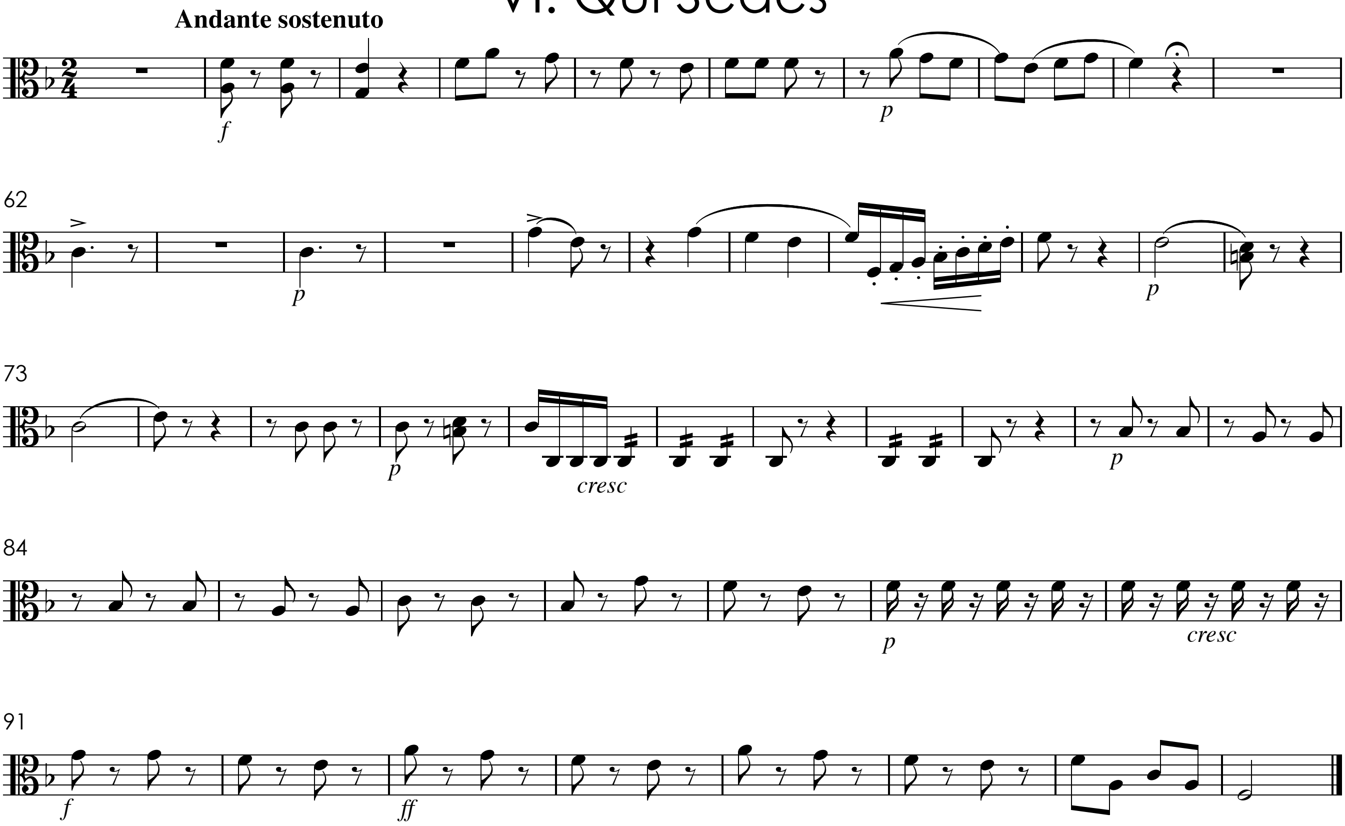
IV. Gratias Agimus Tibi

Andante sostenuto

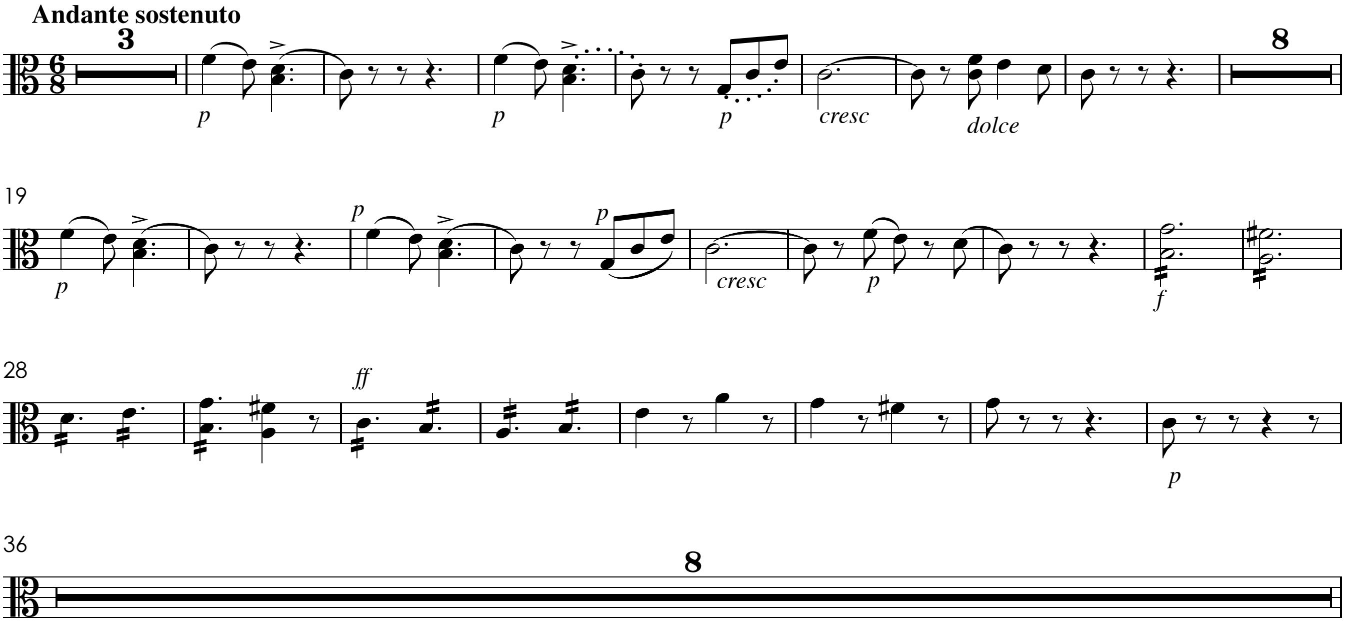


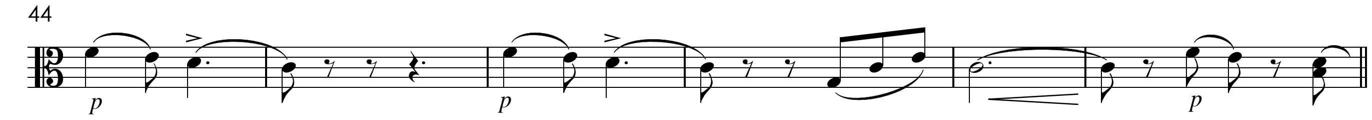
V. Qui Tollis

VI. Qui Sedes

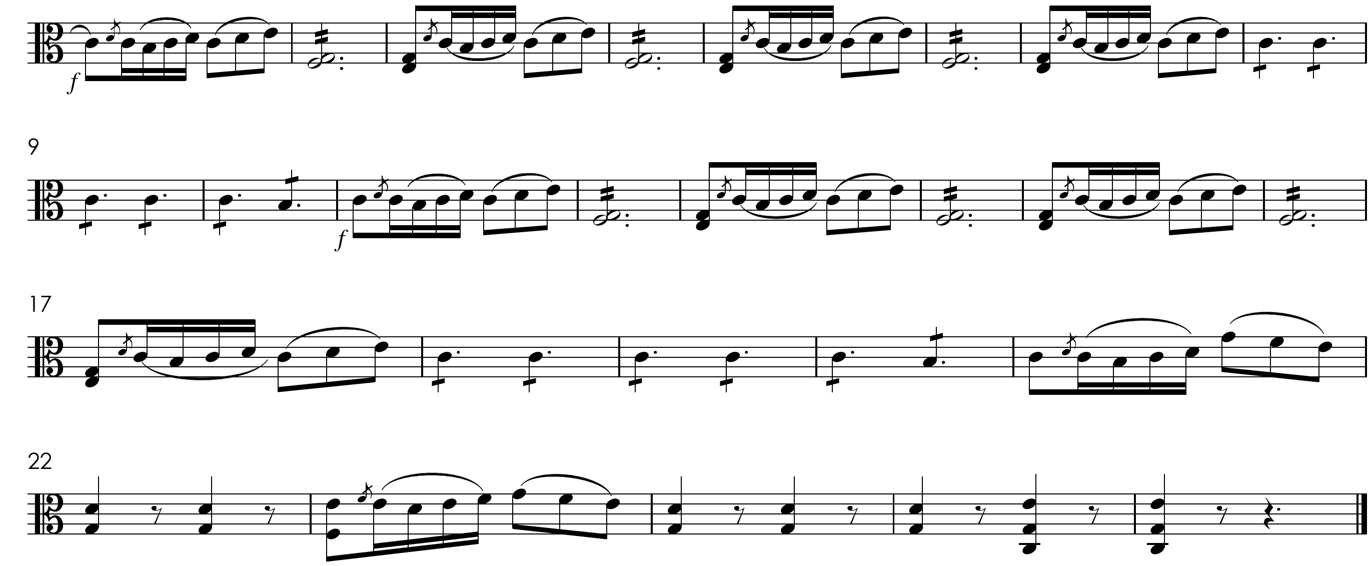


VII. Cum Sancto Spiritu



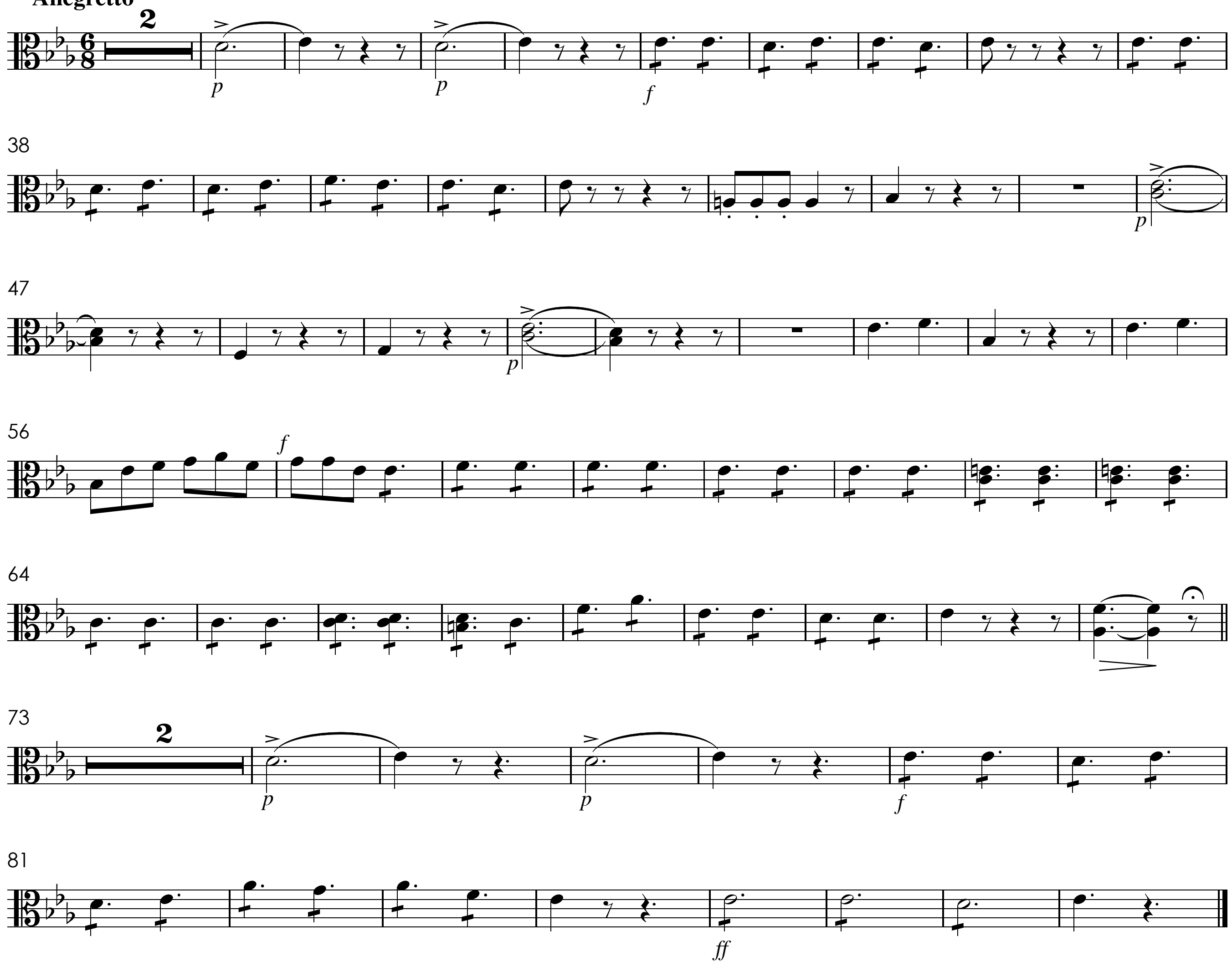


Allegro



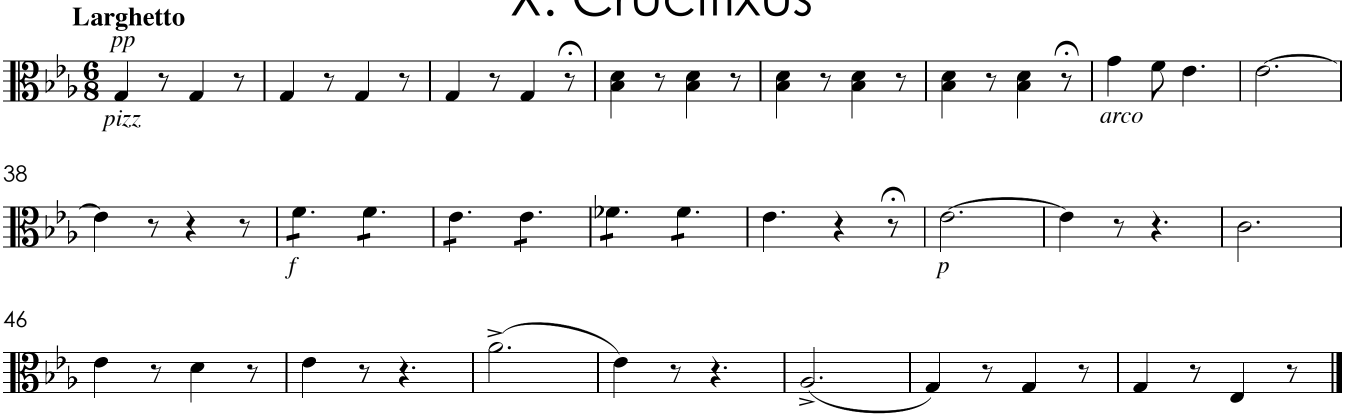
VIII. Credo

Allegretto

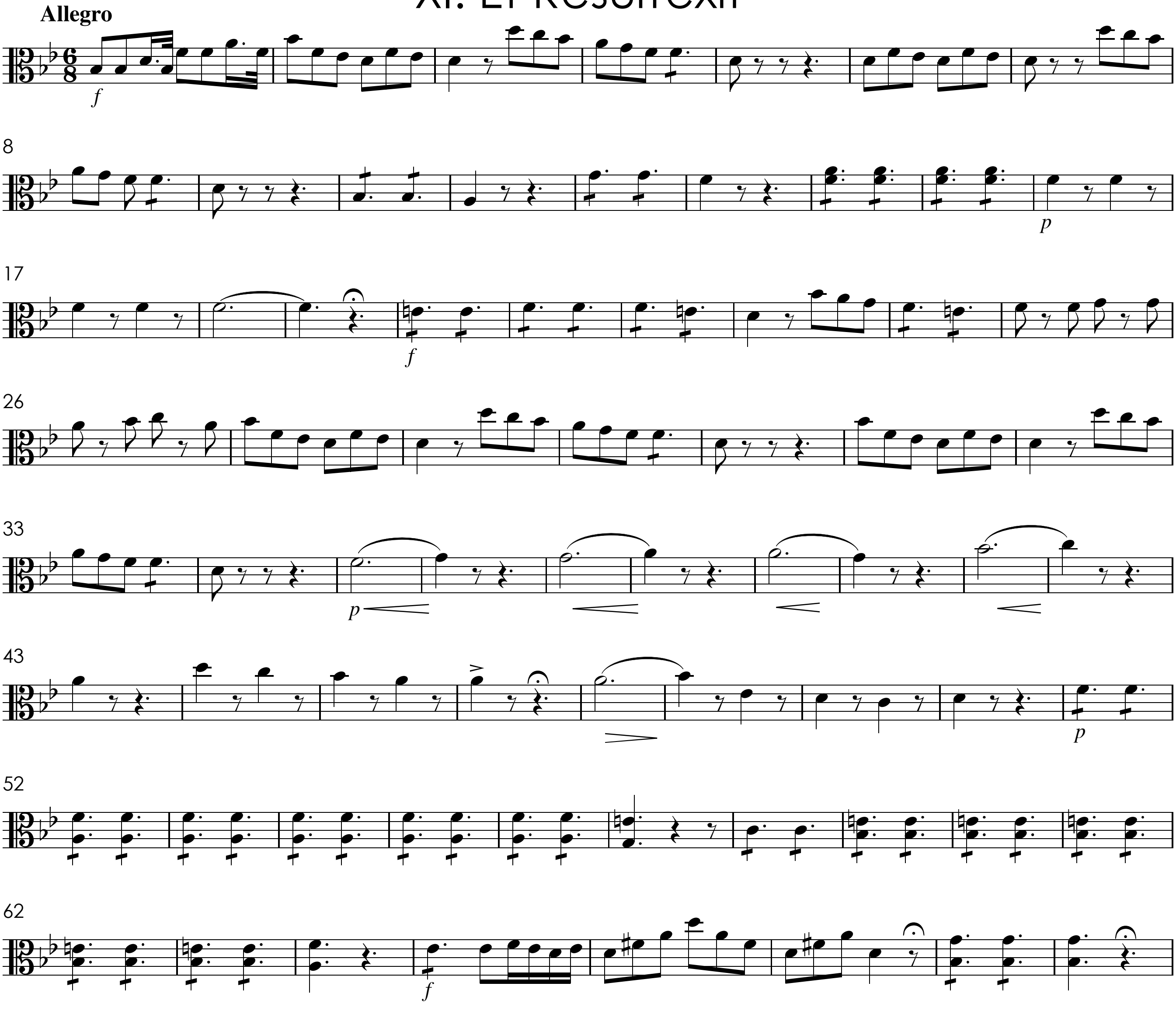


IX. Et Incarnatus

X. Crucifixus

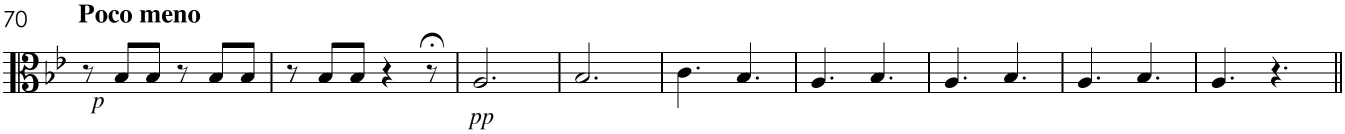


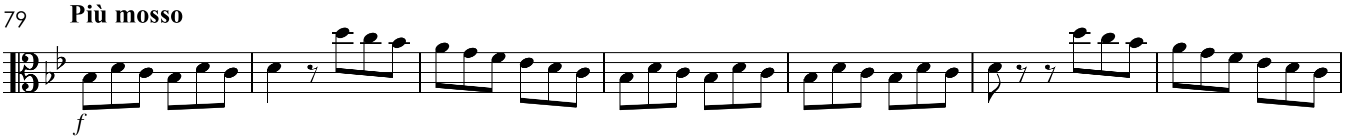
XI. Et Resurrexit

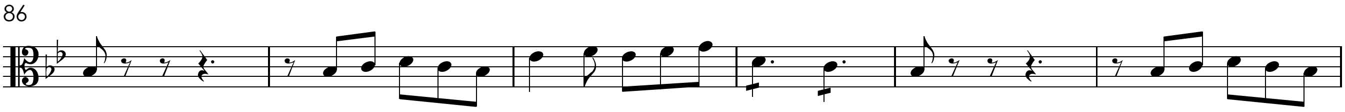


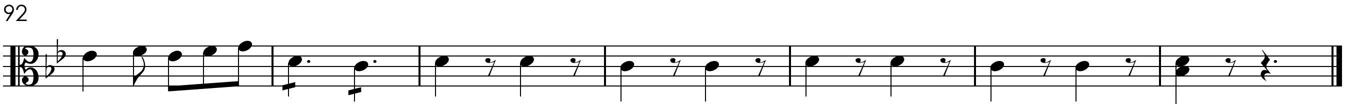
V.S.

Missa Pastoril - José Mauricio Nunes Garcia - Violas II

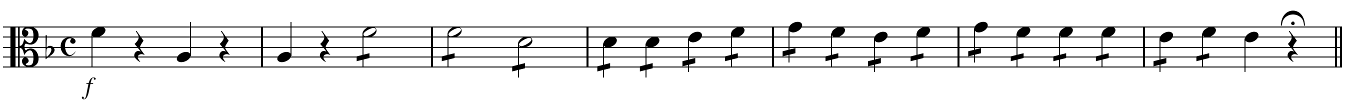




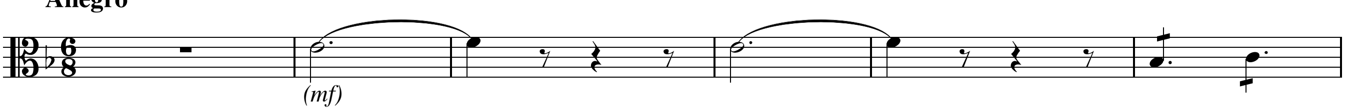


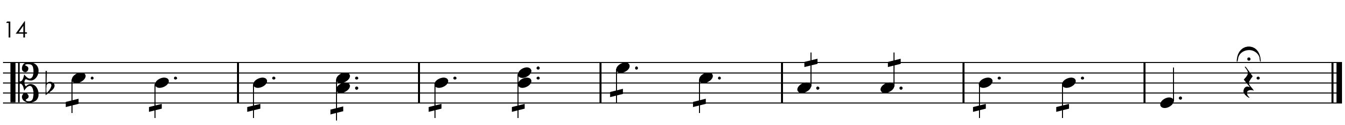


XII. Sanctus



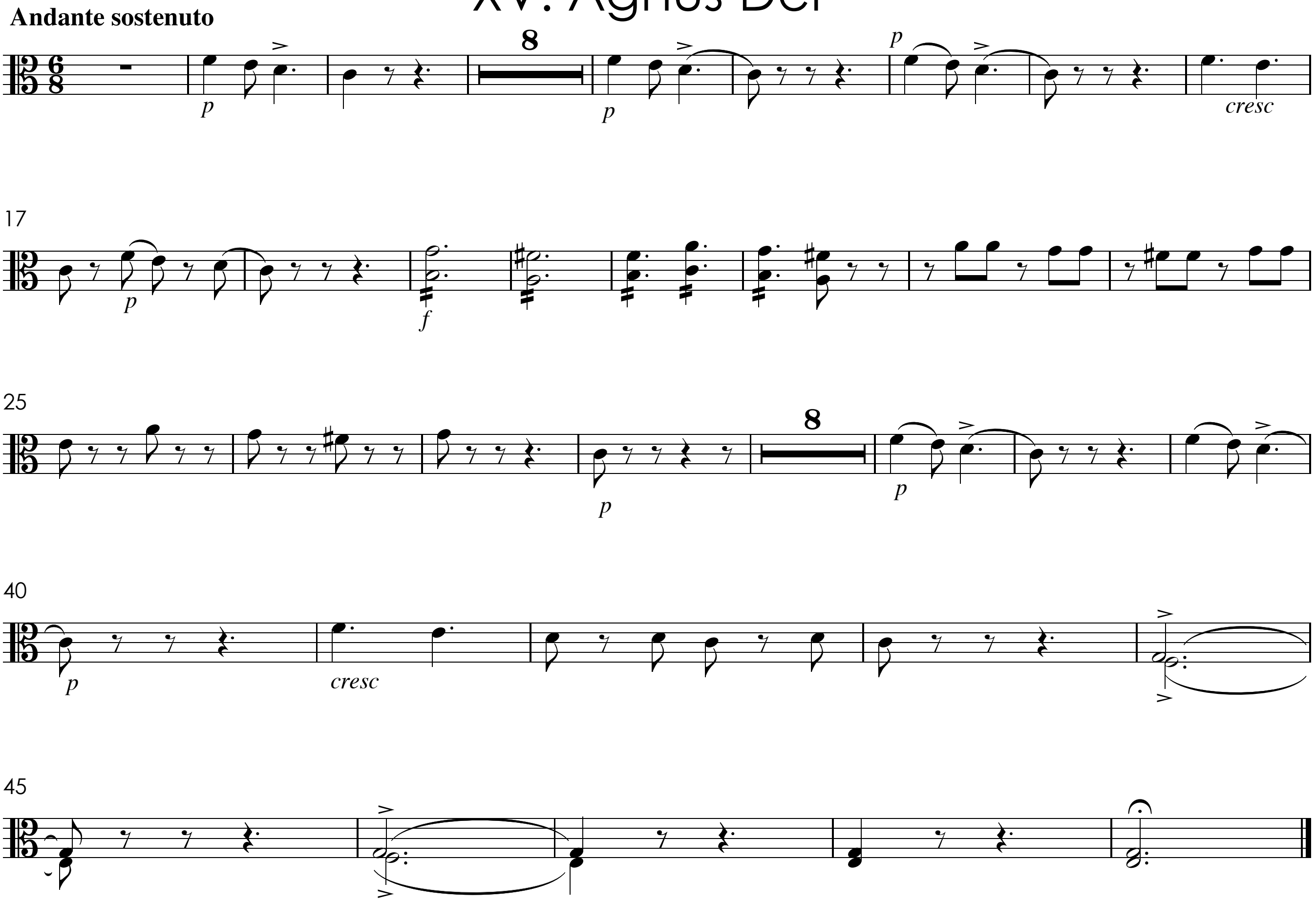
XIII. Hosanna





XIV. Benedictus

XV. Agnus Dei



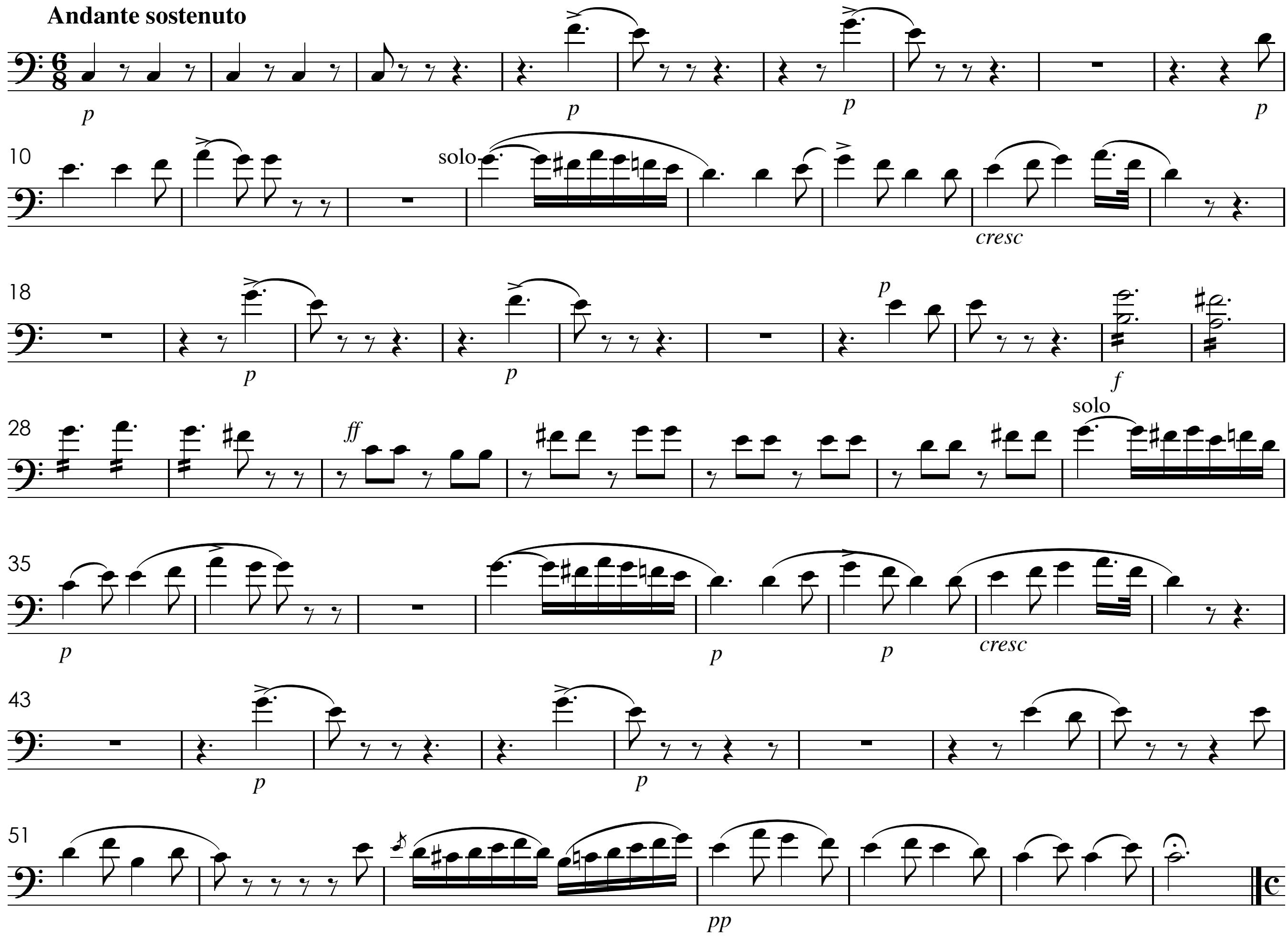
Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

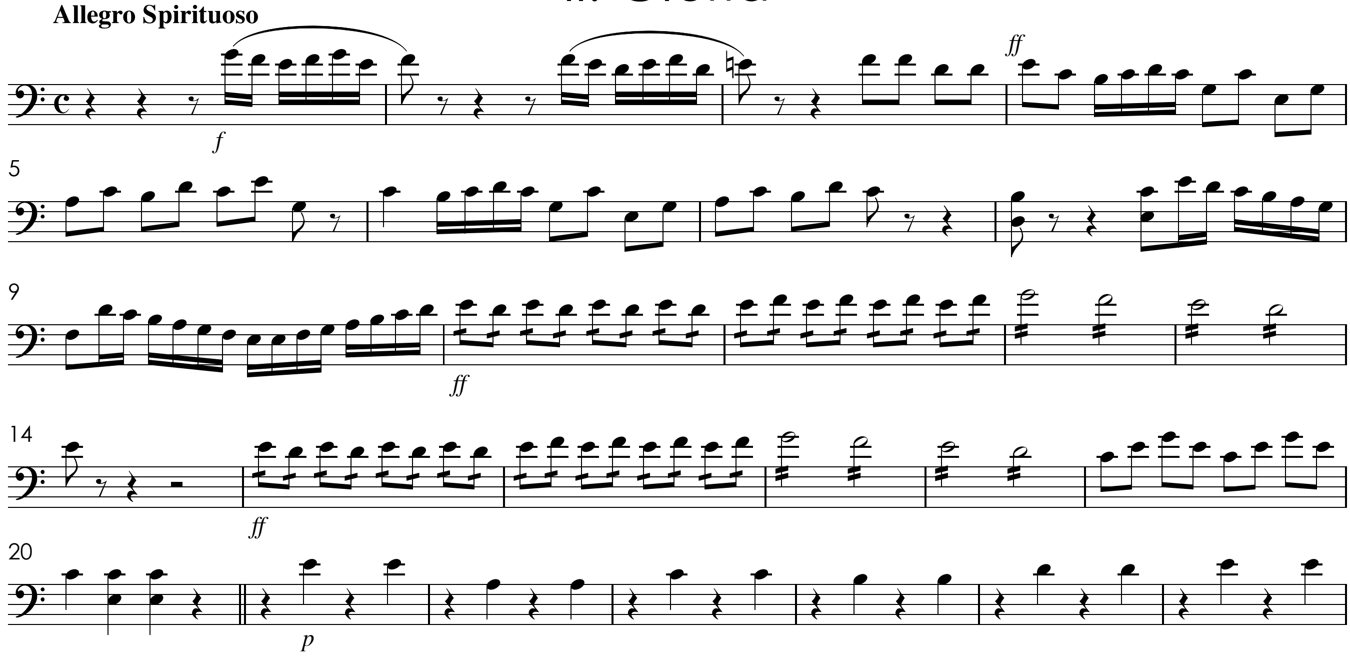
Violoncelos I

José Mauricio Nunes Garcia

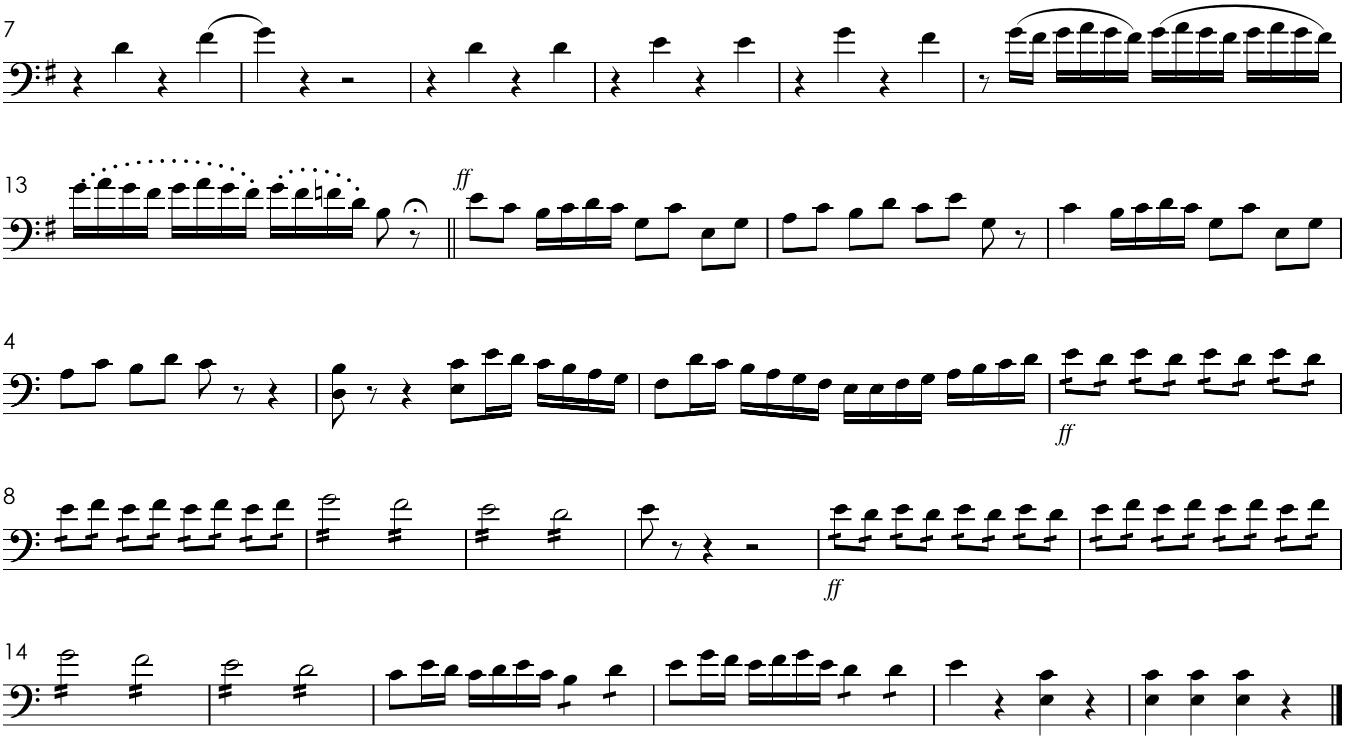
I. Kyrie



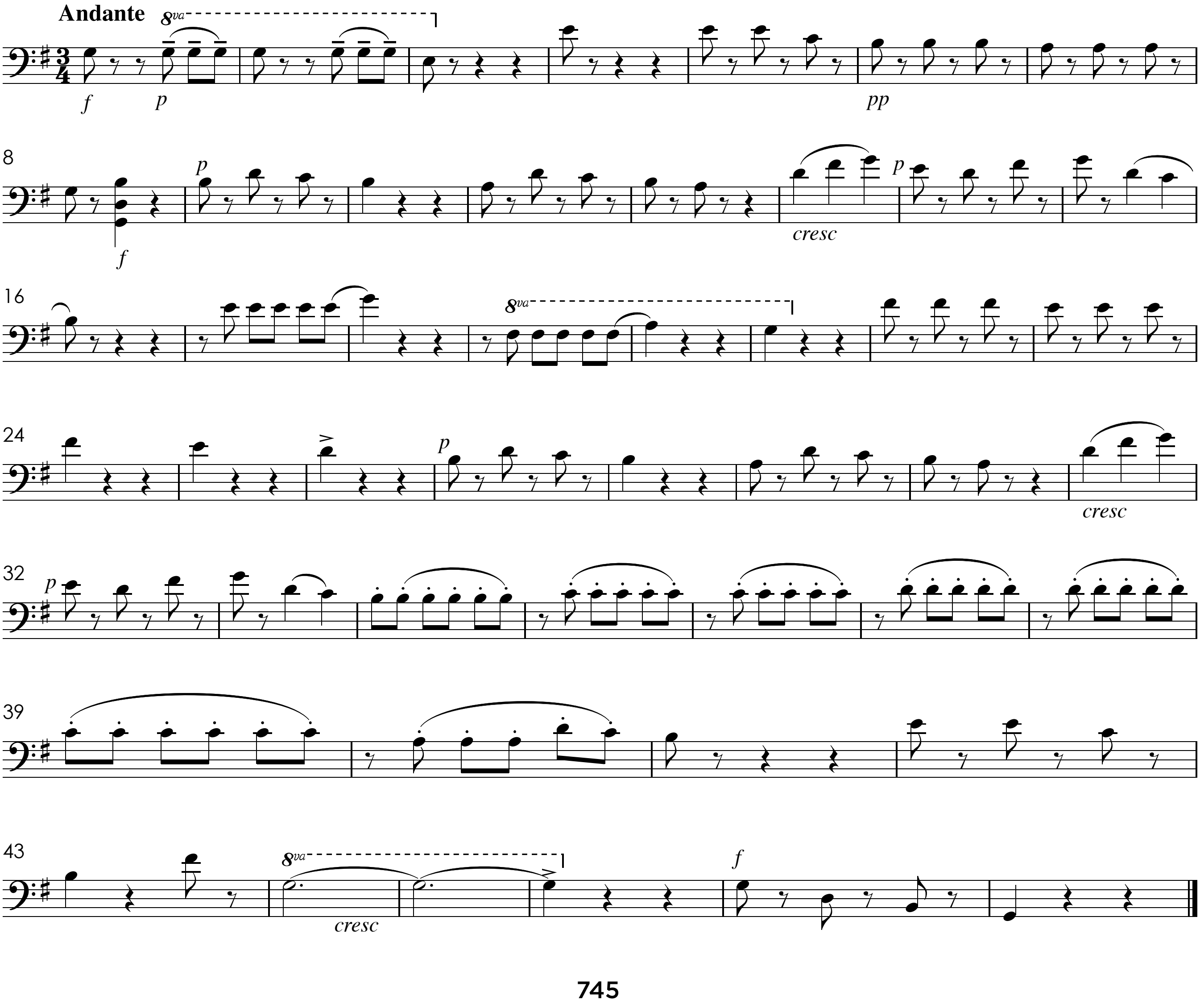
II. Gloria



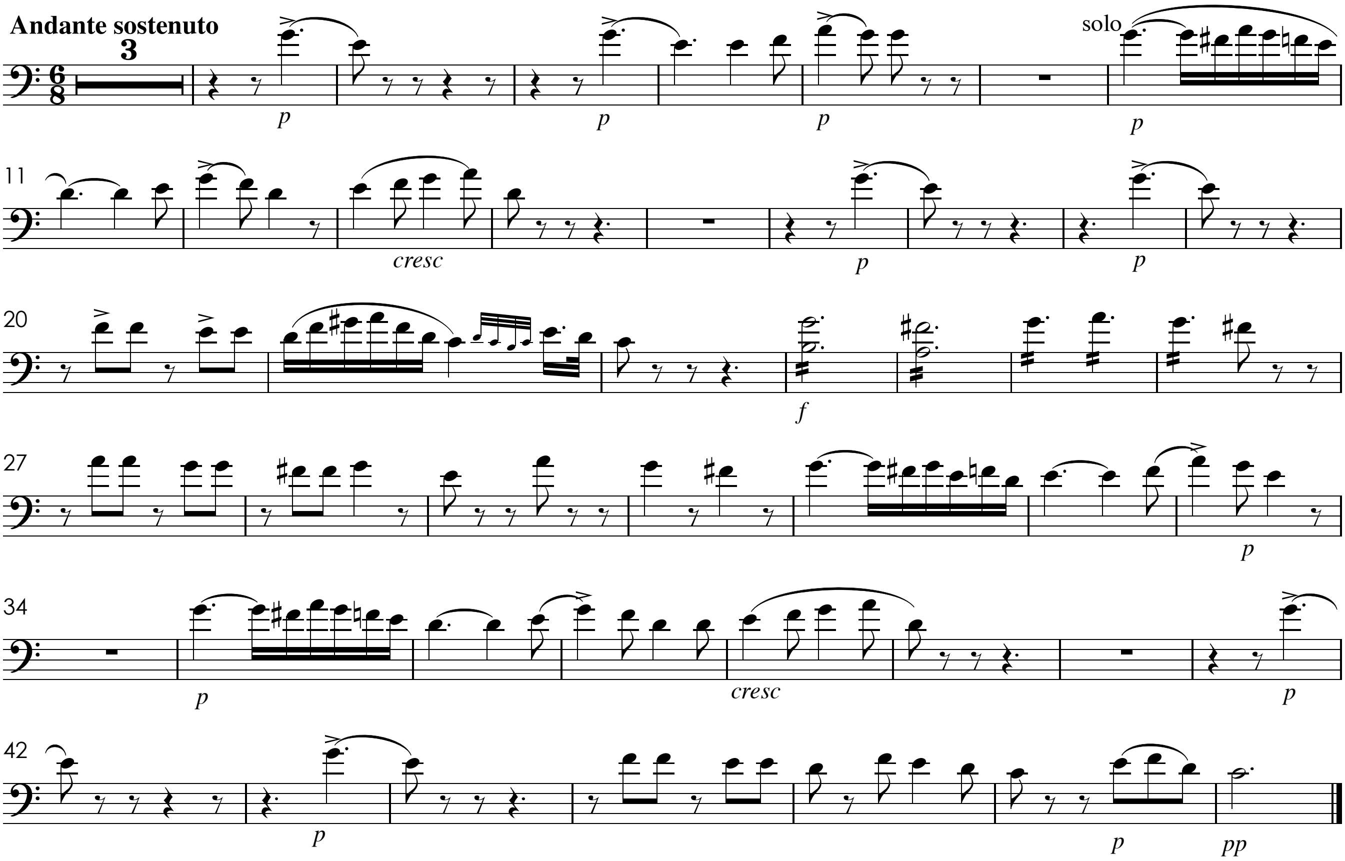
V.S.



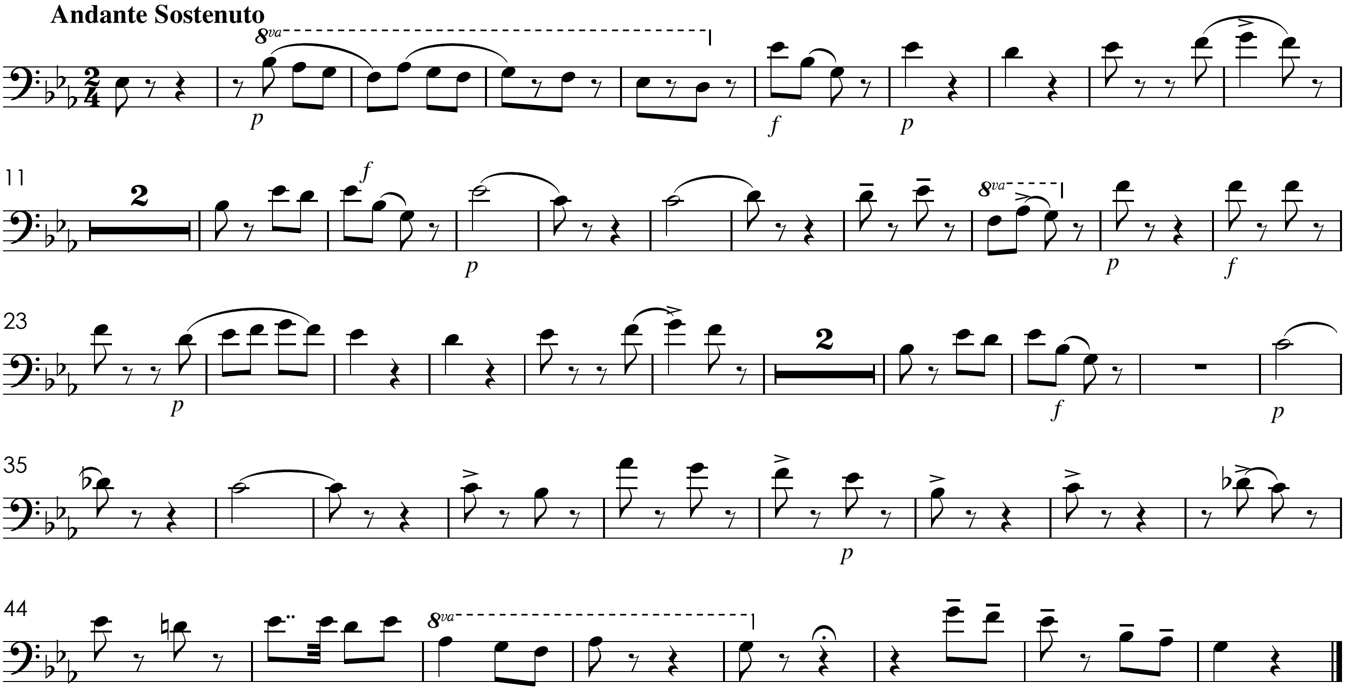
III. Laudamus Te



IV. Gratias Agimus Tibi

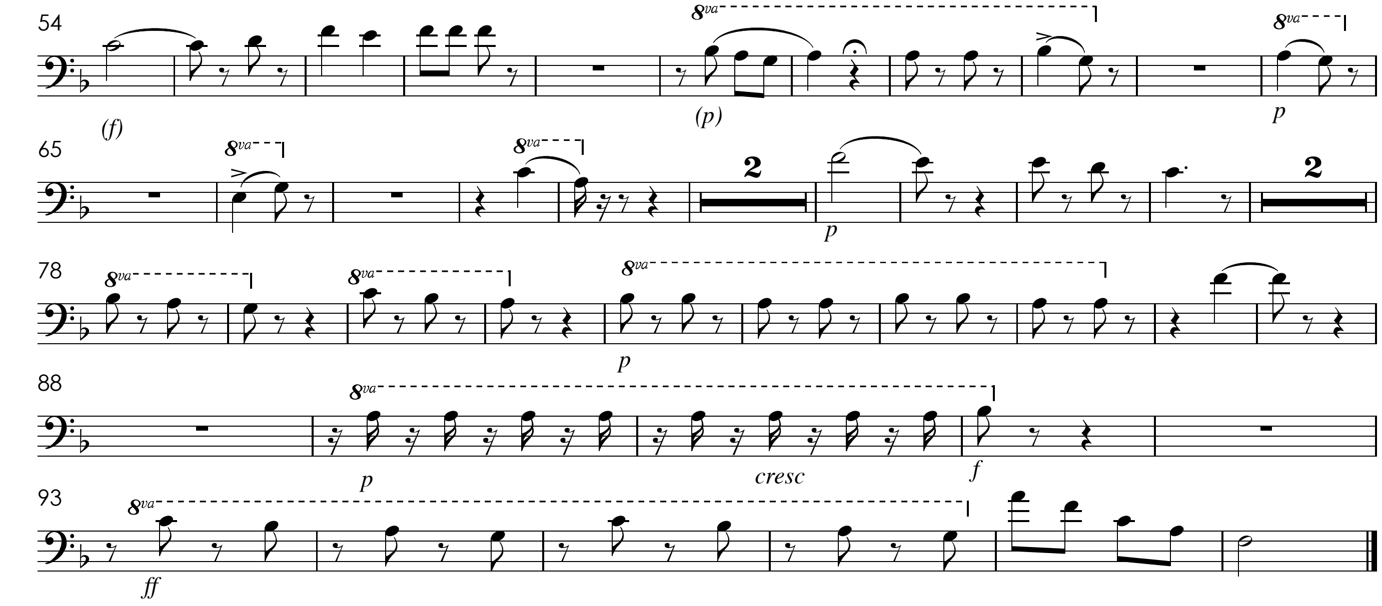


V. Qui Tollis

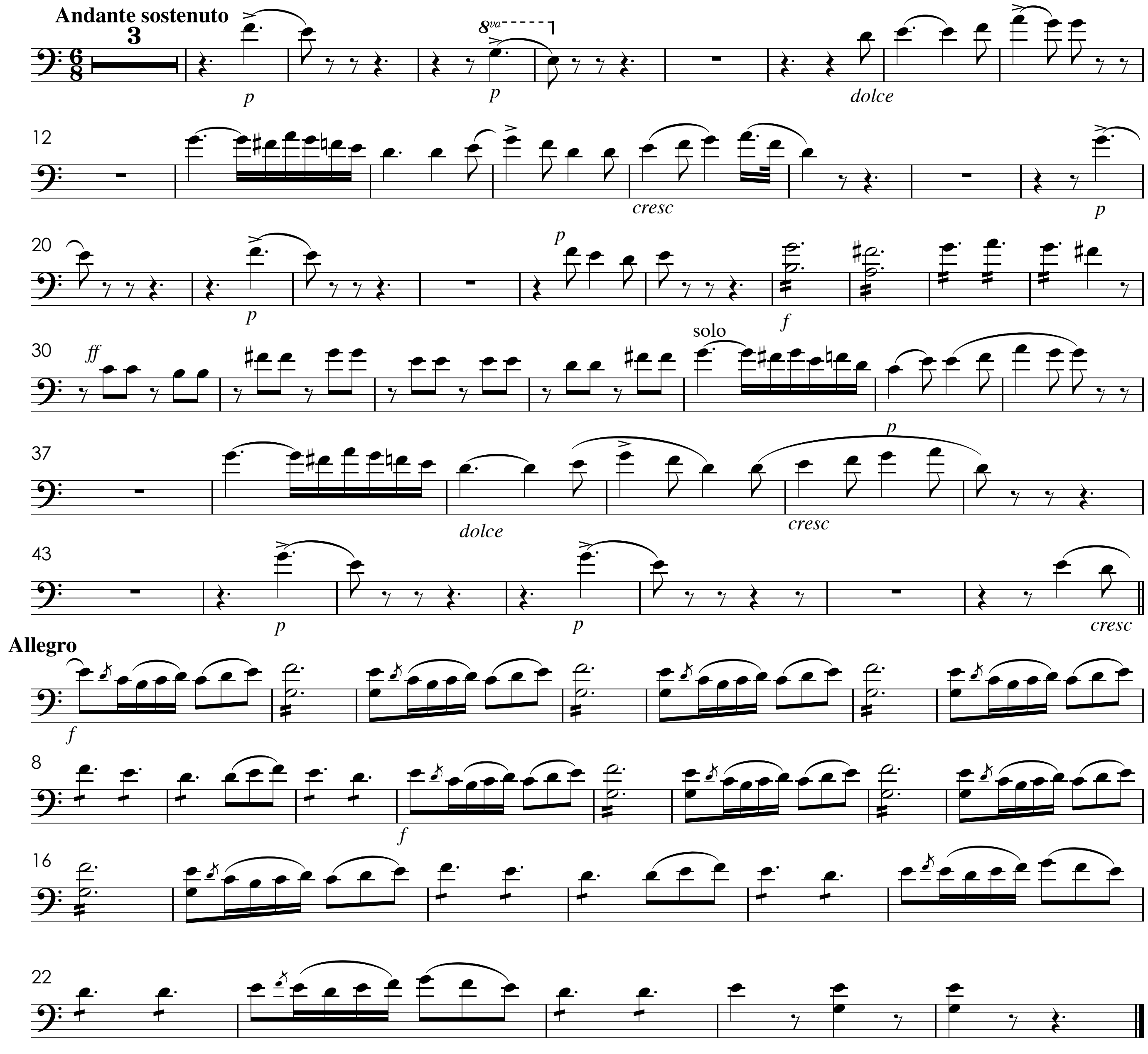


VI. Qui Sedes

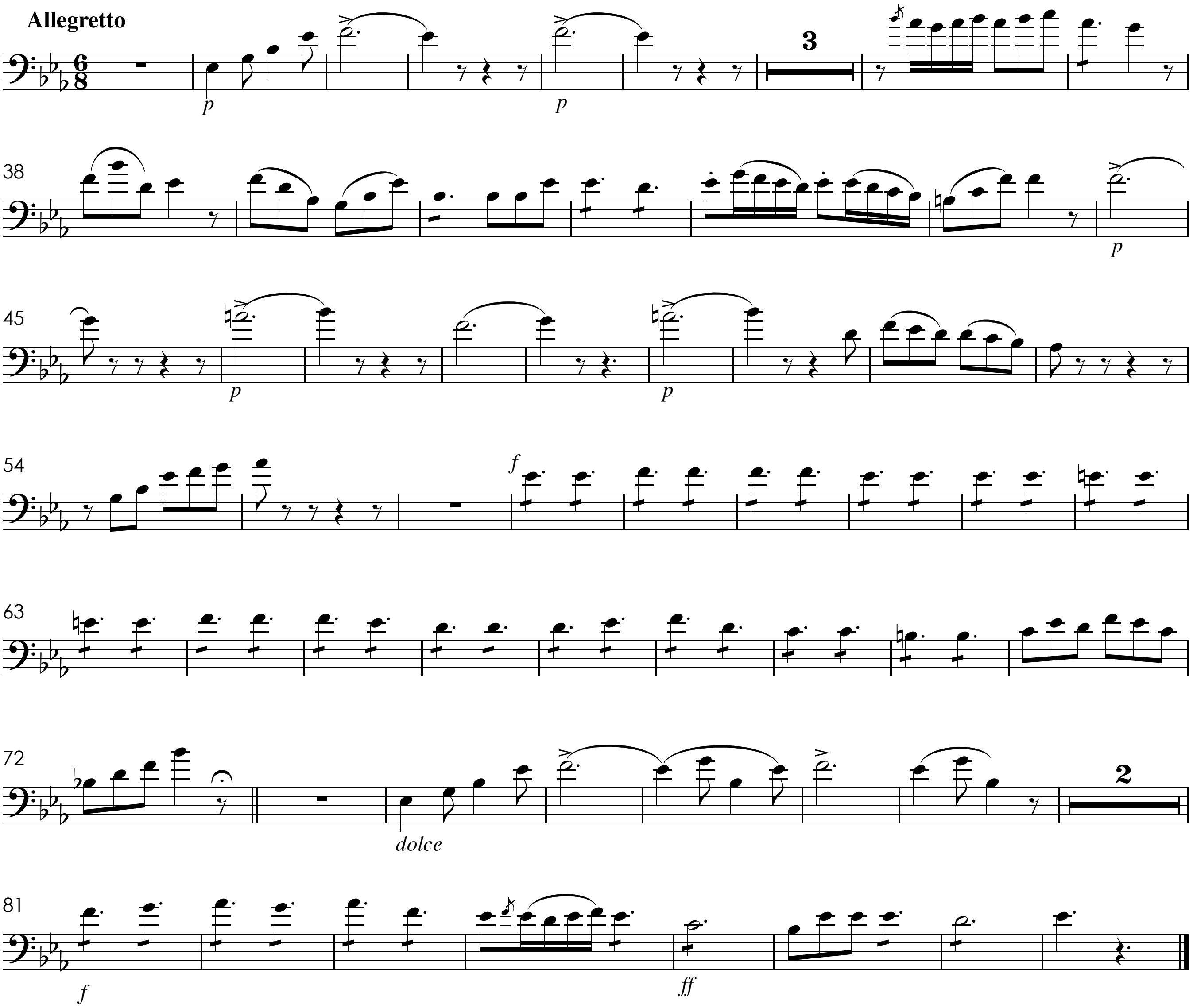
4 Missa Pastoril - José Mauricio Nunes Garcia - Violoncelos I



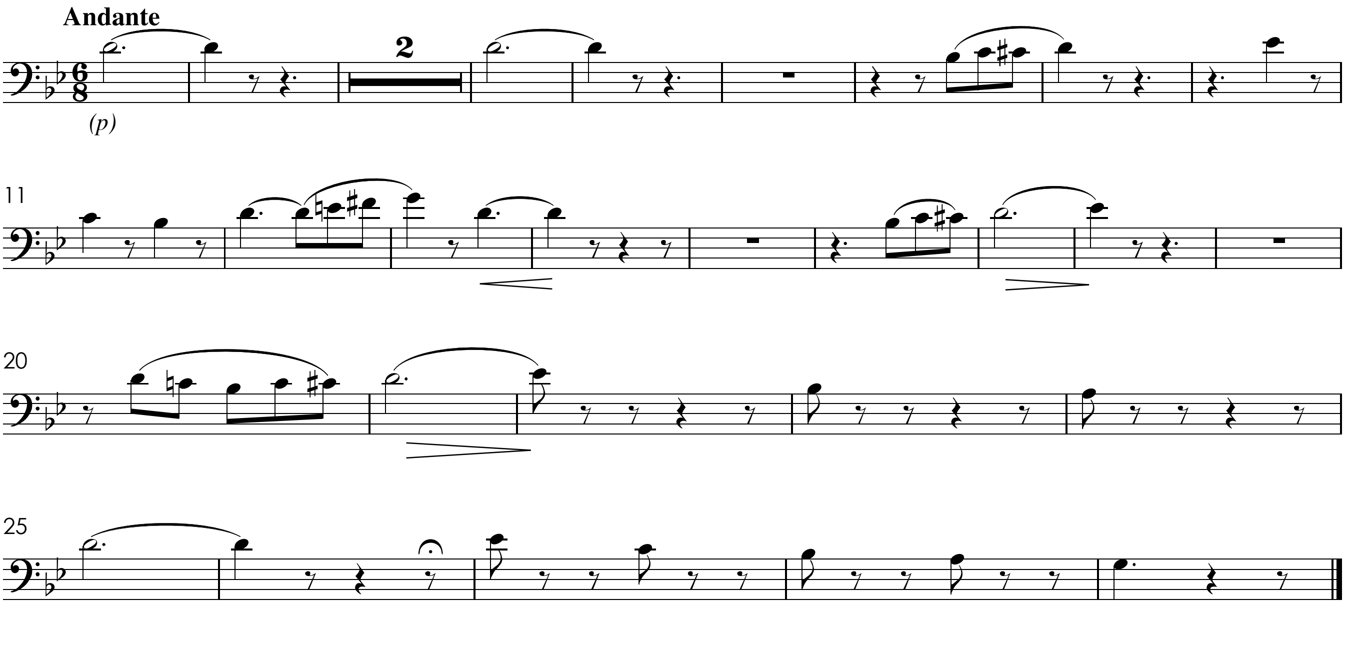
VII. Cum Sancto Spiritu



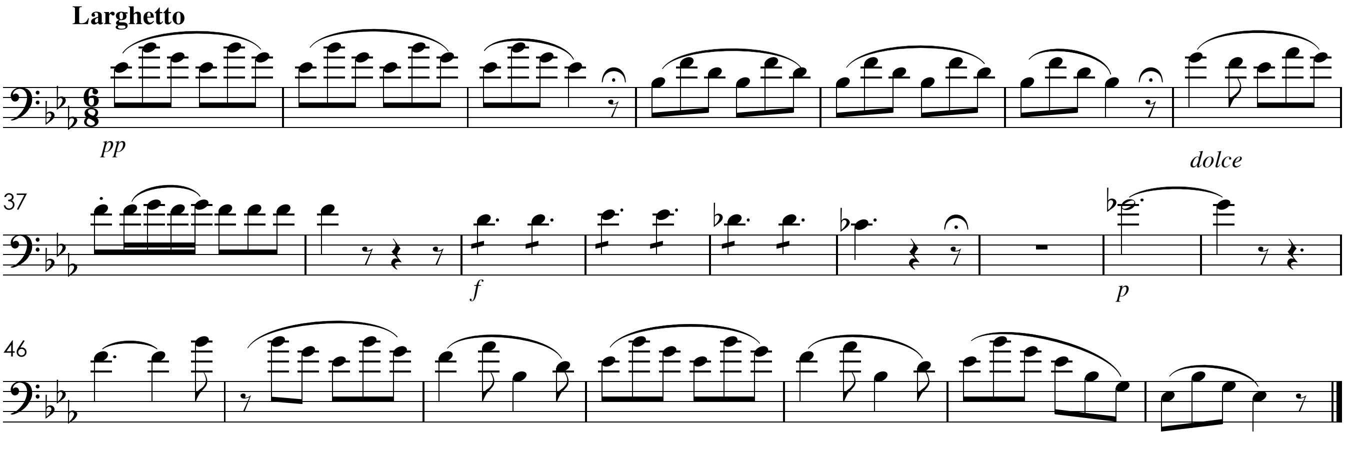
VIII. Credo



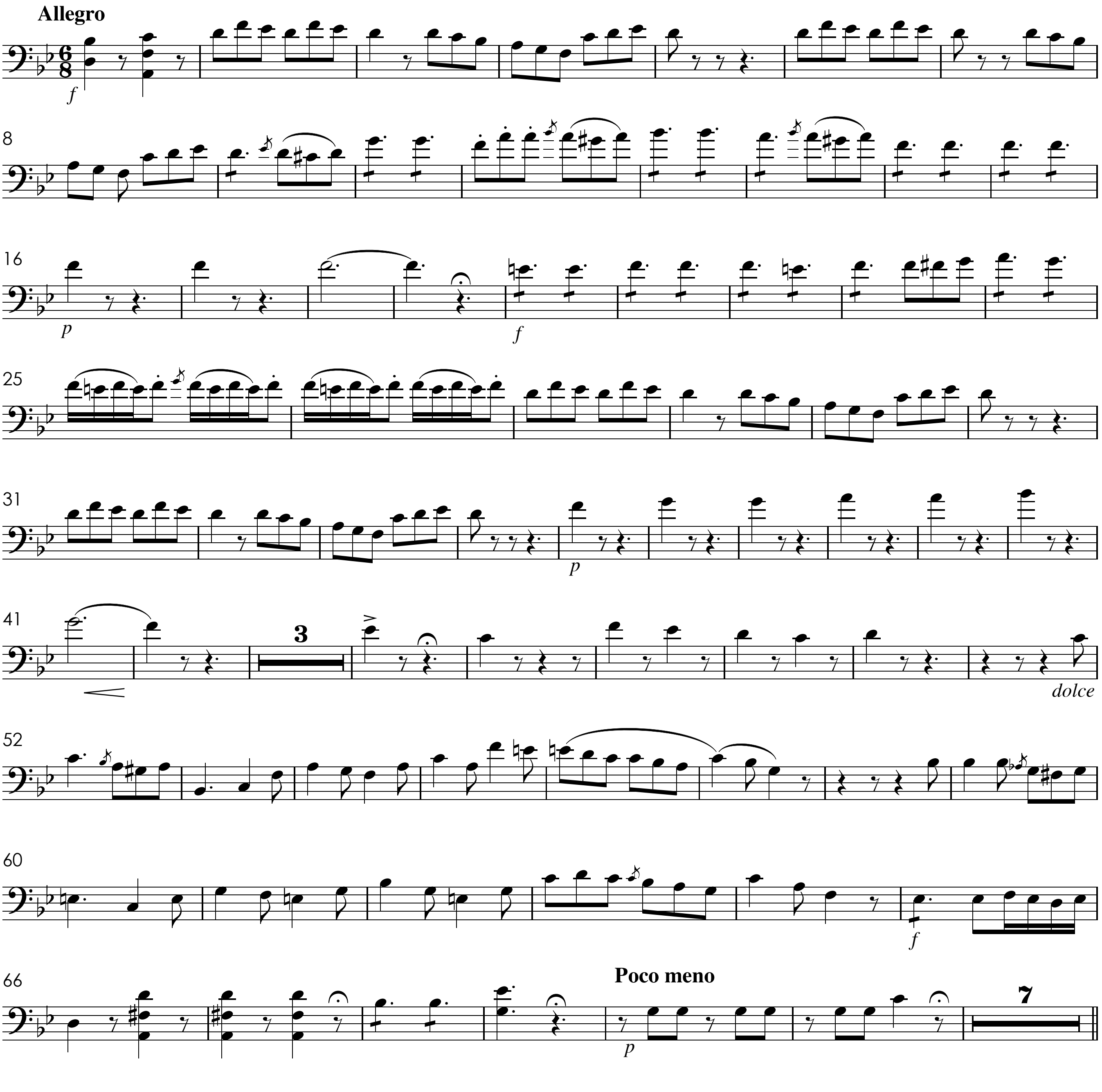
IX. Et Incarnatus

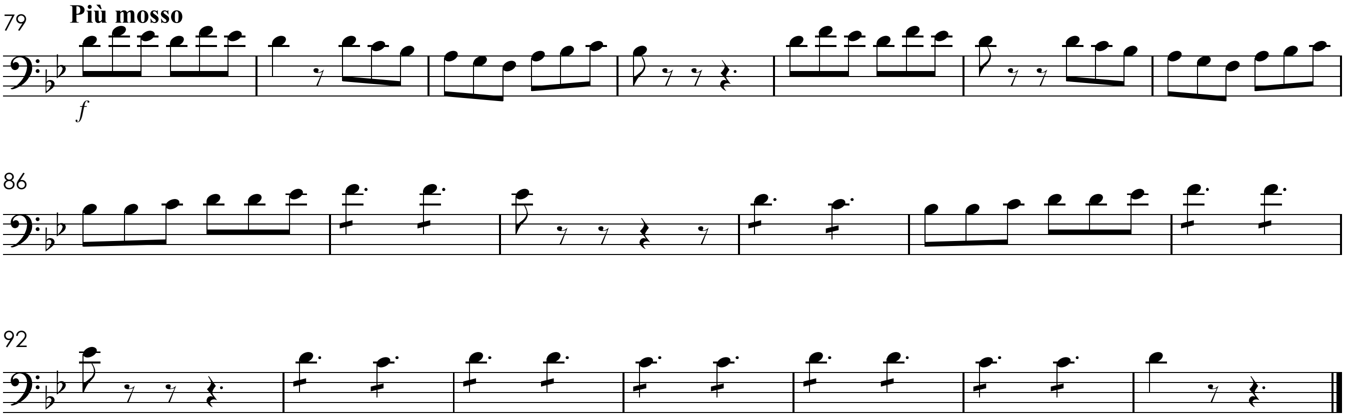


X. Crucifixus

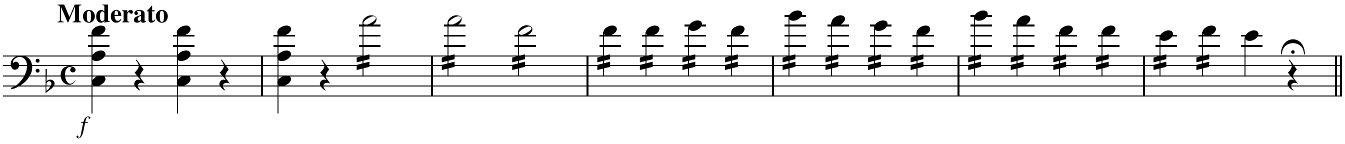


XI. Et Resurrexit

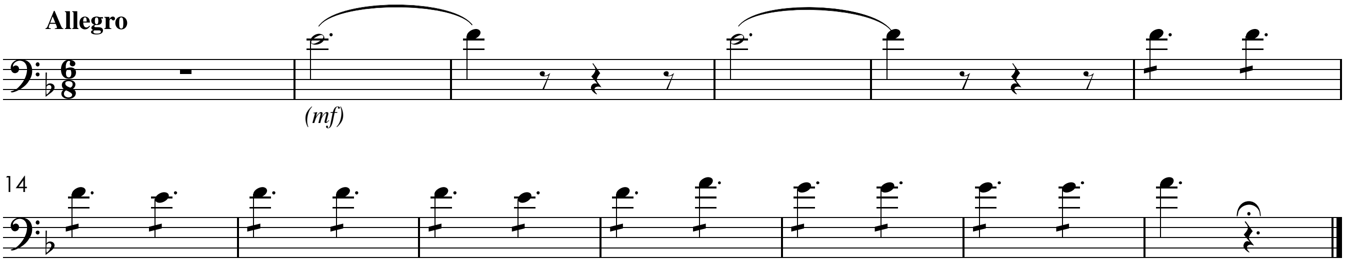




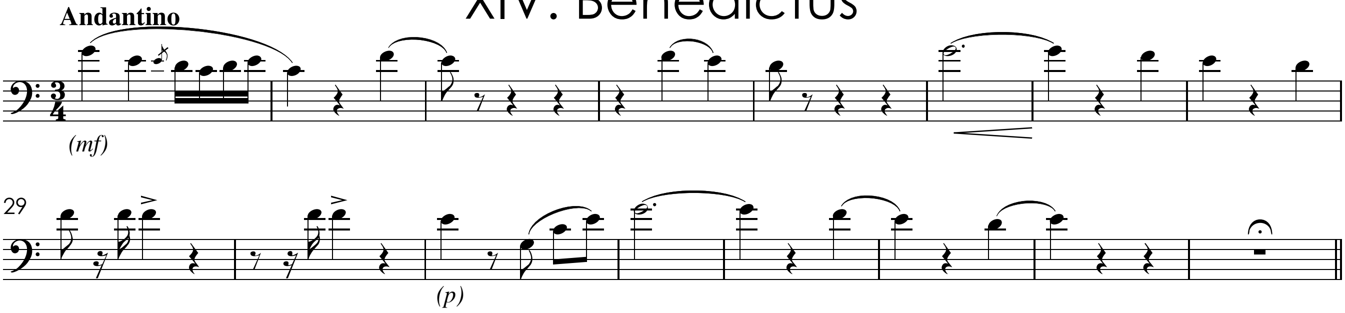
XII. Sanctus



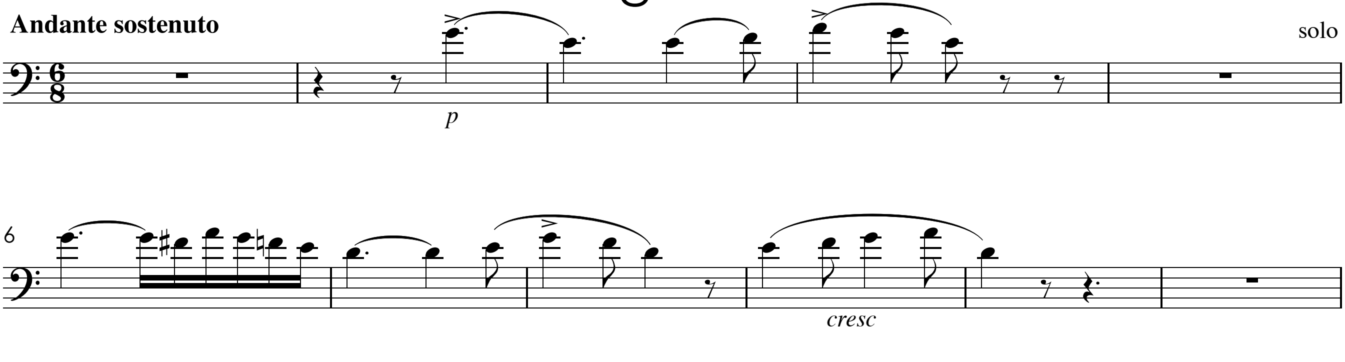
XIII. Hosanna



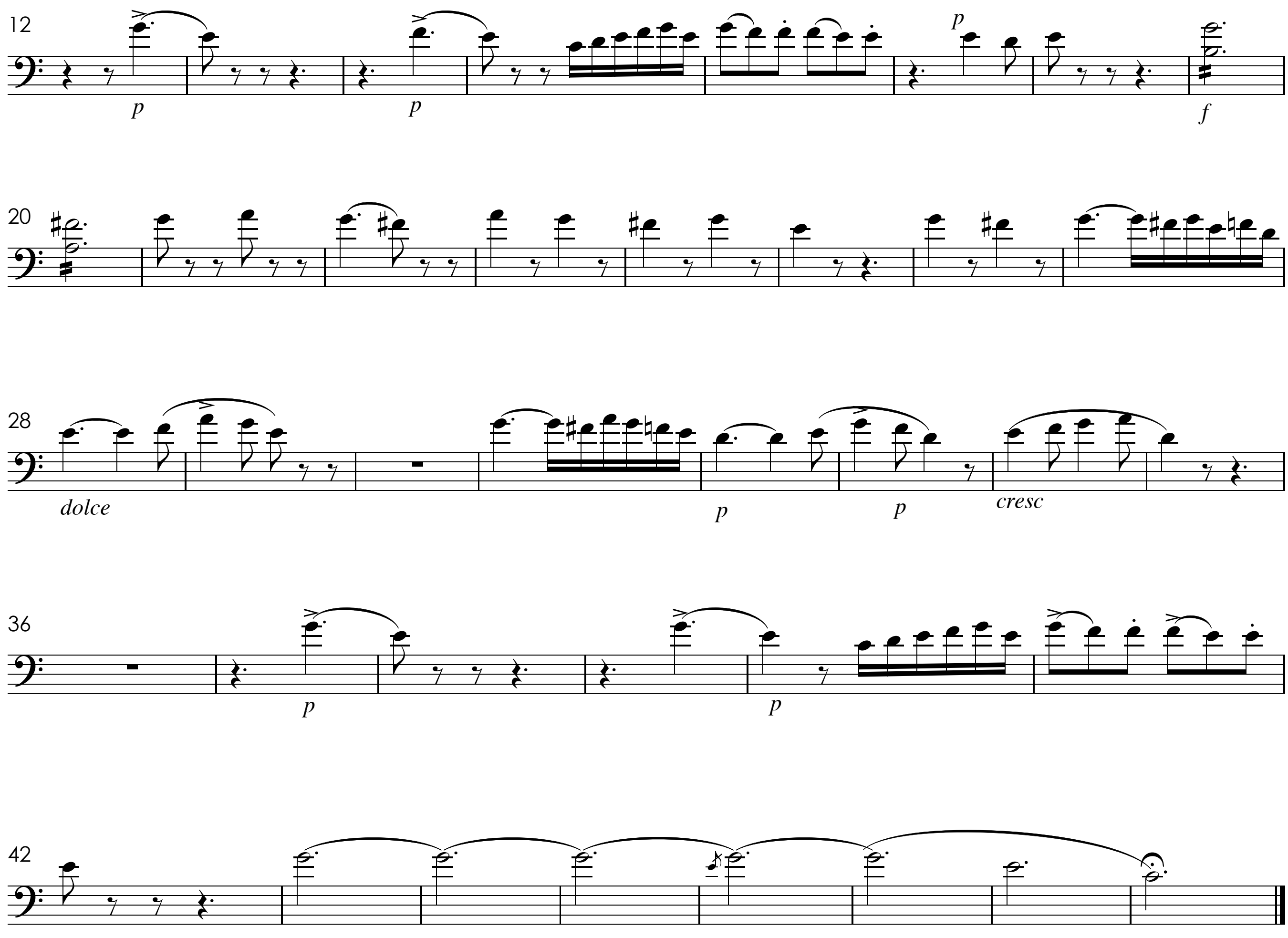
XIV. Benedictus



XV. Agnus Dei



Missa Pastoril - José Mauricio Nunes Garcia - Violoncelos I



Pastoril

Missa para a noite de Natal
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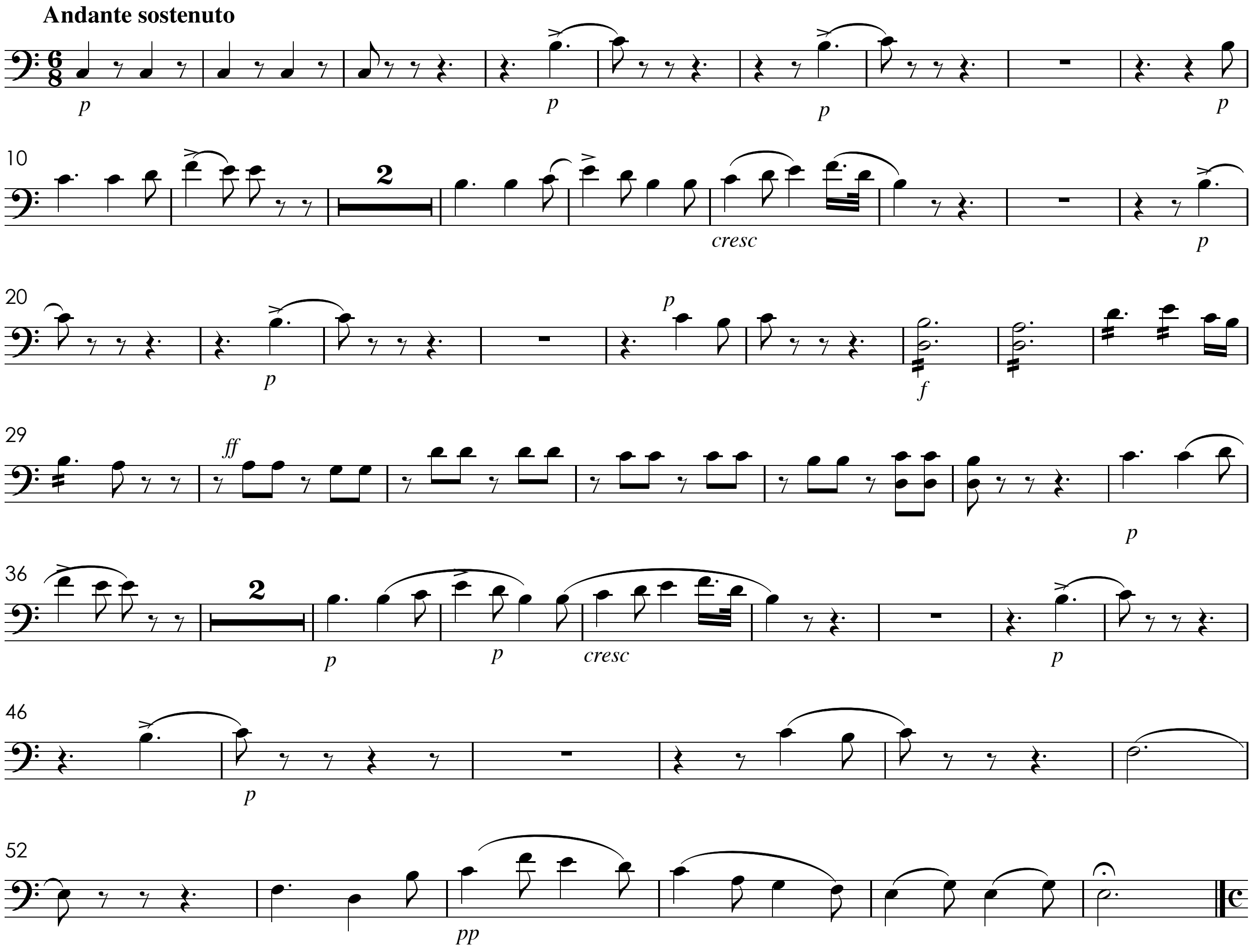
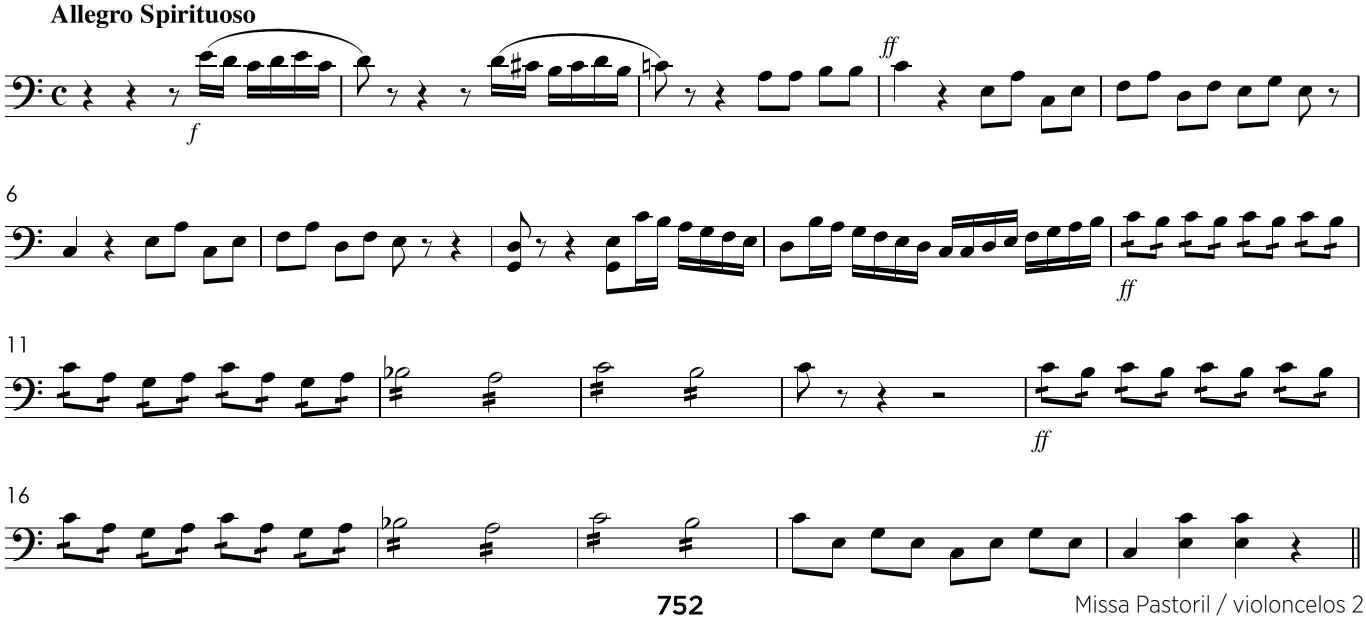
Violoncelos II

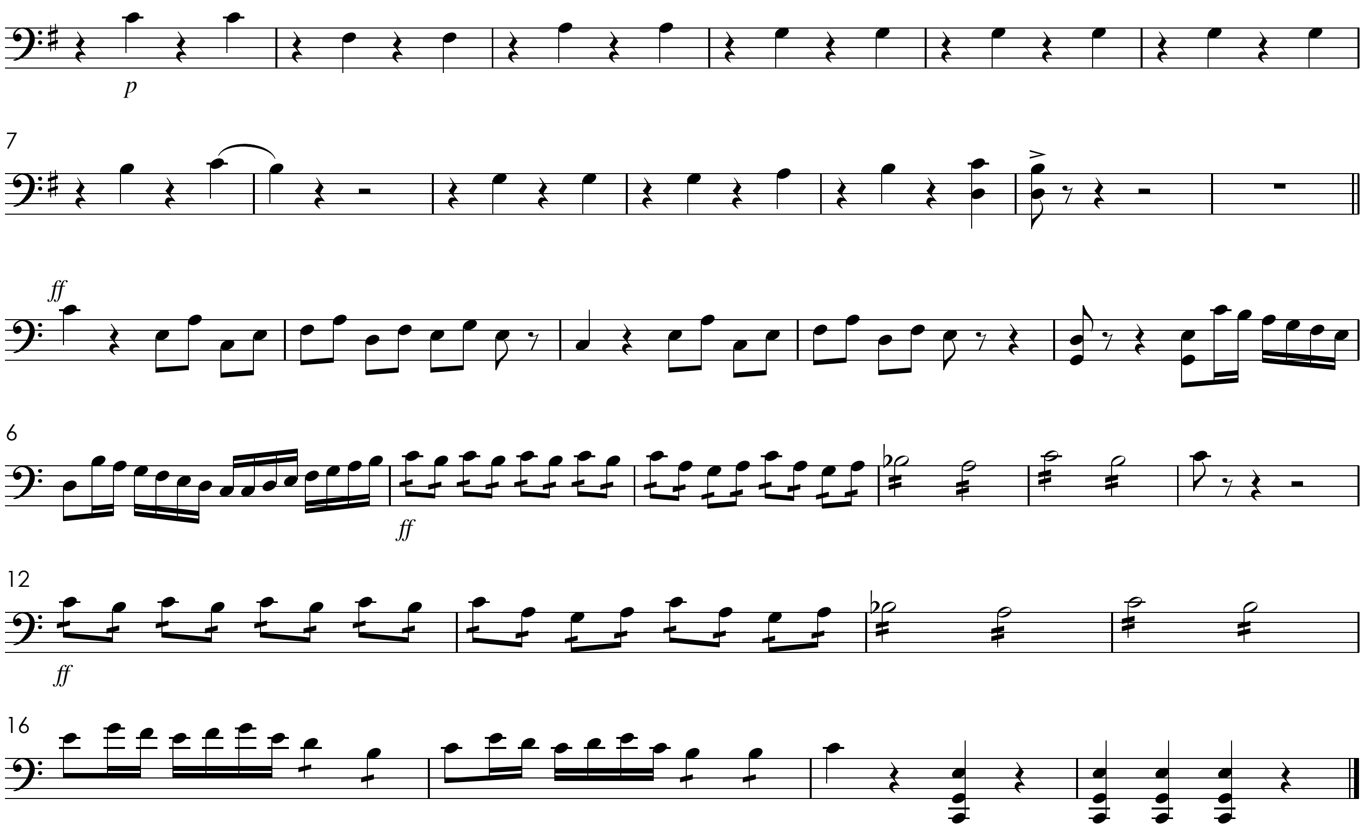
José Mauricio Nunes Garcia

I. Kyrie

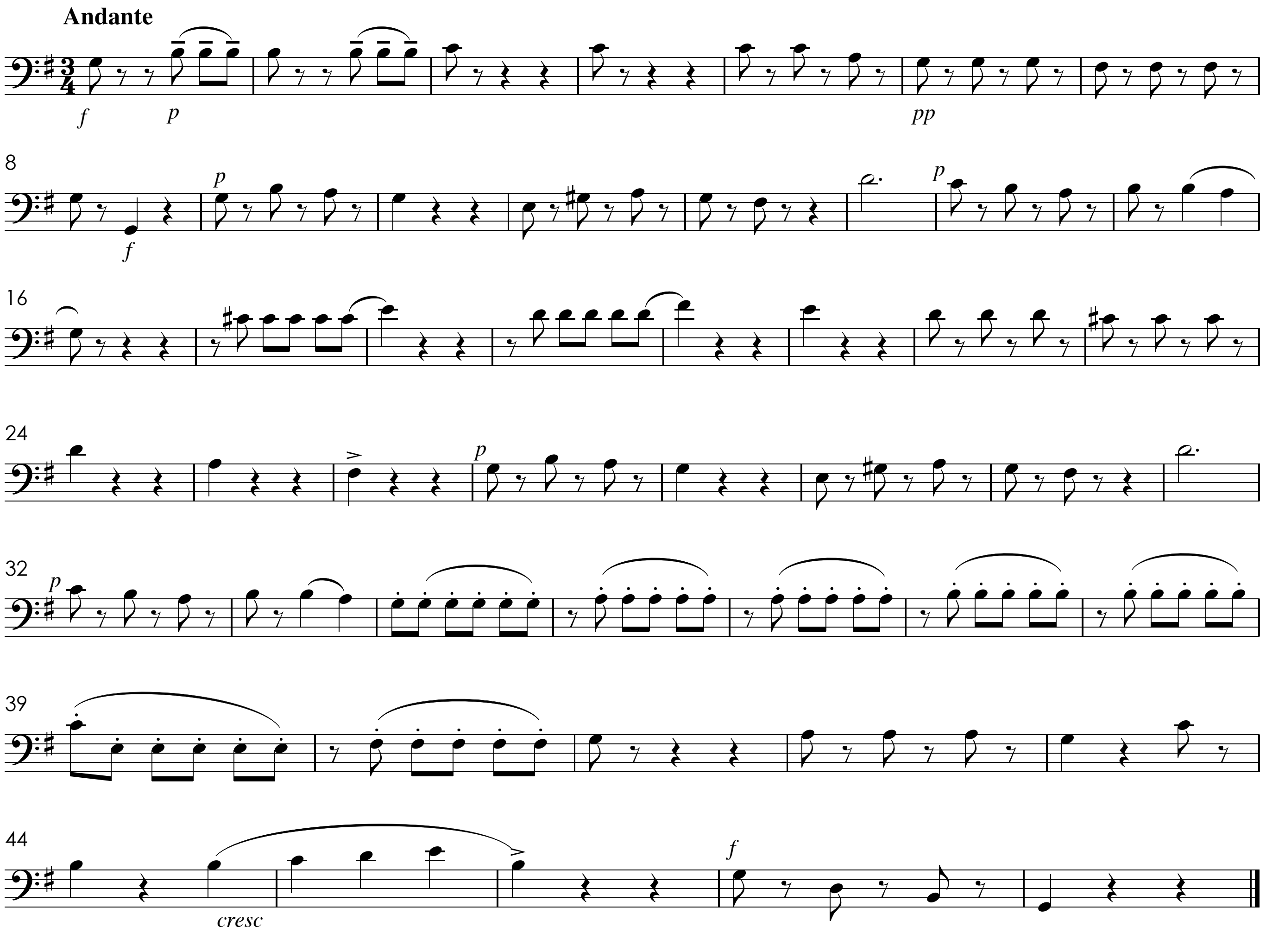


II. Gloria

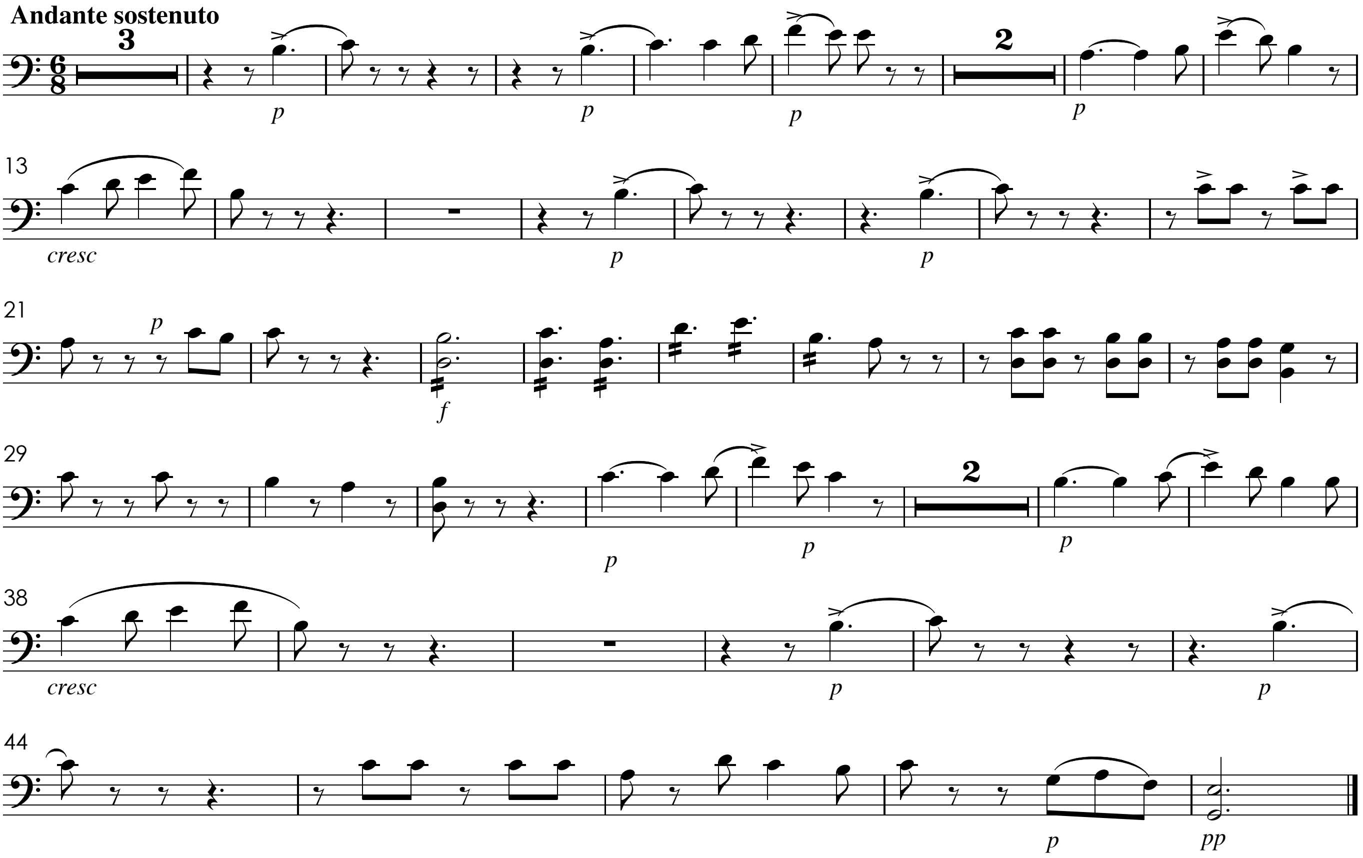




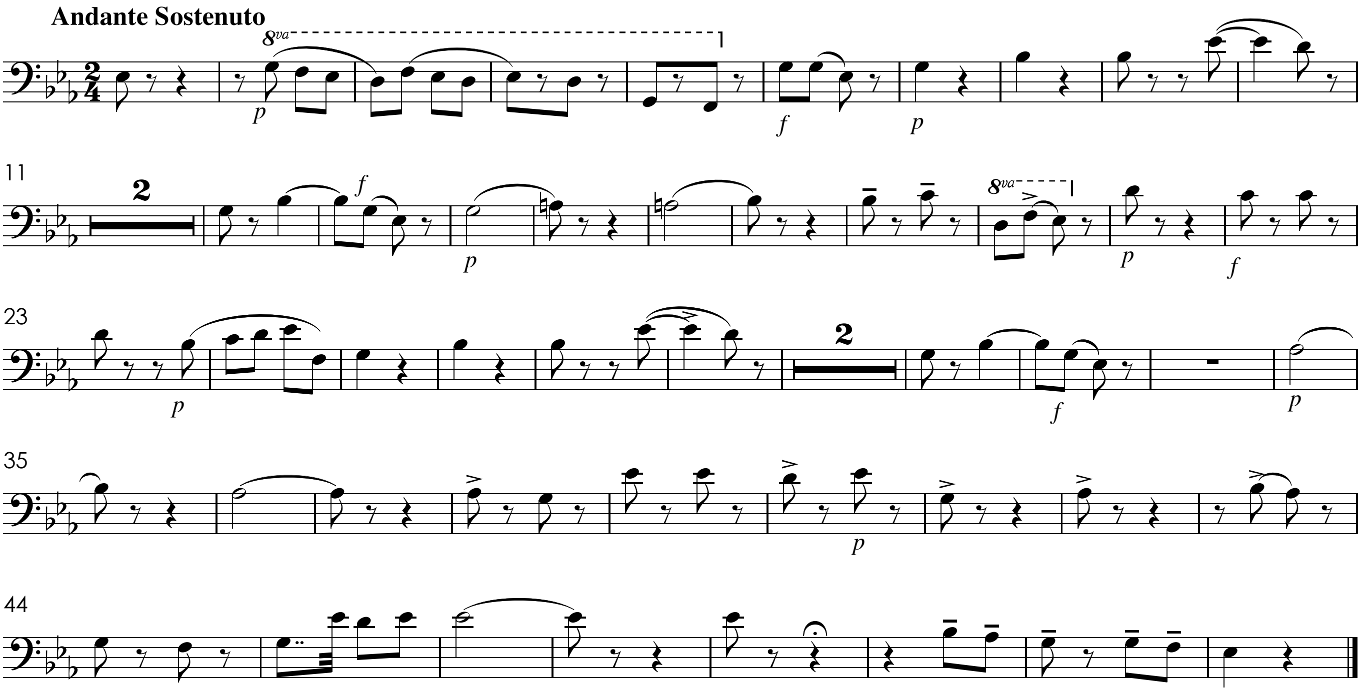
III. Laudamus Te



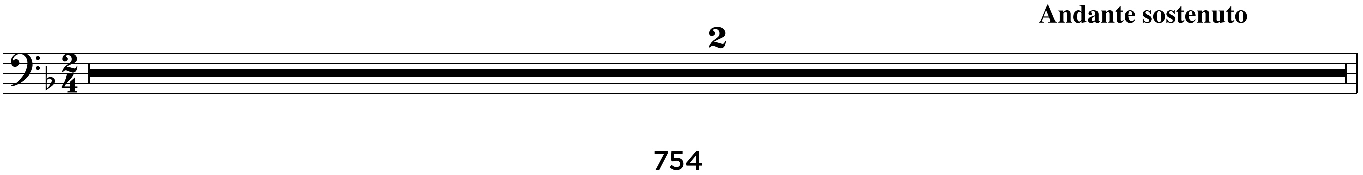
IV. Gratias Agimus Tibi

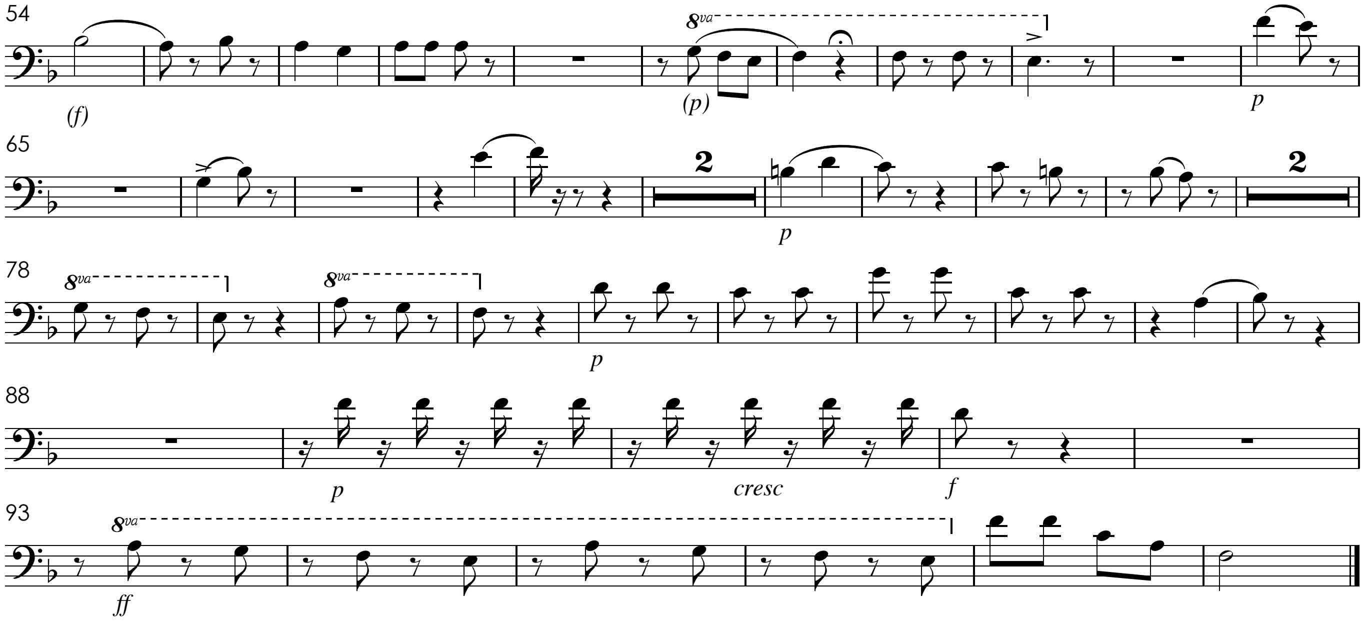


V. Qui Tollis

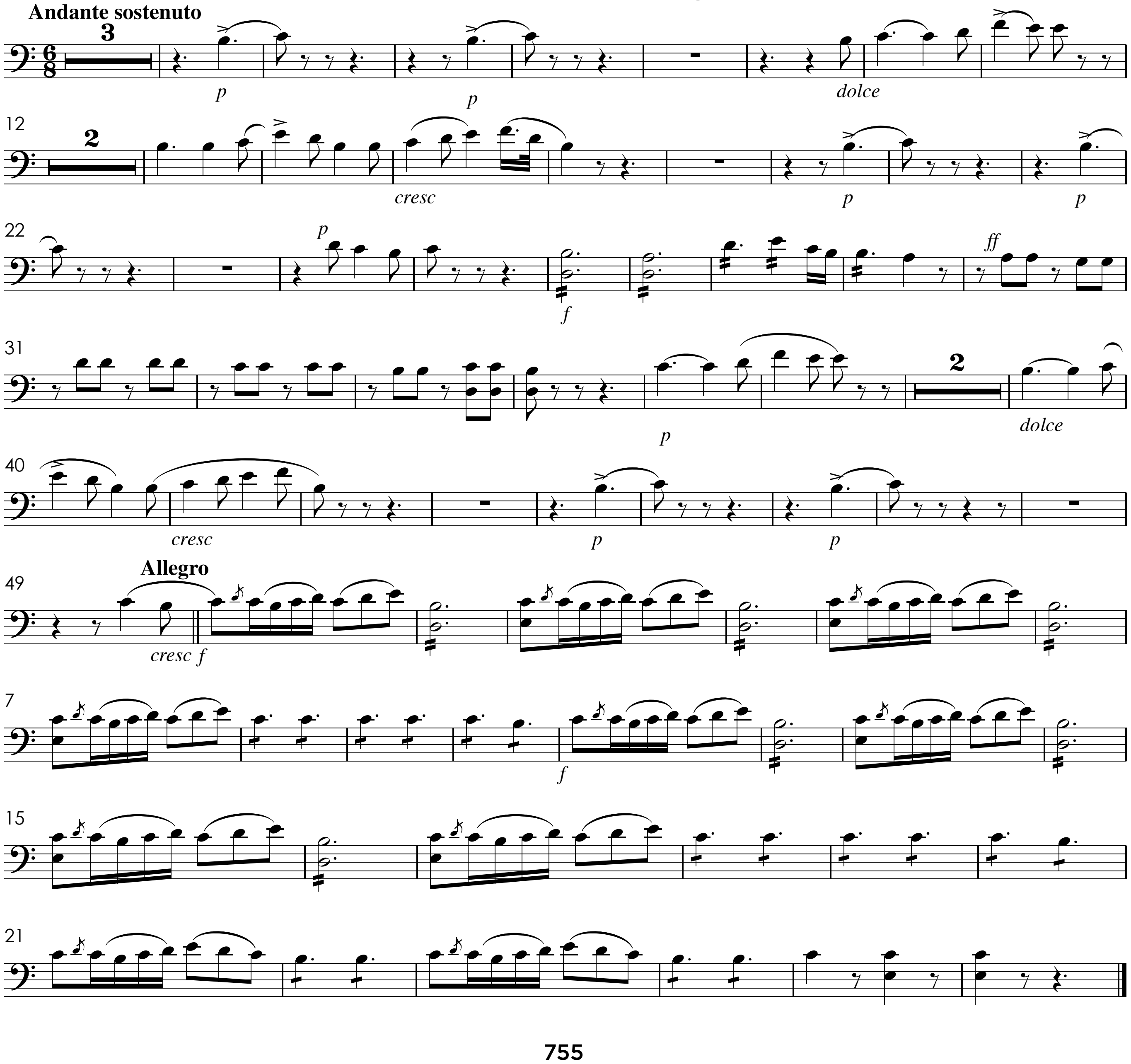


VI. Qui Sedes

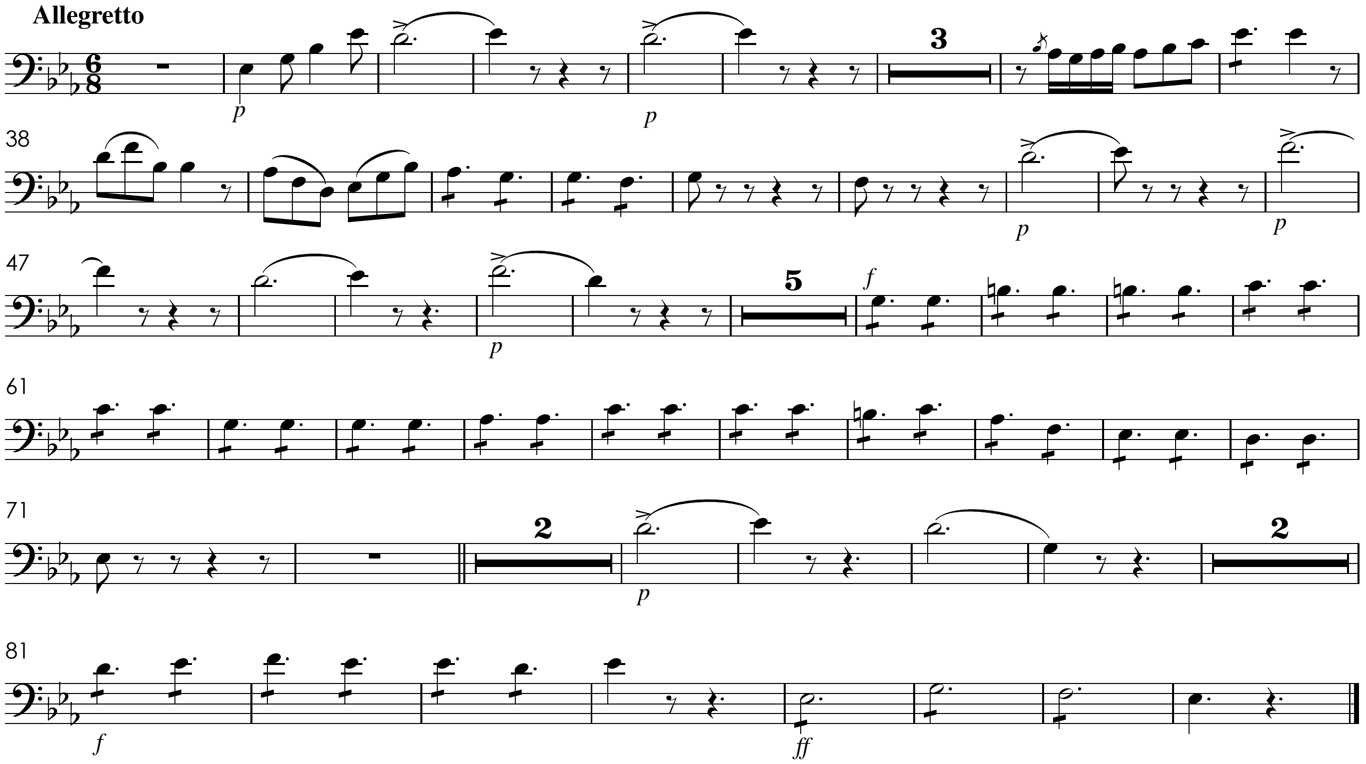




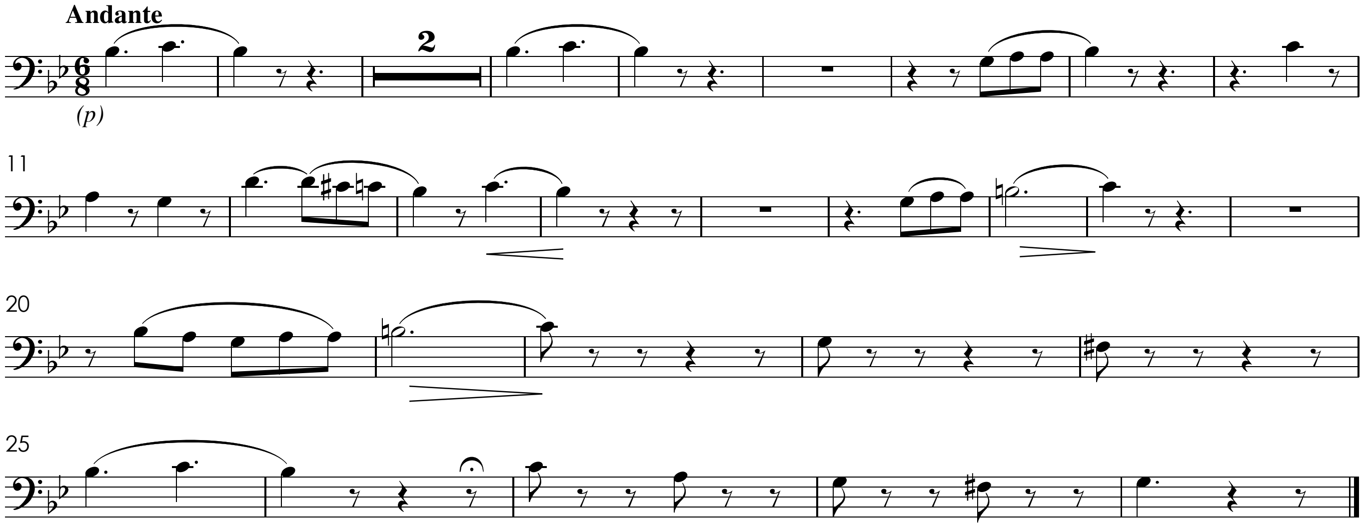
VII. Cum Sancto Spiritu



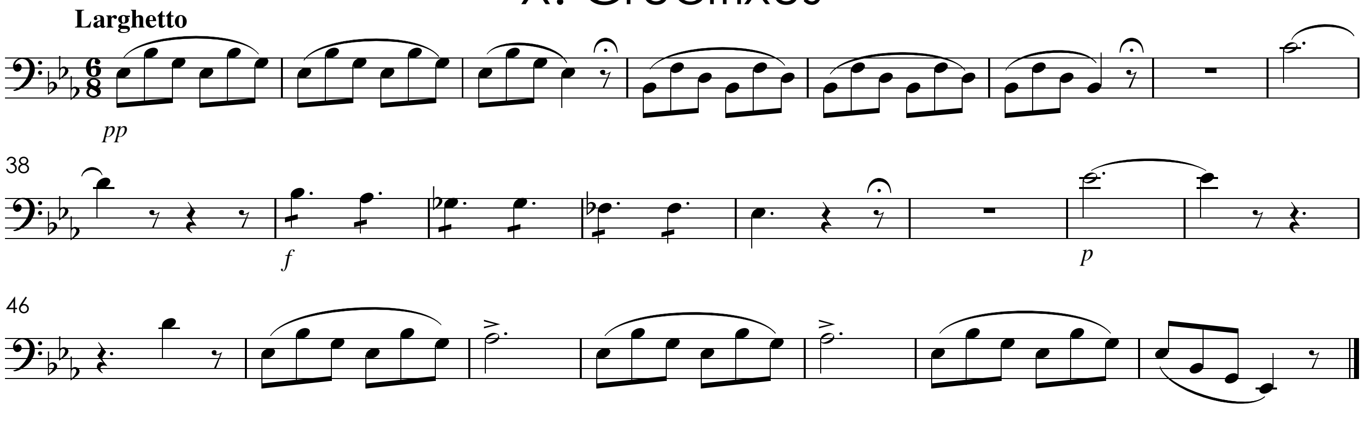
VIII. Credo



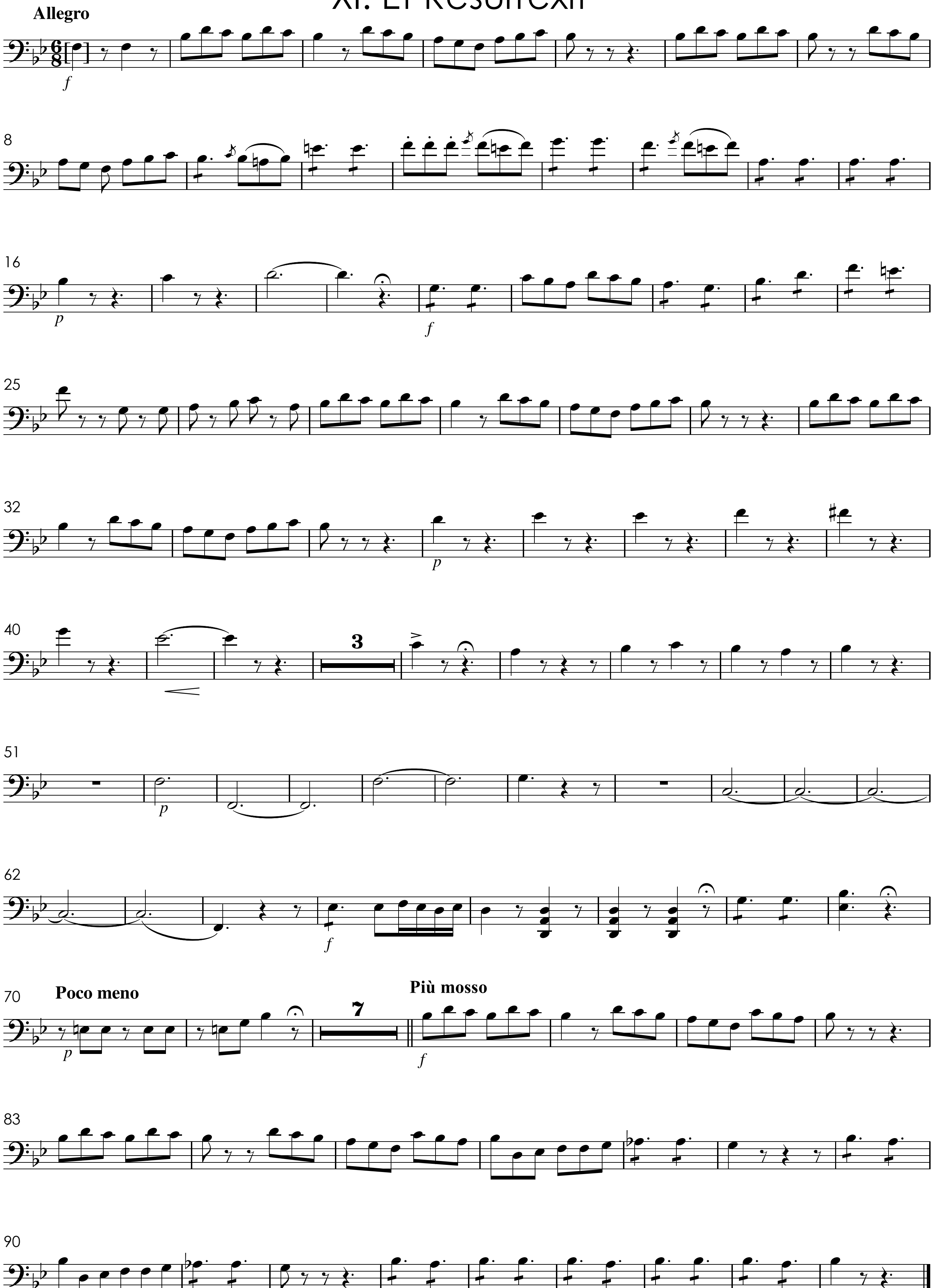
IX. Et Incarnatus



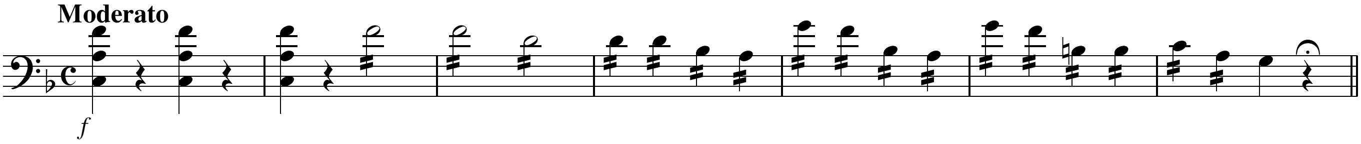
X. Crucifixus



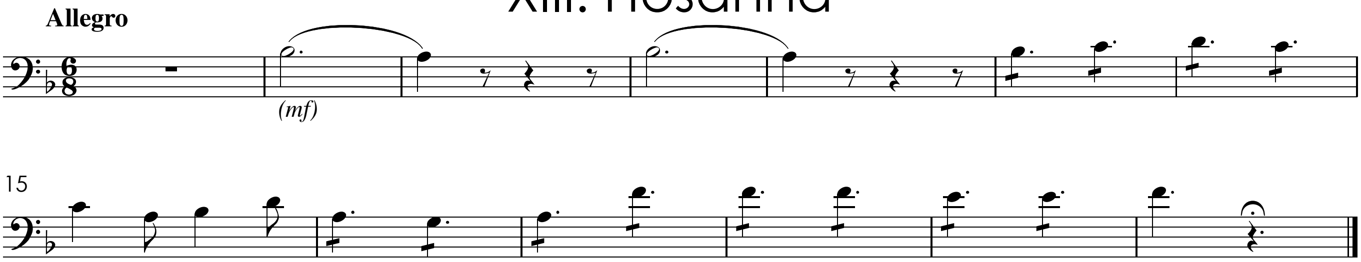
XI. Et Resurrexit



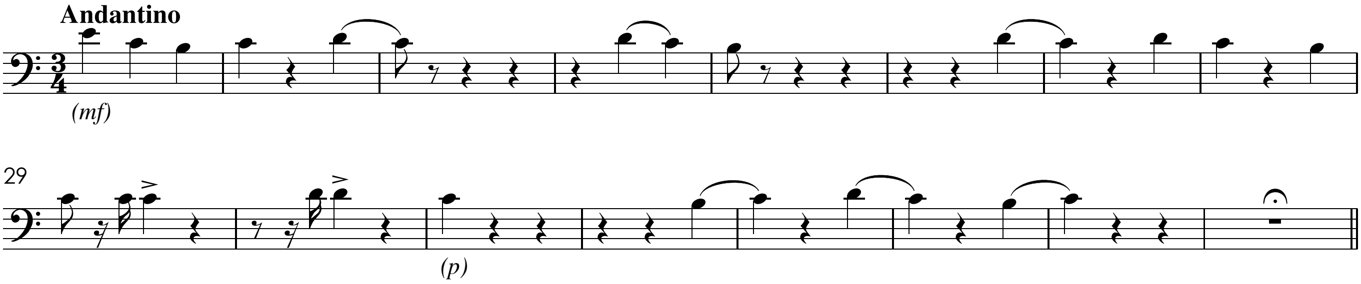
XII. Sanctus



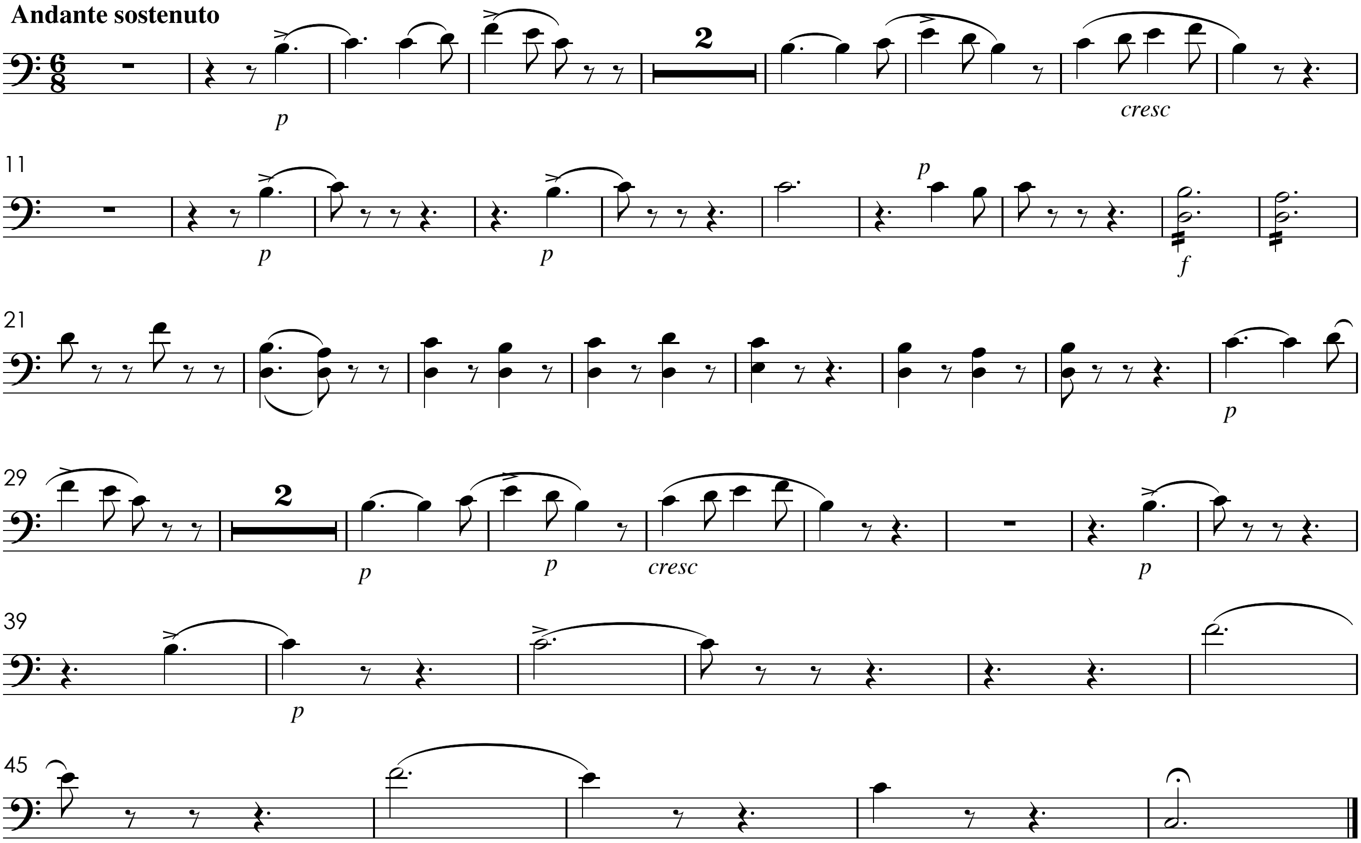
XIII. Hosanna



XIV. Benedictus



XV. Agnus Dei



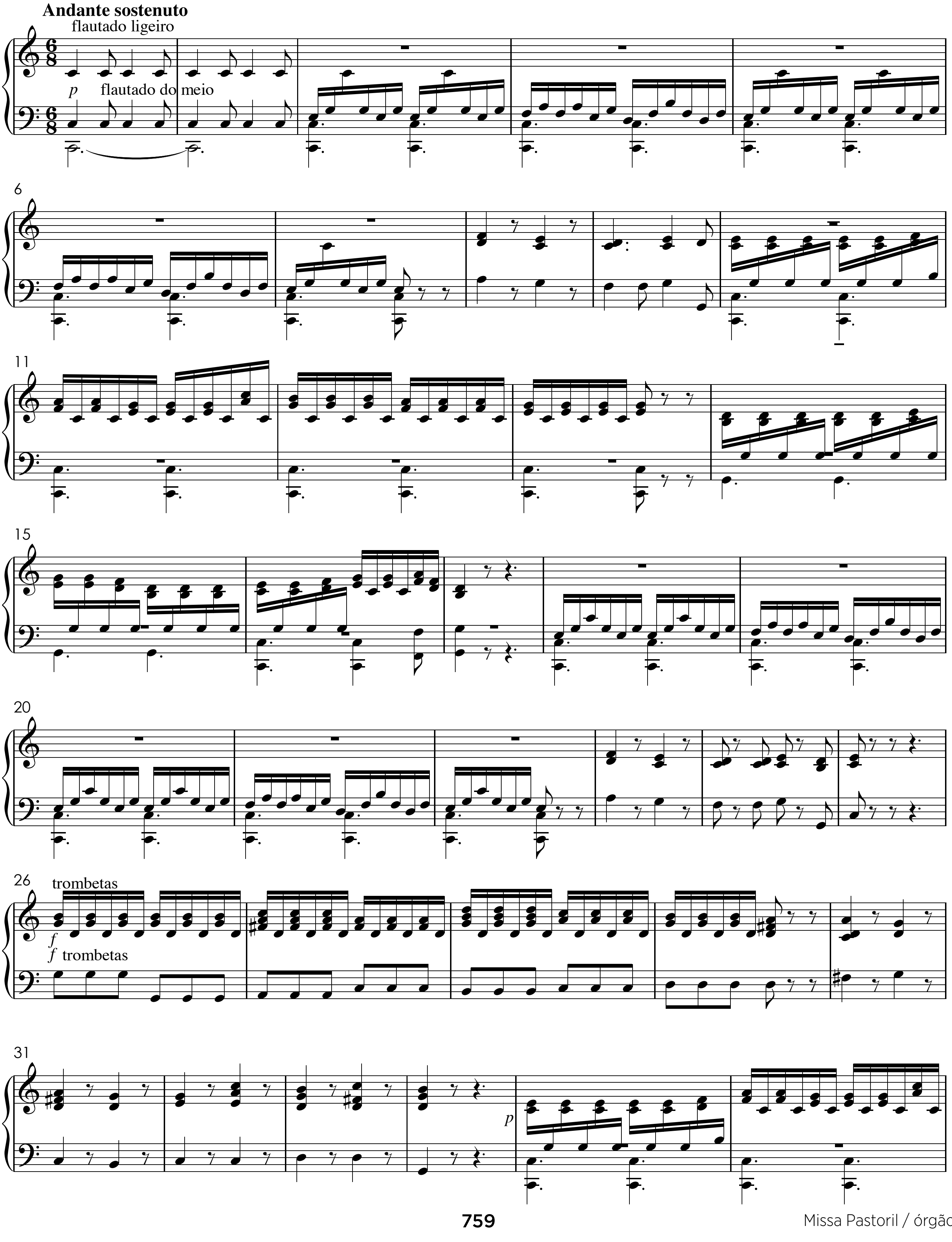
Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Órgão

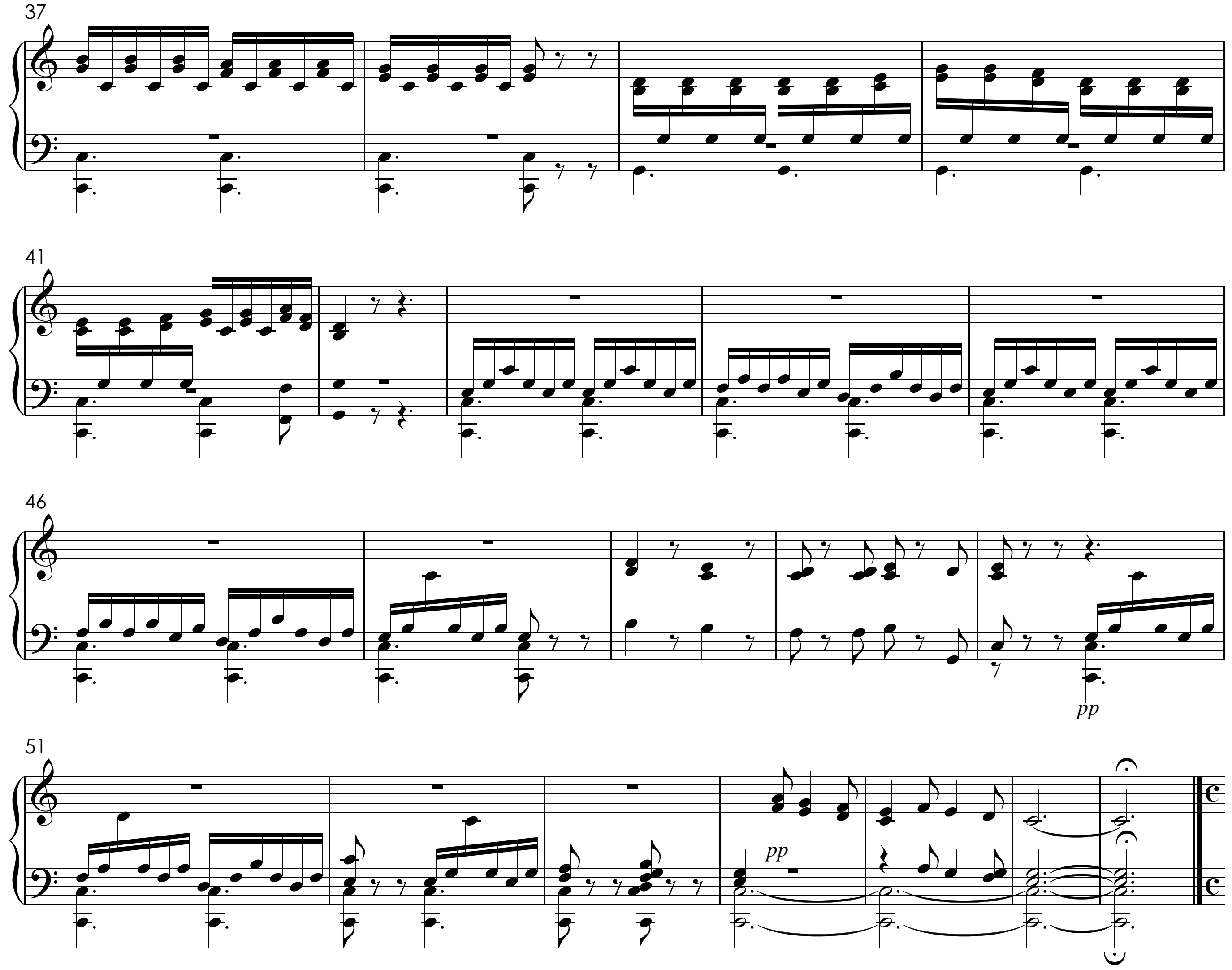
José Mauricio Nunes Garcia

I. Kyrie

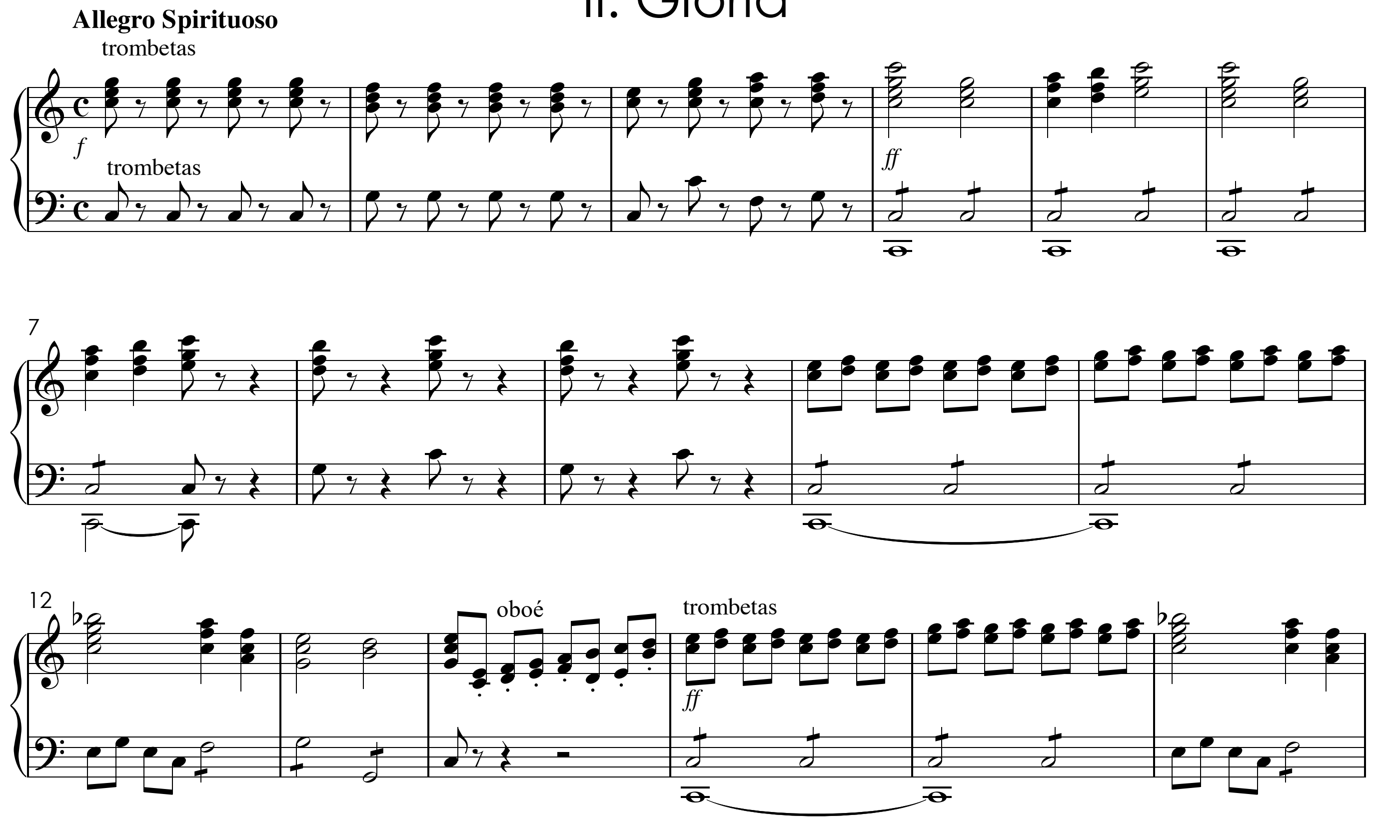


V.S.

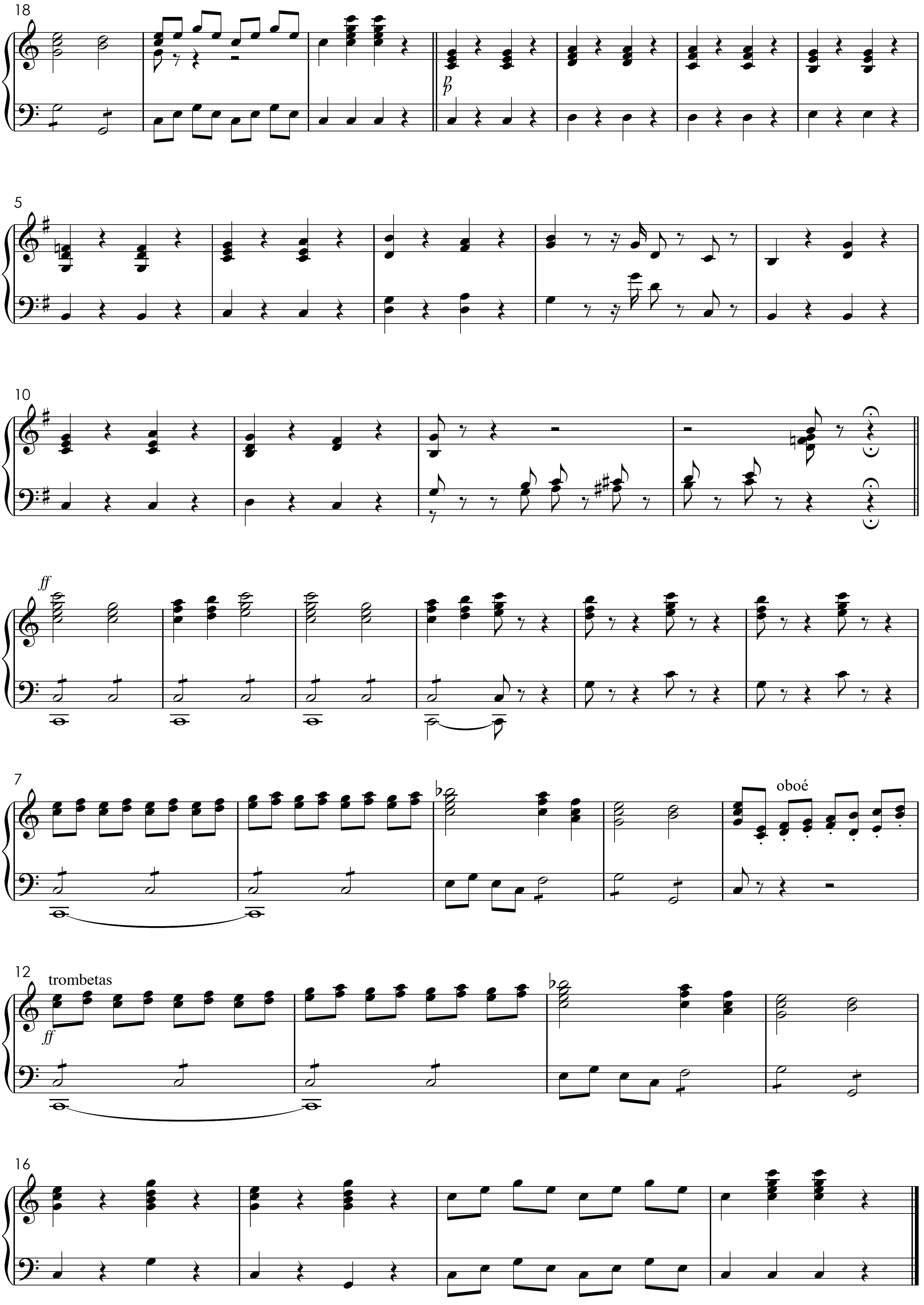
Missa Pastoril - José Mauricio Nunes Garcia - Órgão



II. Gloria

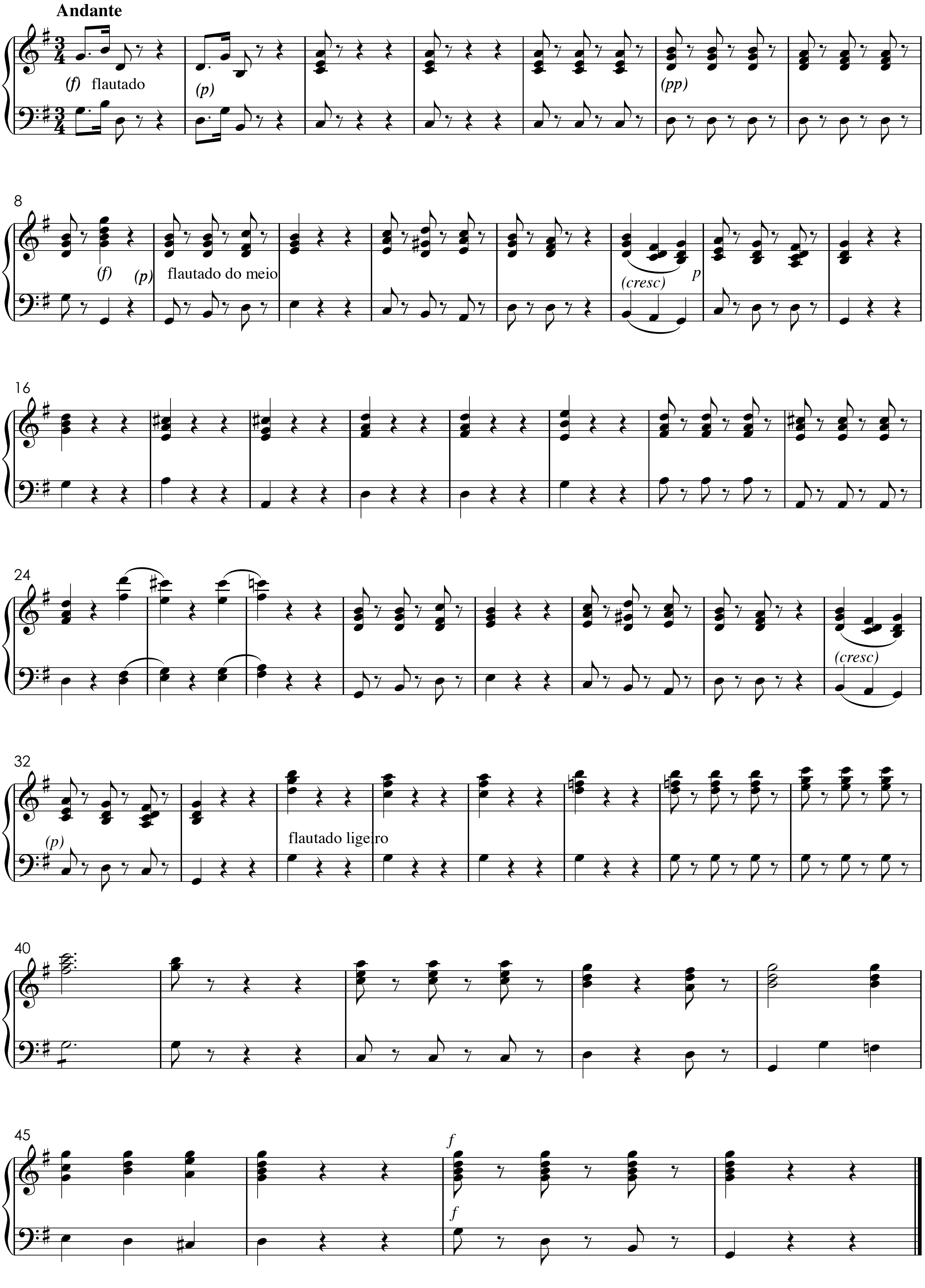


Missa Pastoril - José Mauricio Nunes Garcia - Órgão



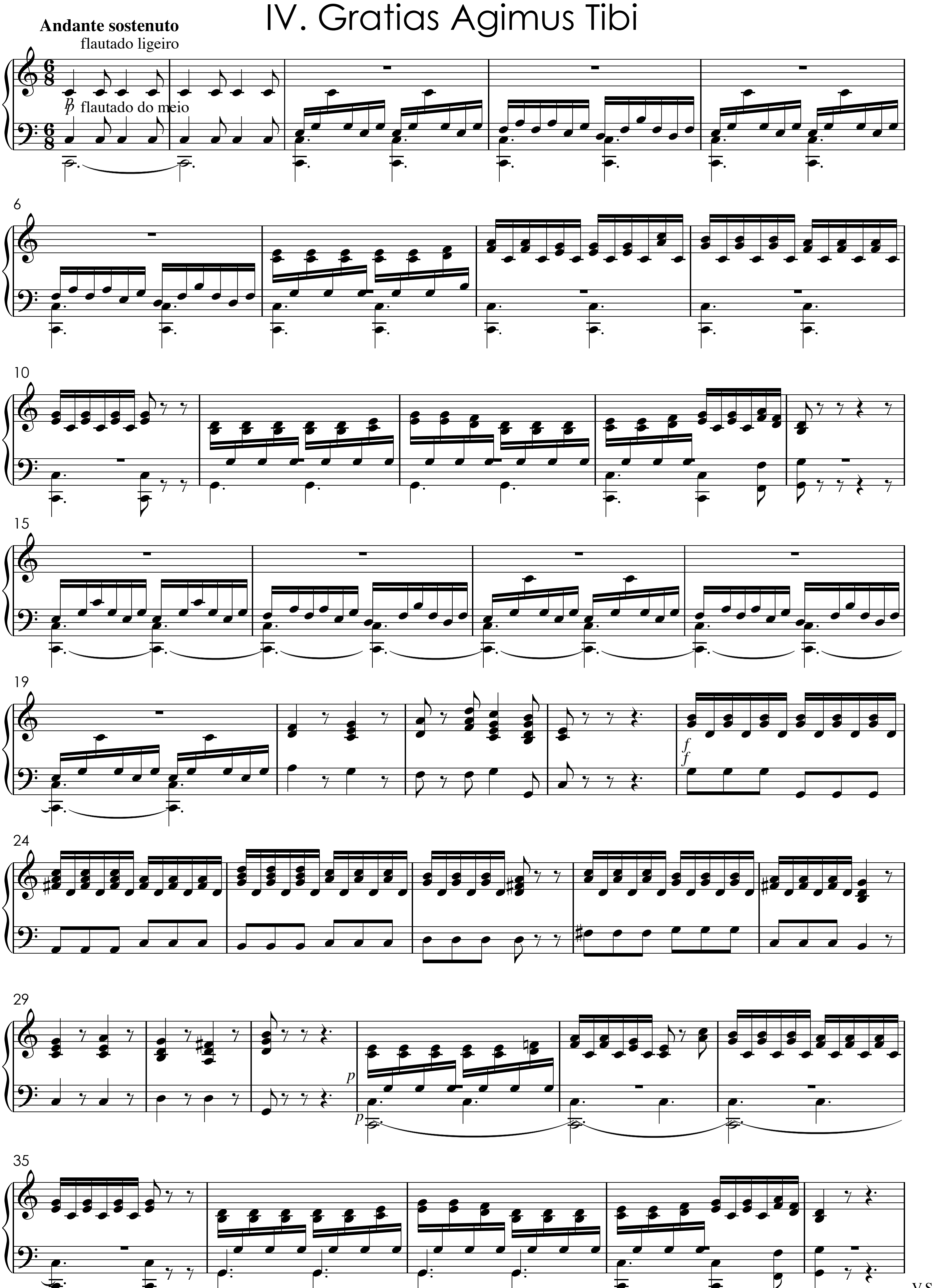
Missa Pastoril - José Mauricio Nunes Garcia - Órgão

III. Laudamus Te

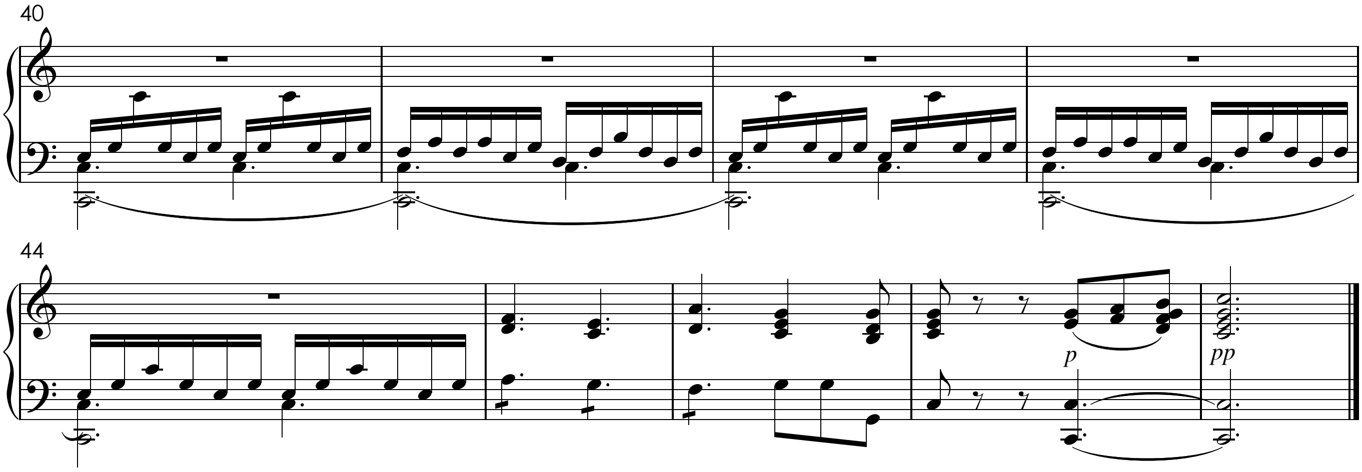


Missa Pastoril - José Mauricio Nunes Garcia - Órgão

IV. Gratias Agimus Tibi

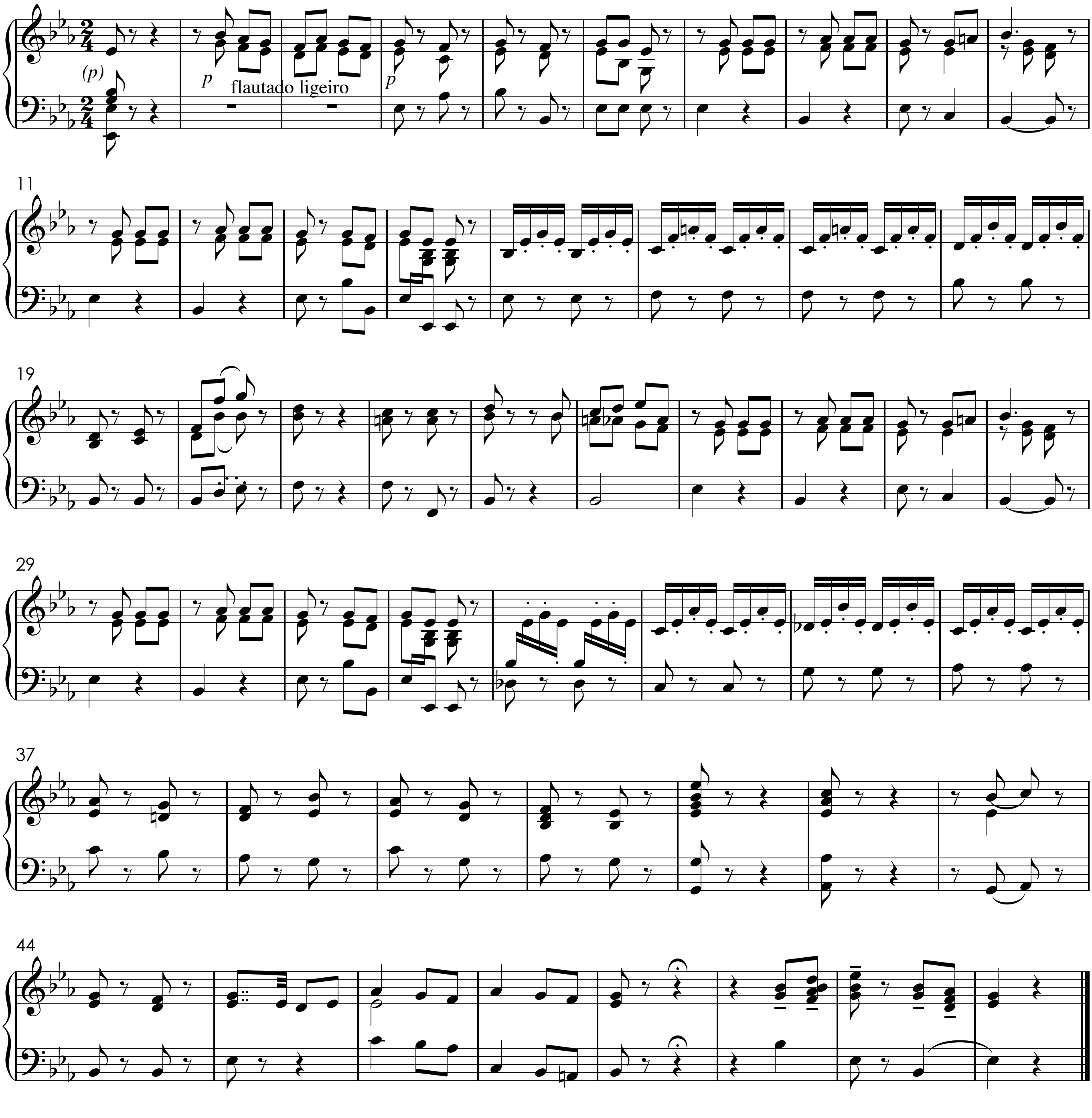


Missa Pastoril - José Mauricio Nunes Garcia - Órgão



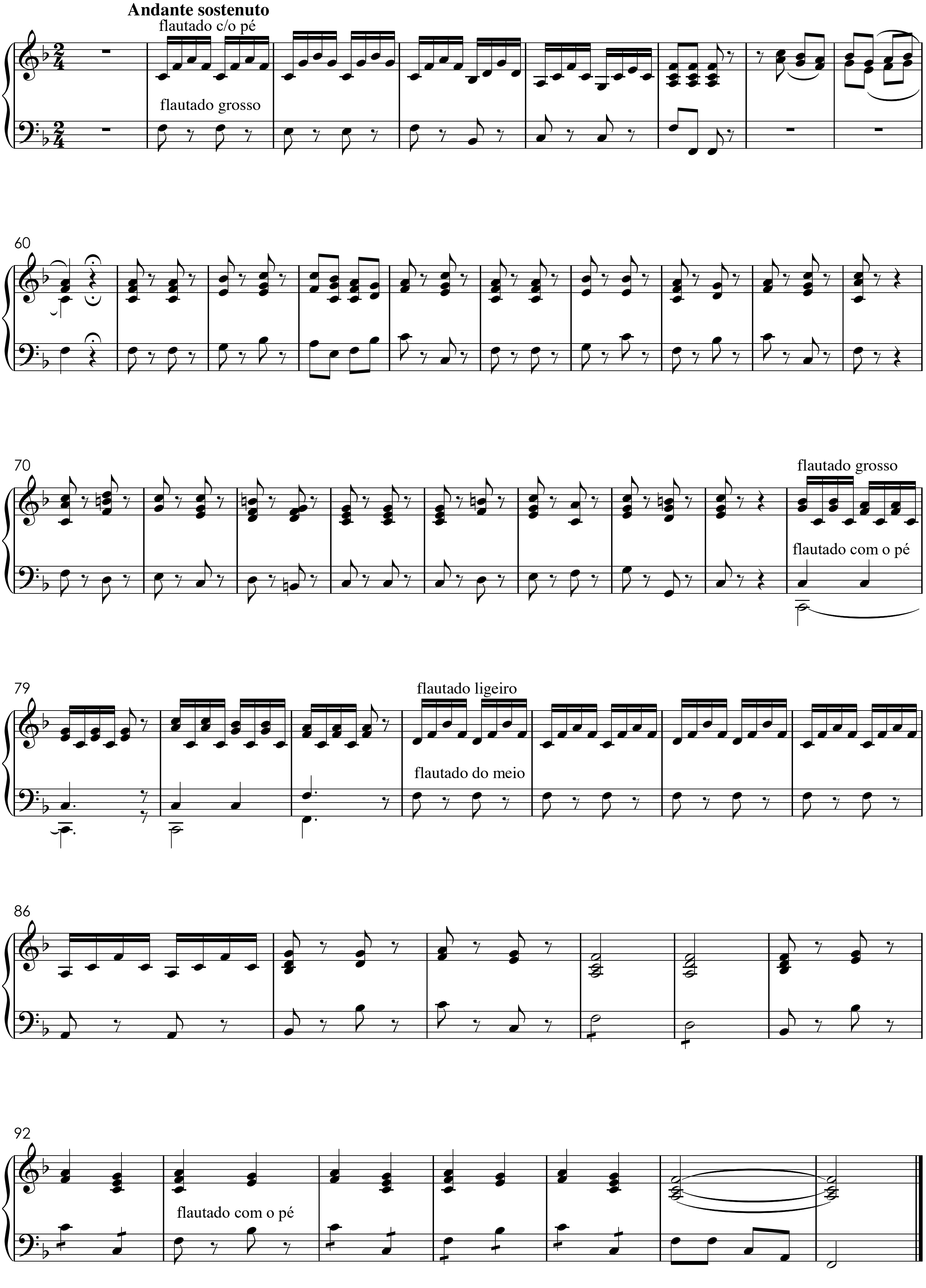
V. Qui Tollis

Andante Sostenuto



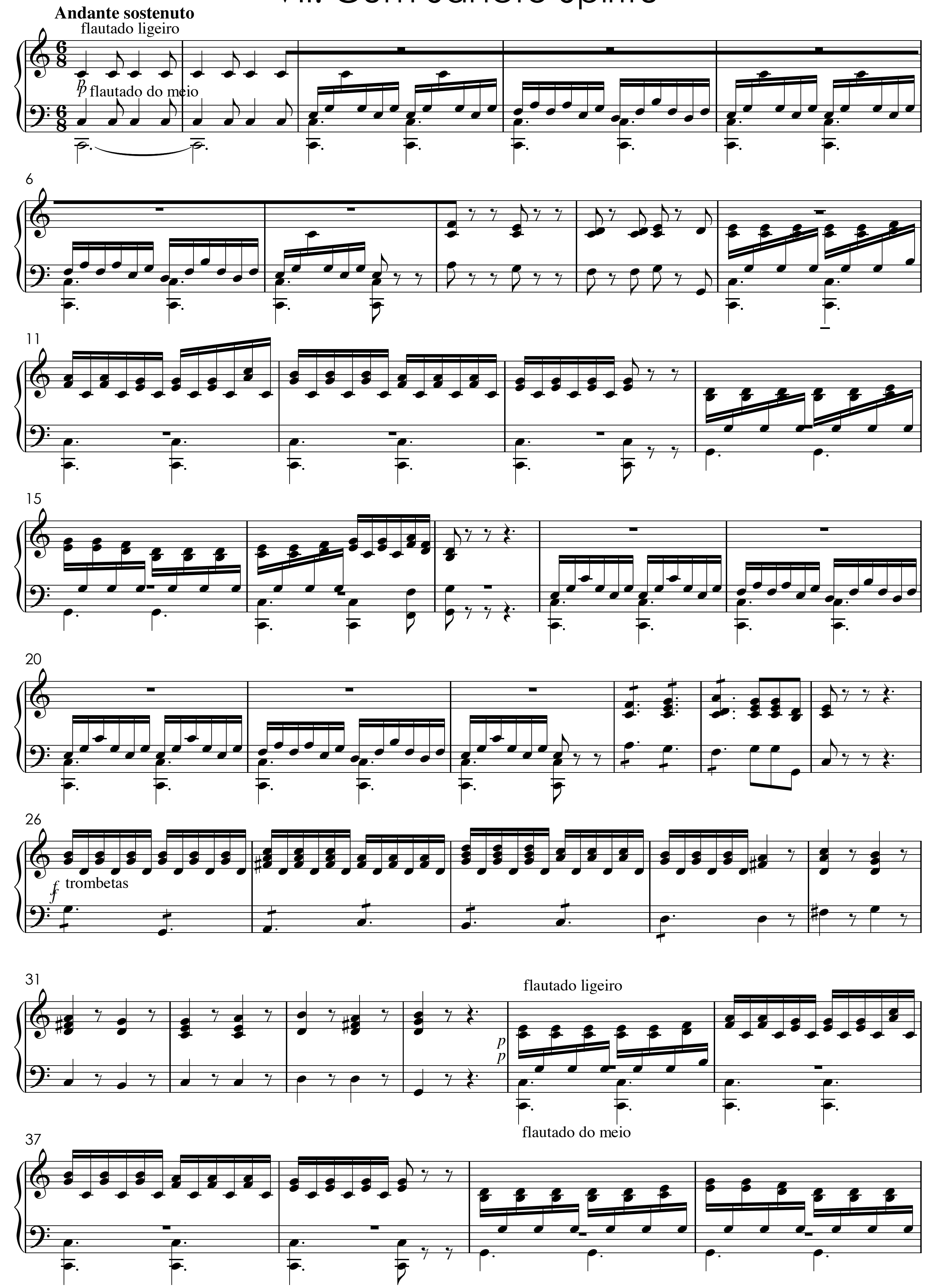
Missa Pastoril - José Mauricio Nunes Garcia - Órgão

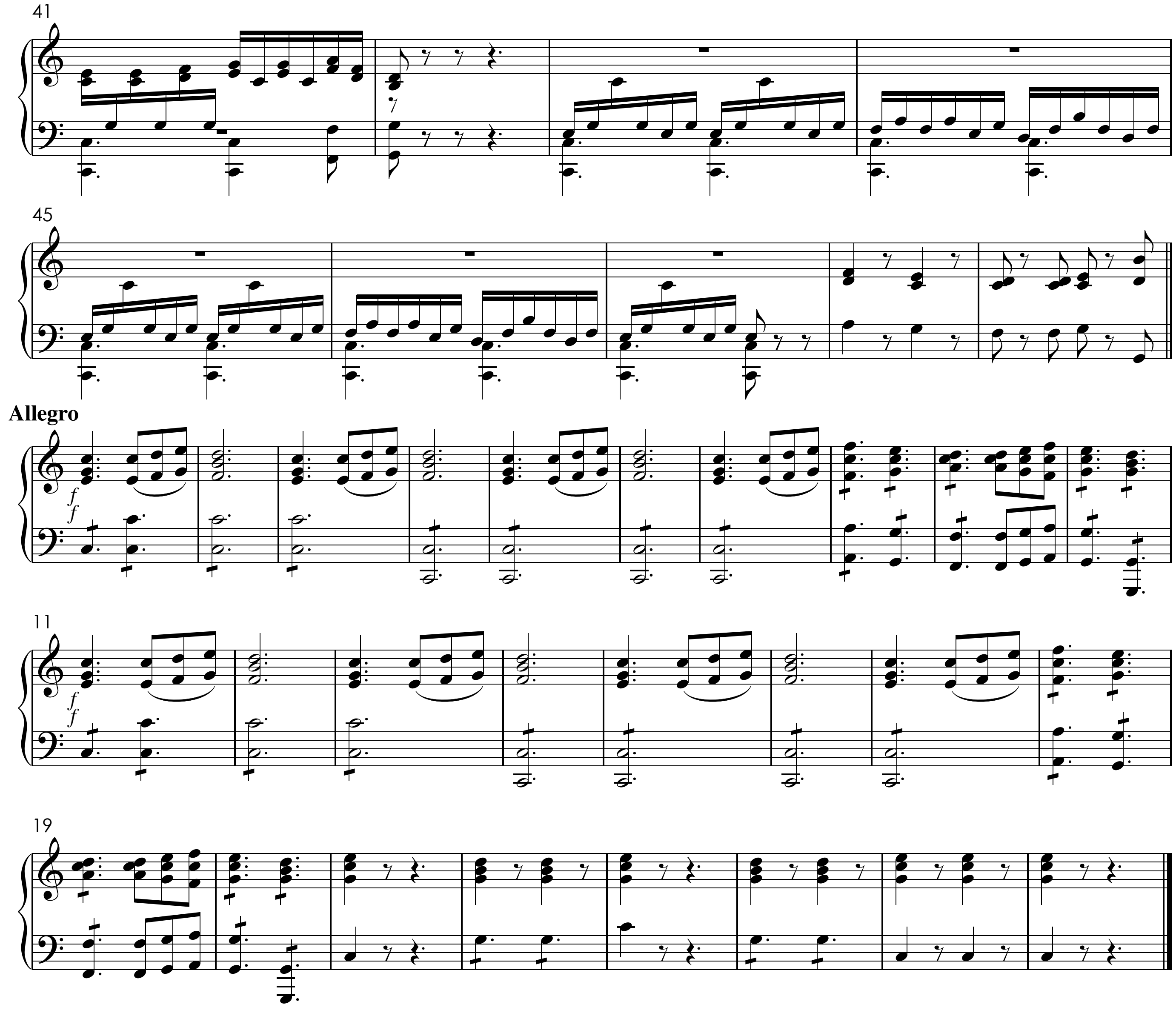
VI. Qui Sedes



Missa Pastoril - José Mauricio Nunes Garcia - Órgão

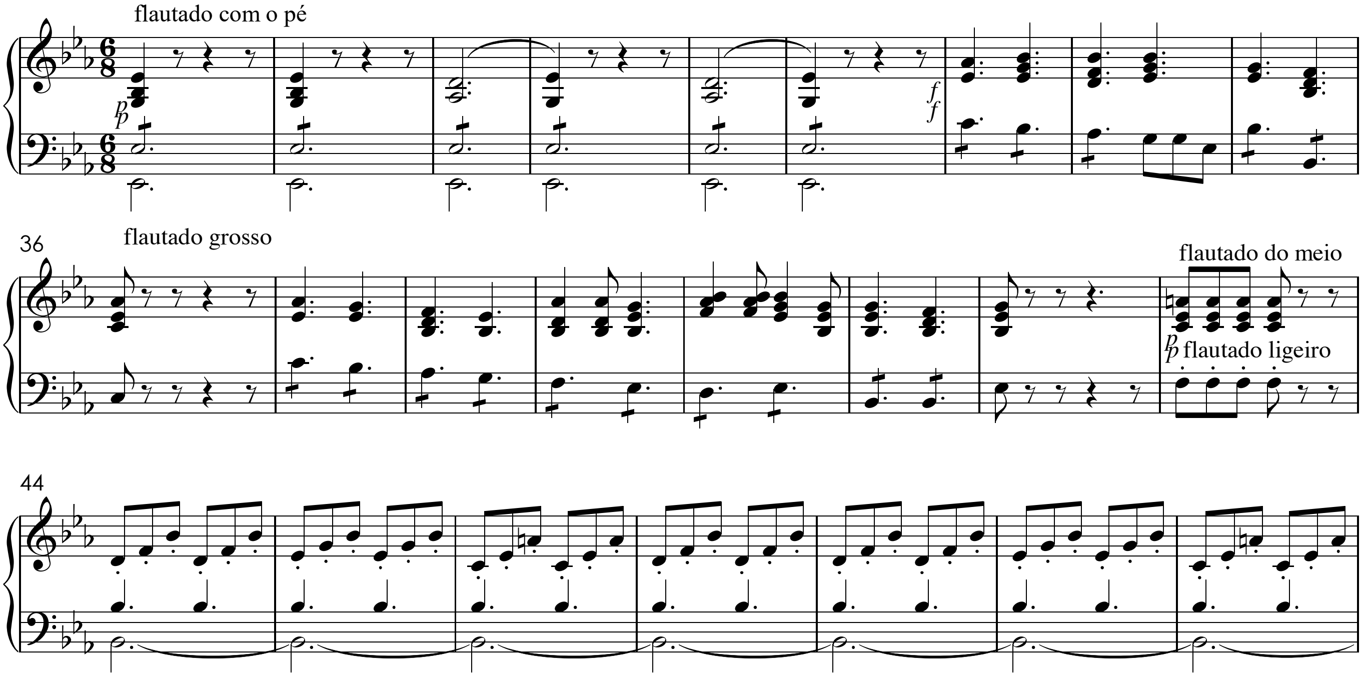
VII. Cum Sancto Spiritu





VIII. Credo

Allegretto



V.S.

Missa Pastoril - José Mauricio Nunes Garcia - Órgão

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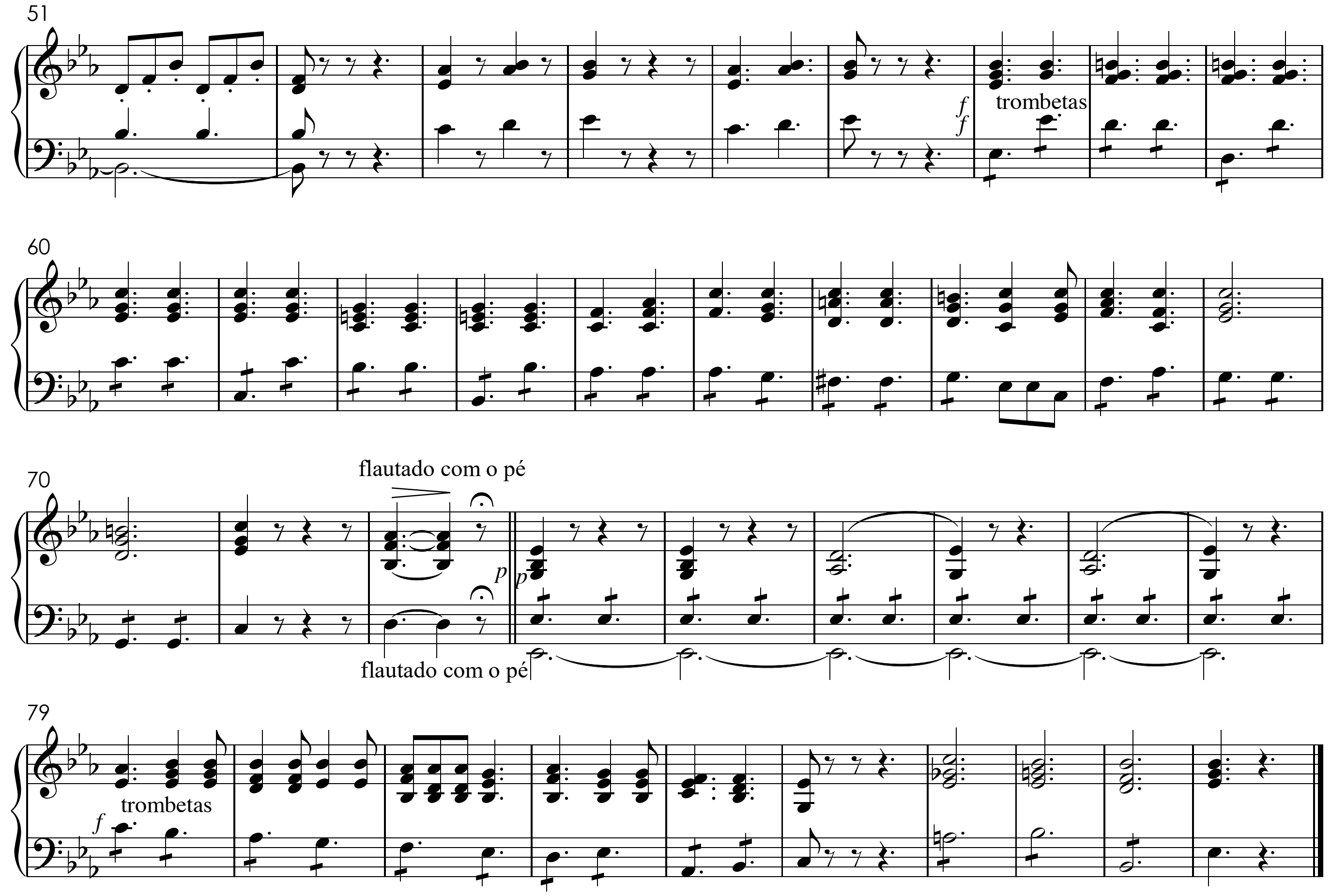
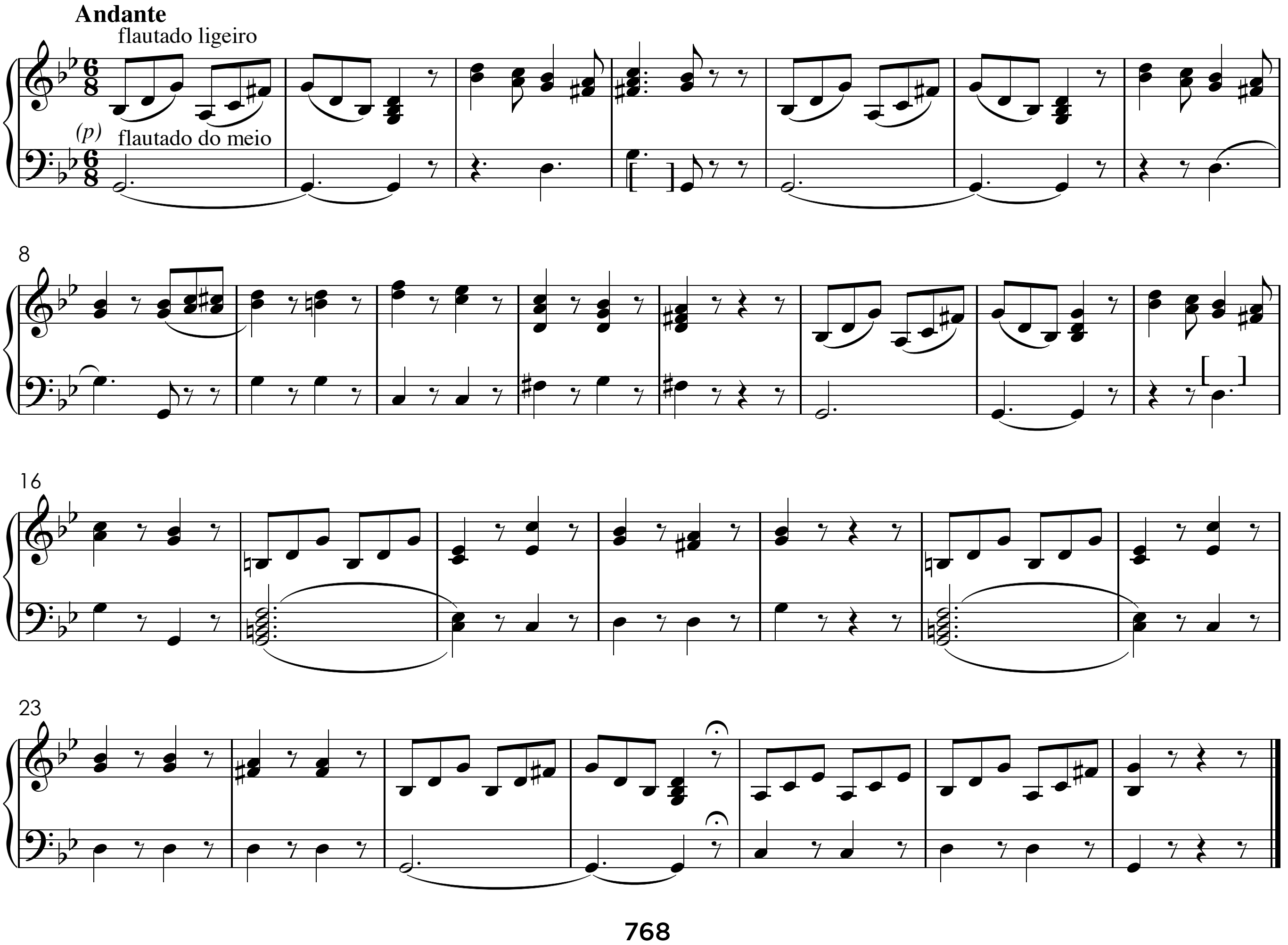
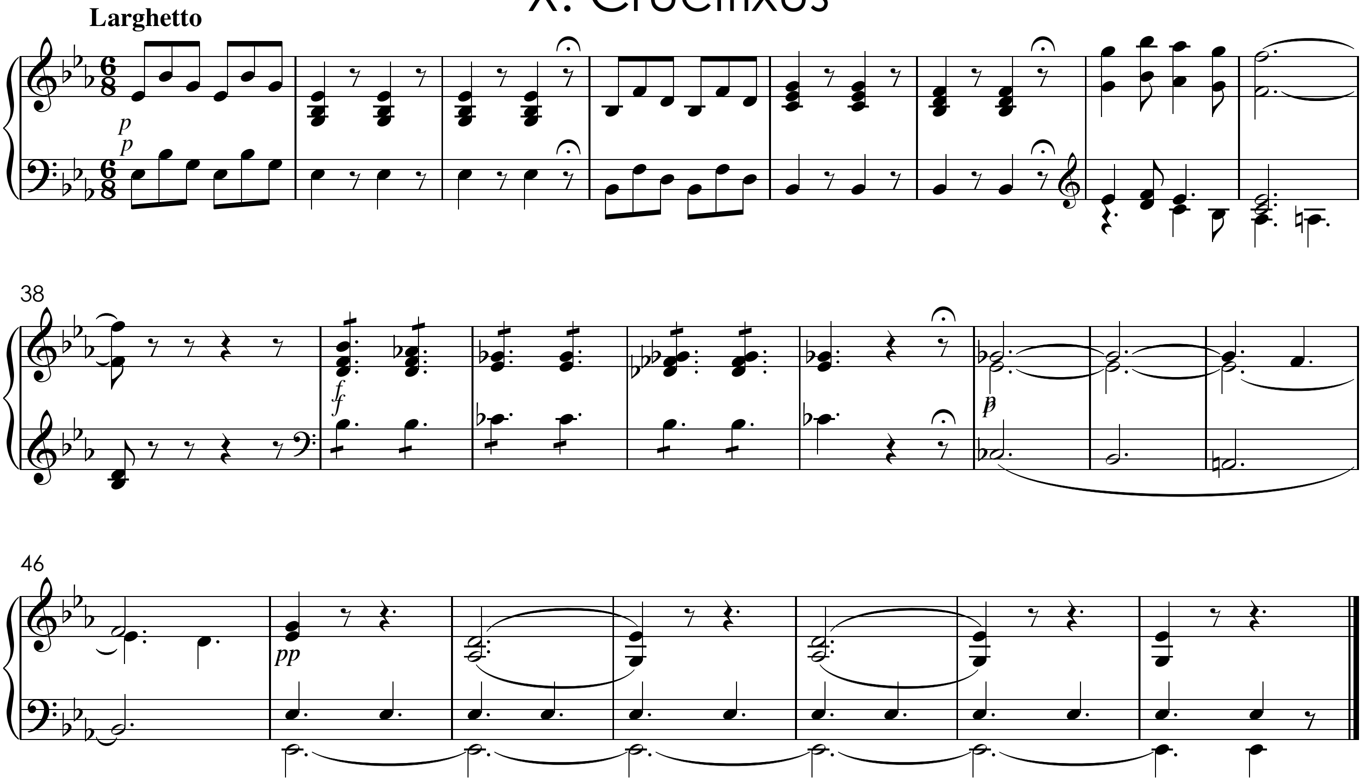


IX. Et Incarnatus

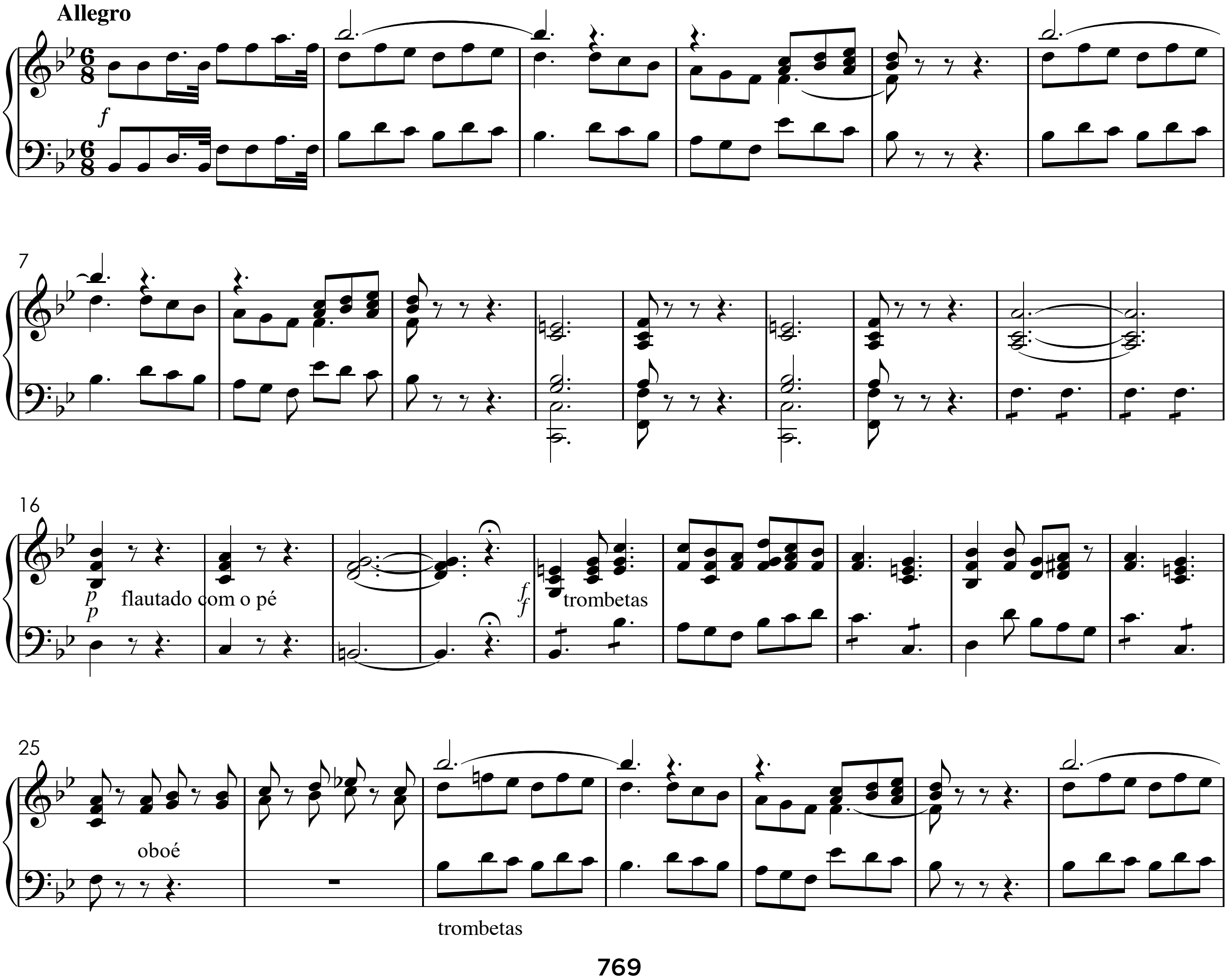


Missa Pastoril - José Mauricio Nunes Garcia - Órgão

X. Crucifixus

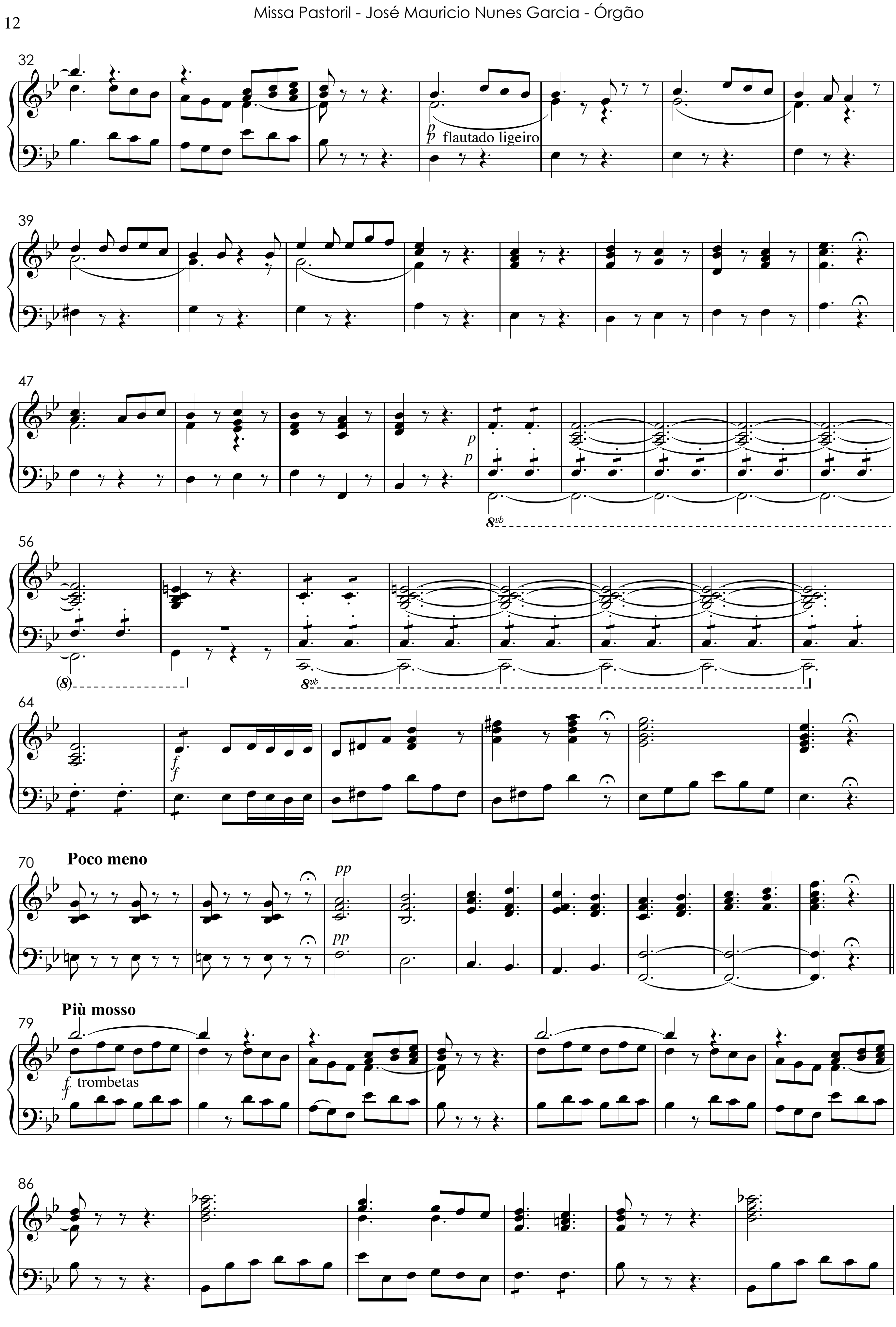


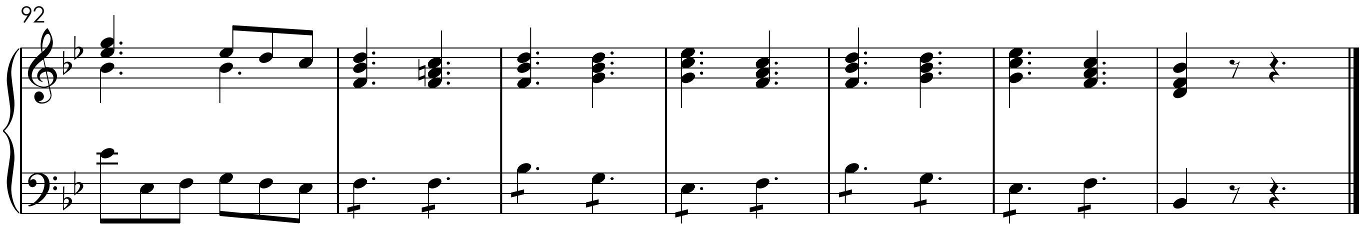
XI. Et Resurrexit



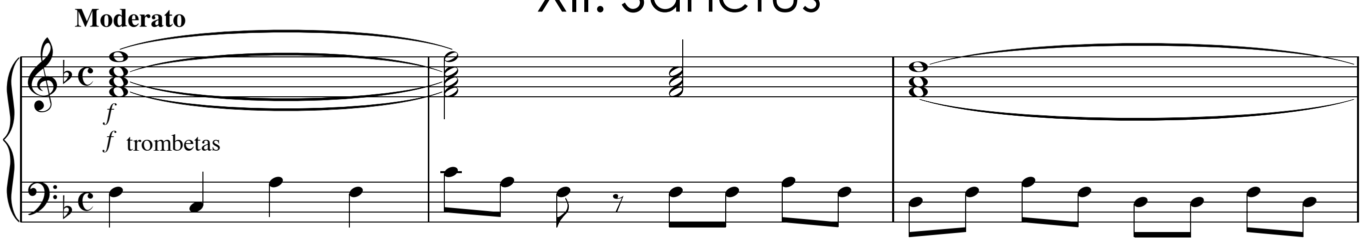
V.S.

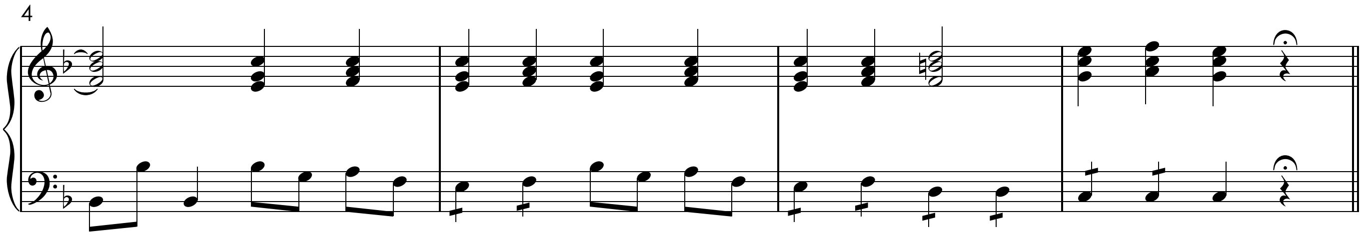
Missa Pastoril - José Mauricio Nunes Garcia - Órgão



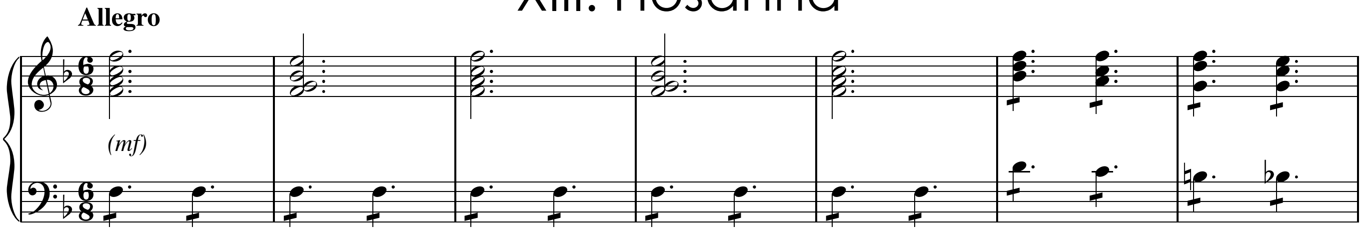


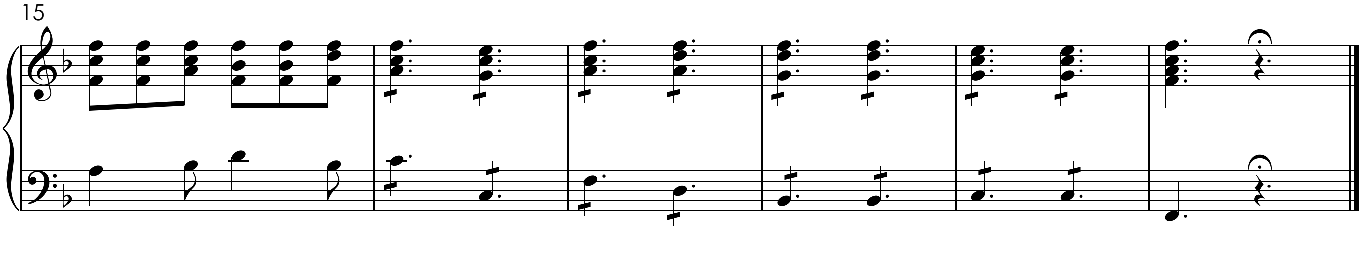
XII. Sanctus





XIII. Hosanna

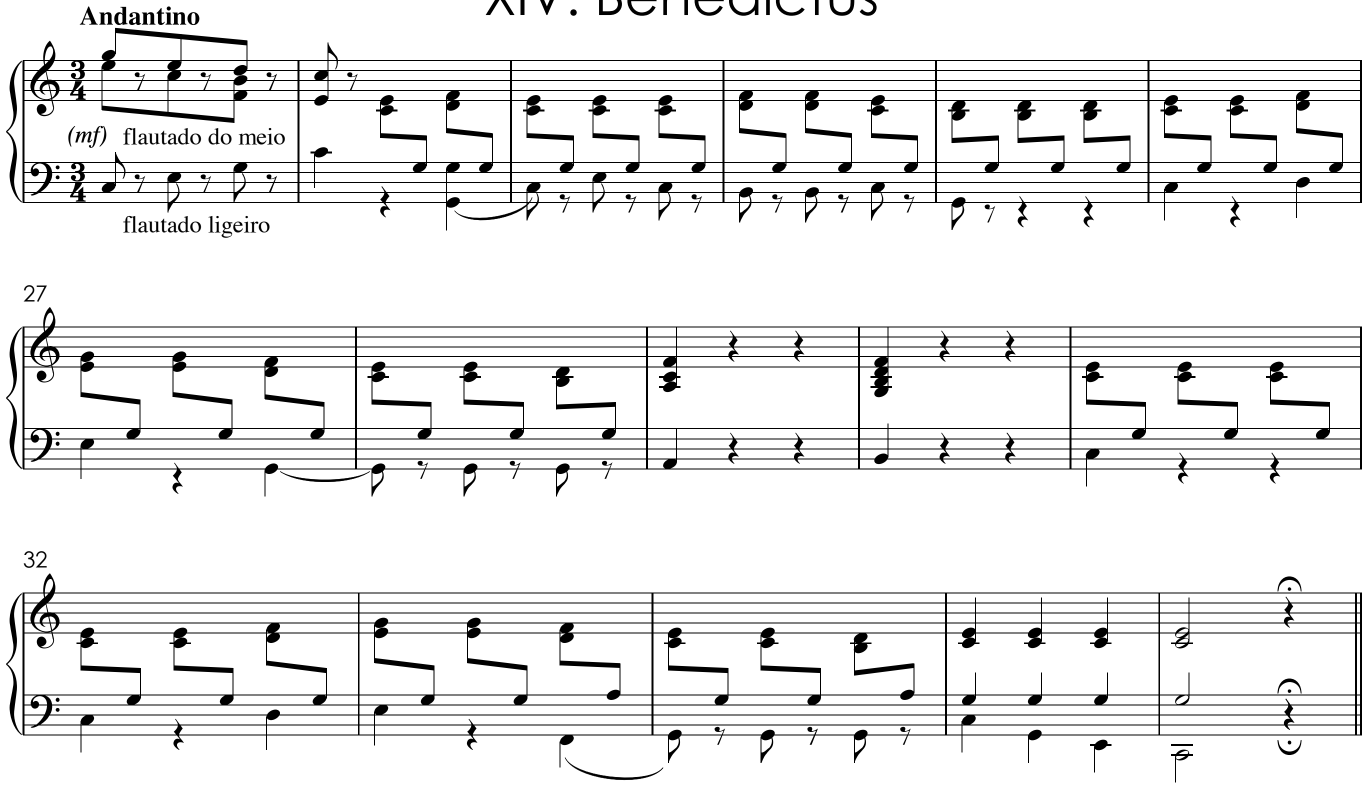




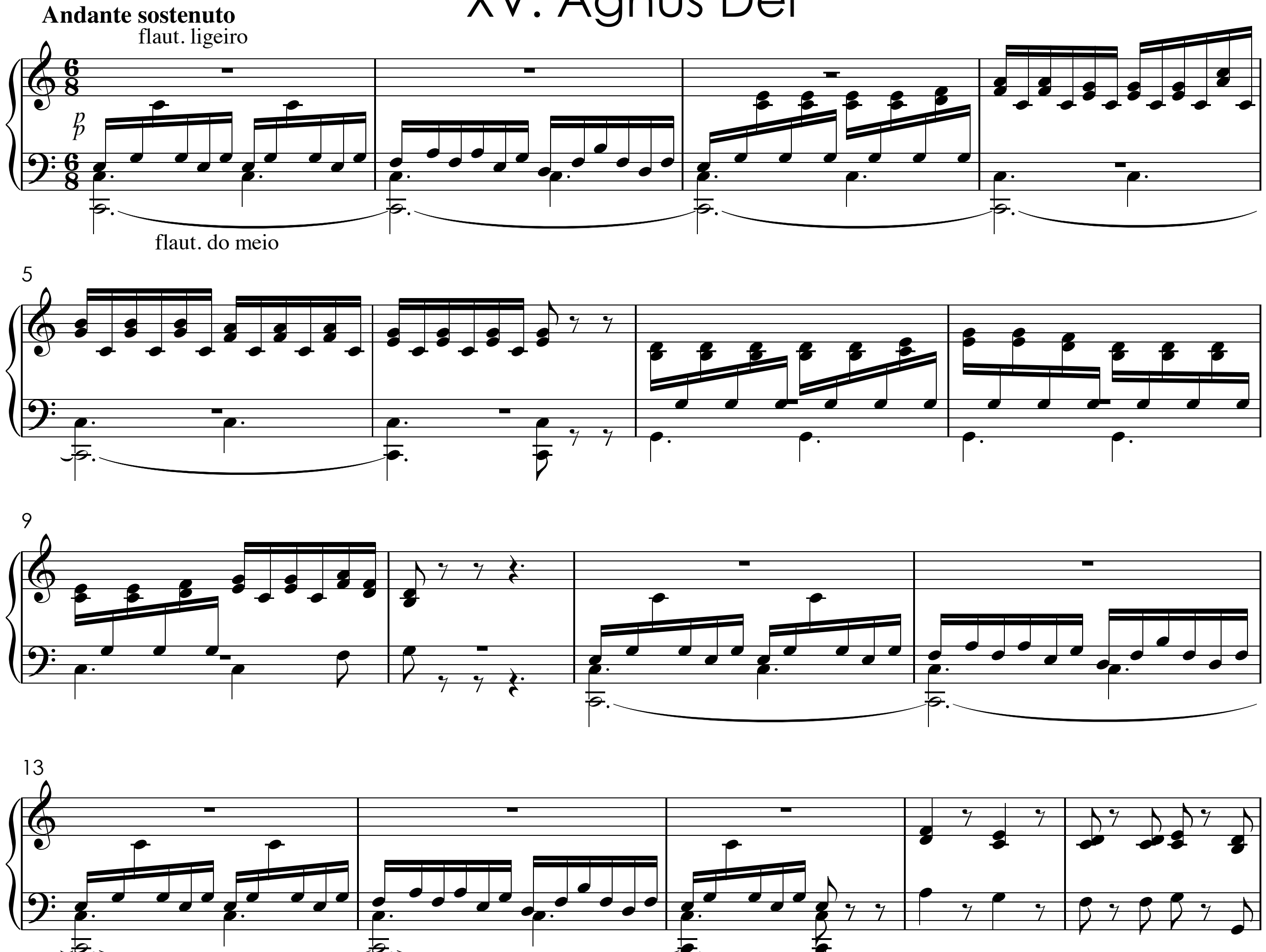
Missa Pastoril - José Mauricio Nunes Garcia - Órgão

14

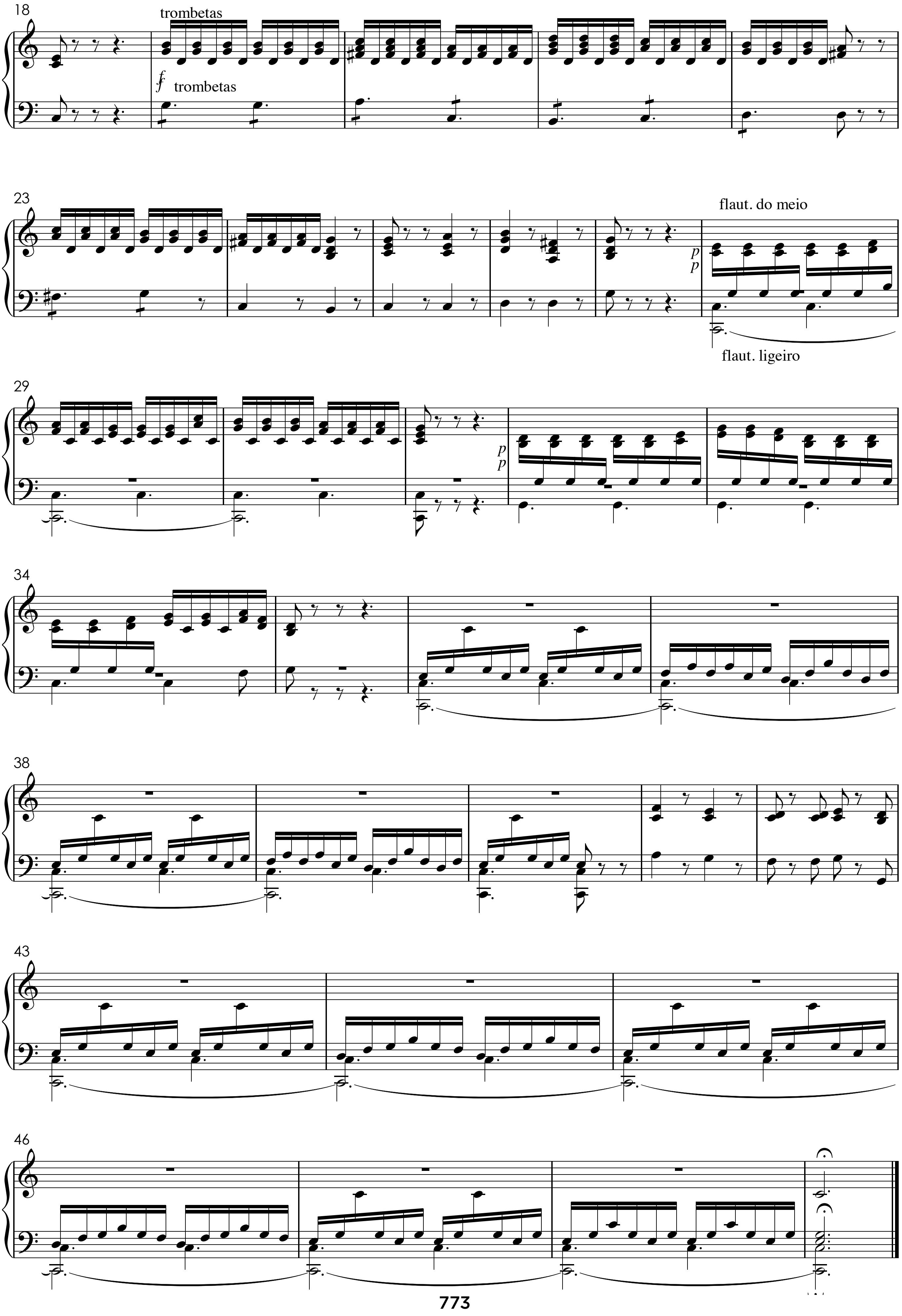
XIV. Benedictus



XV. Agnus Dei



Missa Pastoril - José Mauricio Nunes Garcia - Órgão



José Maurício Nunes Garcia (1767-1830)

Missa de São Pedro de Alcântara
CPM 105

Edição: Carlos Alberto Figueiredo

Obs: Edição realizada a partir do manuscrito autógrafo, constando de 5 partes: SATB, O (Biblioteca Alberto Nepomuceno da Escola de Música da UFRJ).

Fonte A: *Missa Pequena / N 11 / Organo Missa a 4 Vozes / de Capella / Composta pelo P^e^. Joze Maurício Nunes Garcia / Para 19 de ottubro dia de S. Pedro d'Alcantara / Para a Real Capella*

coro, órgão
(choir, organ)

Movimentos:

I. Kyrie
II. Gloria
III. Domine Deus
IV. Qui tollis
V. Quoniam
VI. Cum Sancto Spiritu
VII. Credo
VIII. Et incarnatus
IX. Crucifixus
X. Et resurrexit
XI. Sanctus
XII. Hosanna
XIII. Benedictus
XIV. Agnus Dei

71 p.

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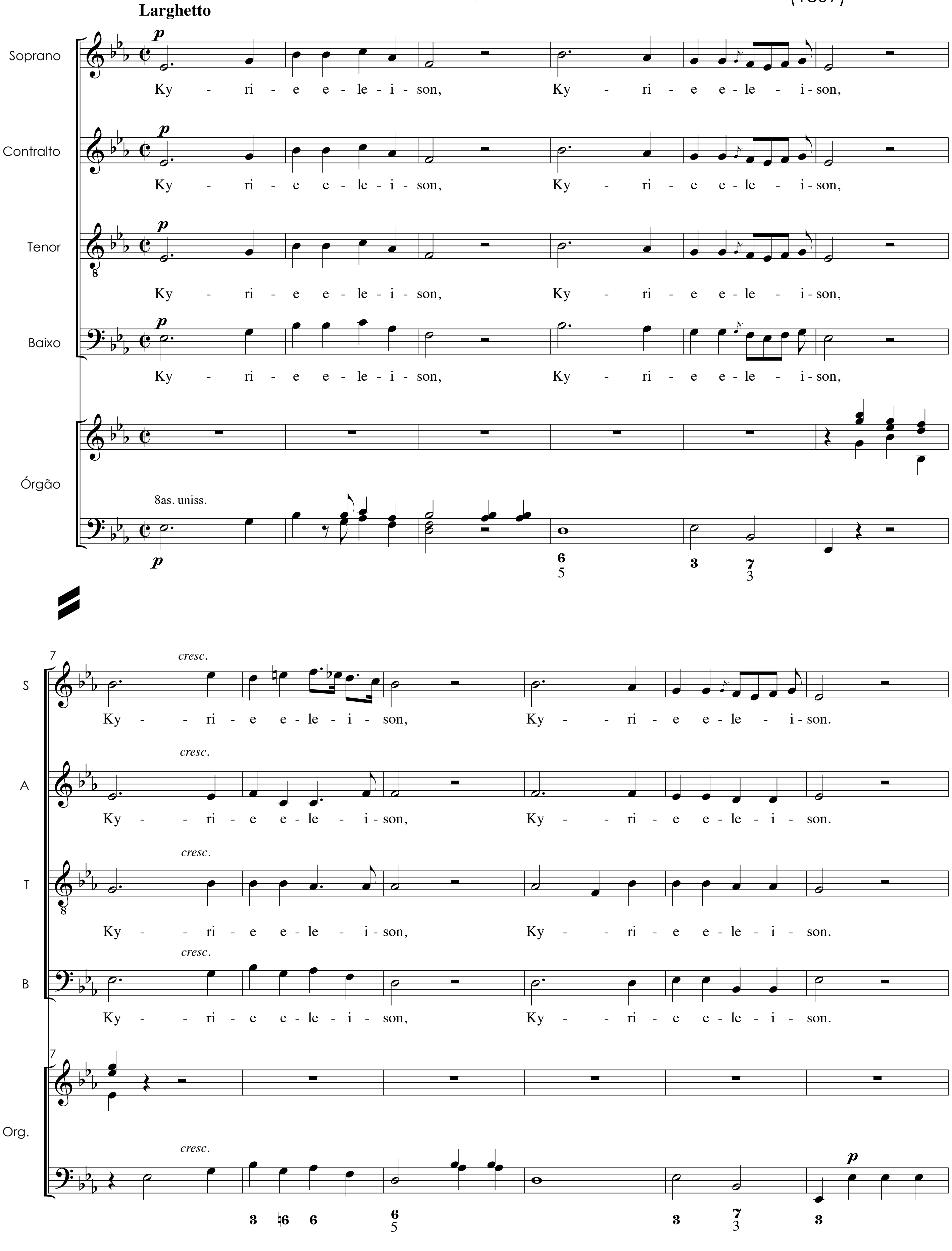
Rio de Janeiro, 2017

MUSICA BRASILIS

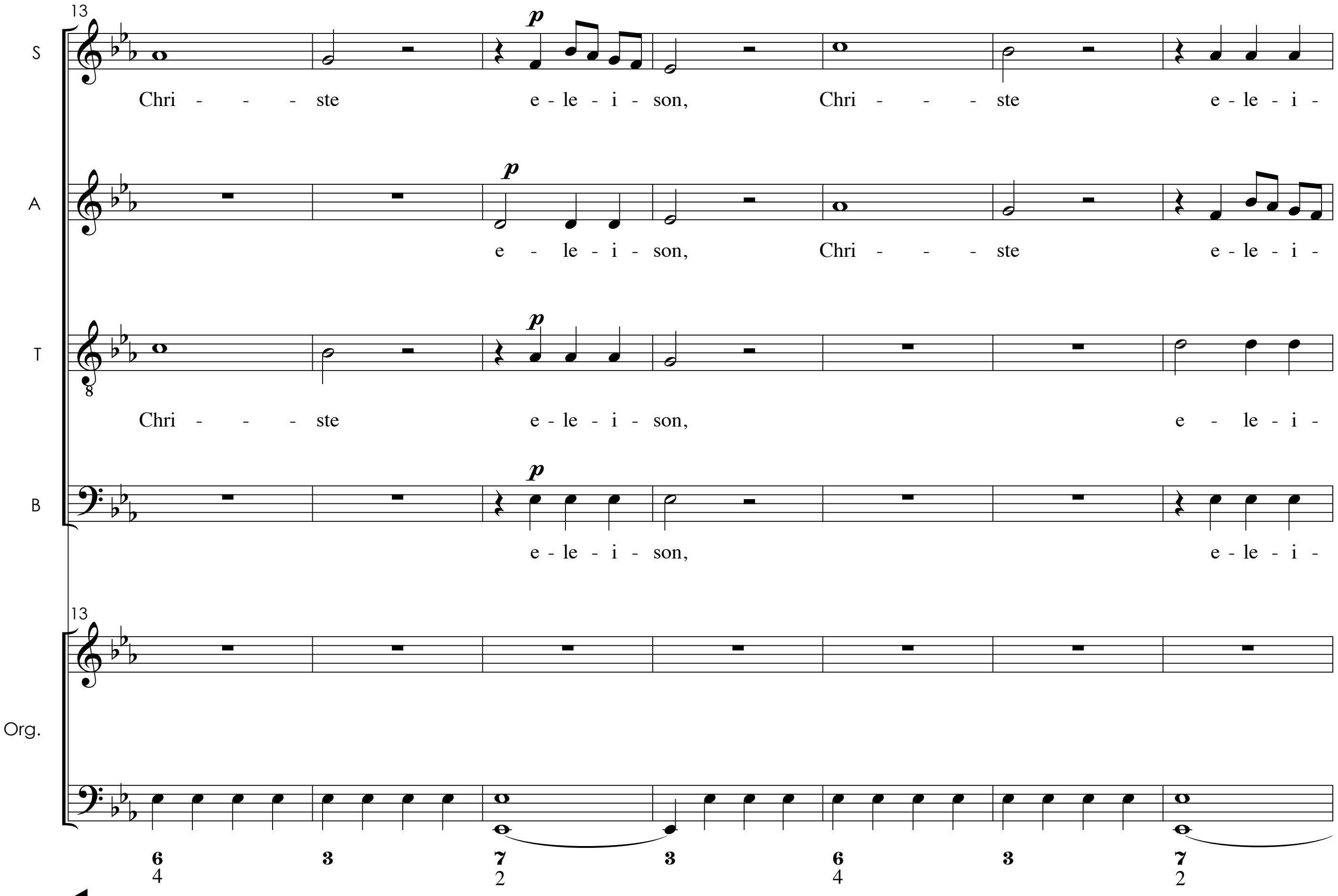
Missa de São Pedro de Alcântara

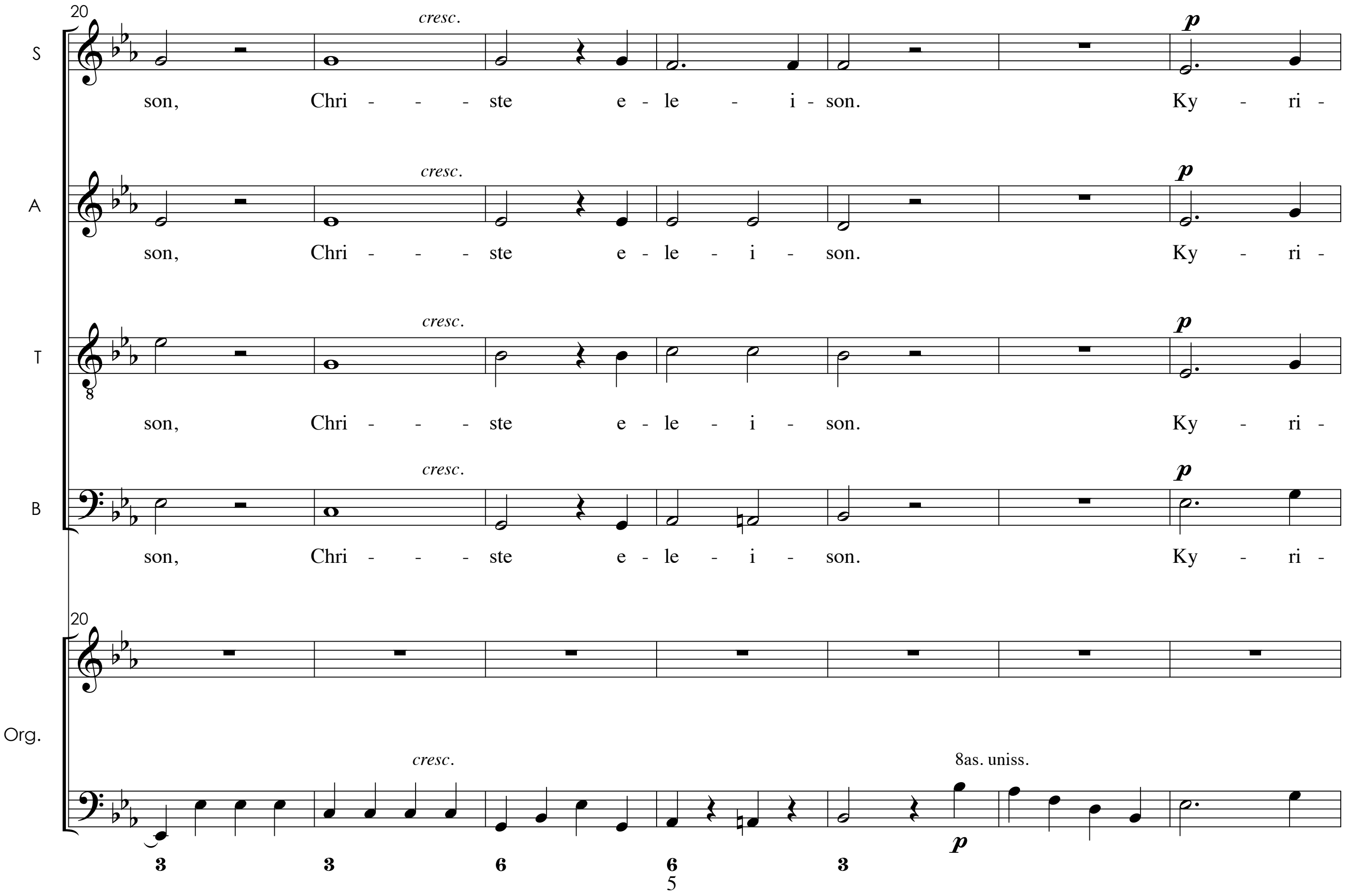
I. Kyrie

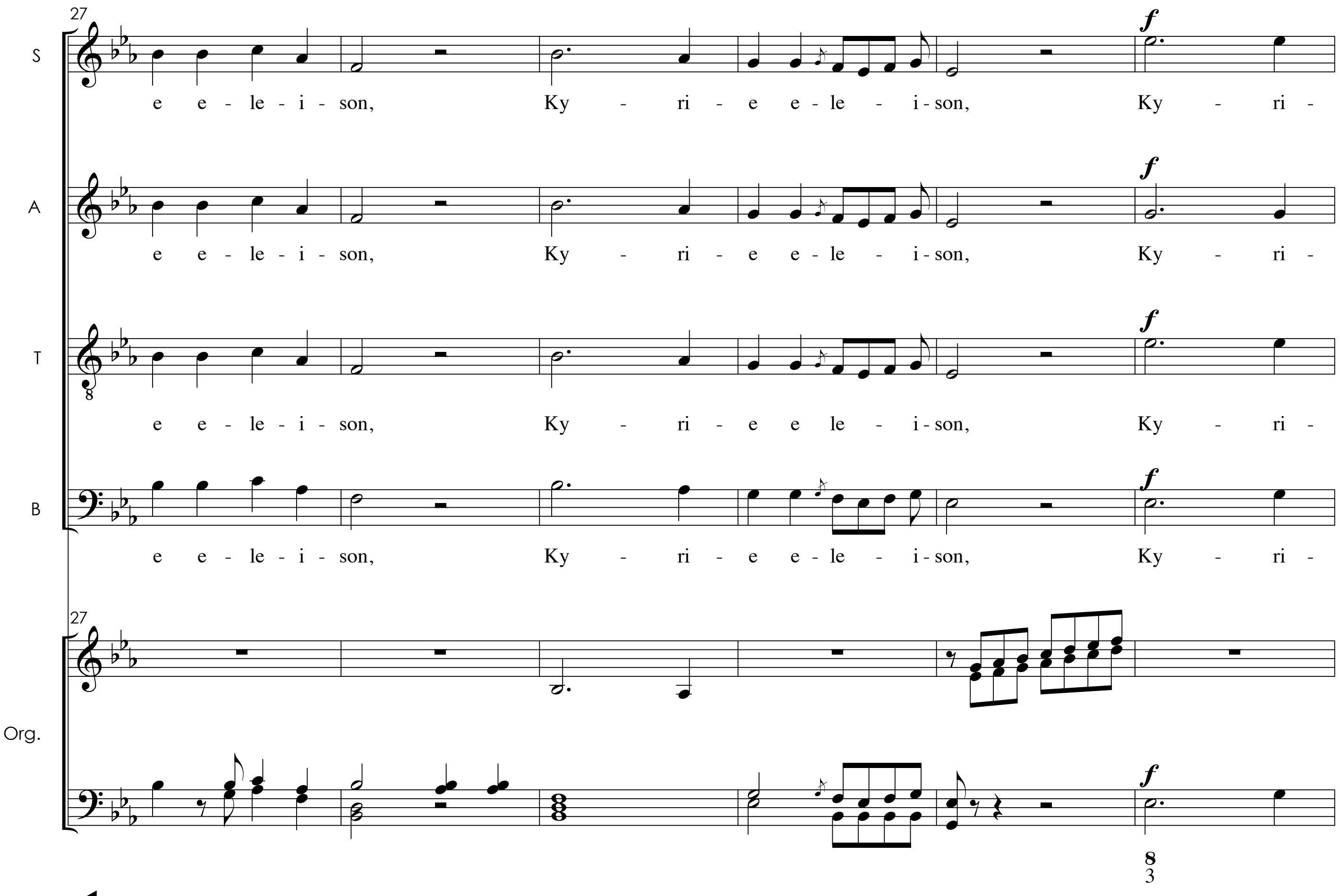
José Maurício Nunes Garcia
(1809)

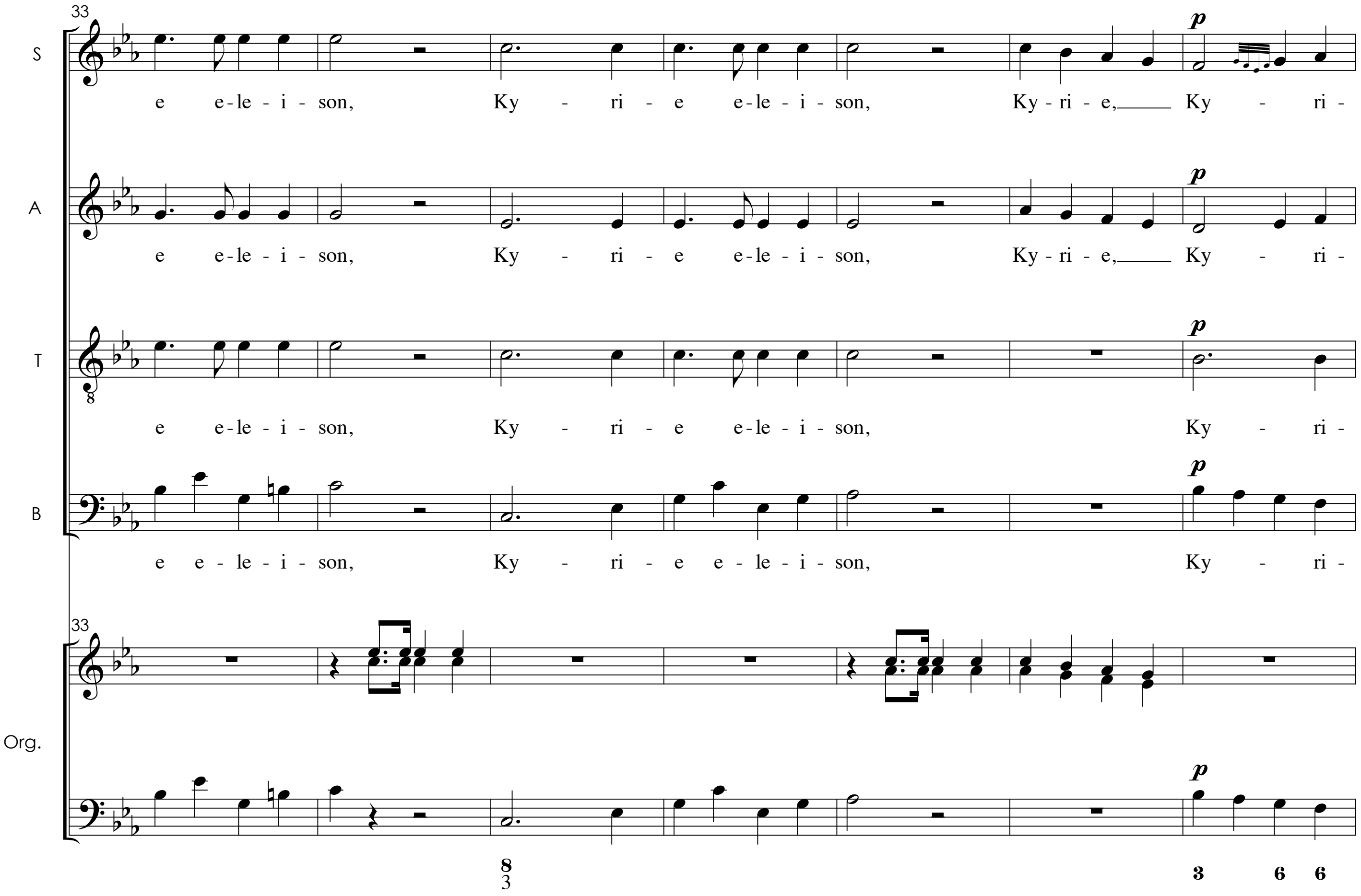


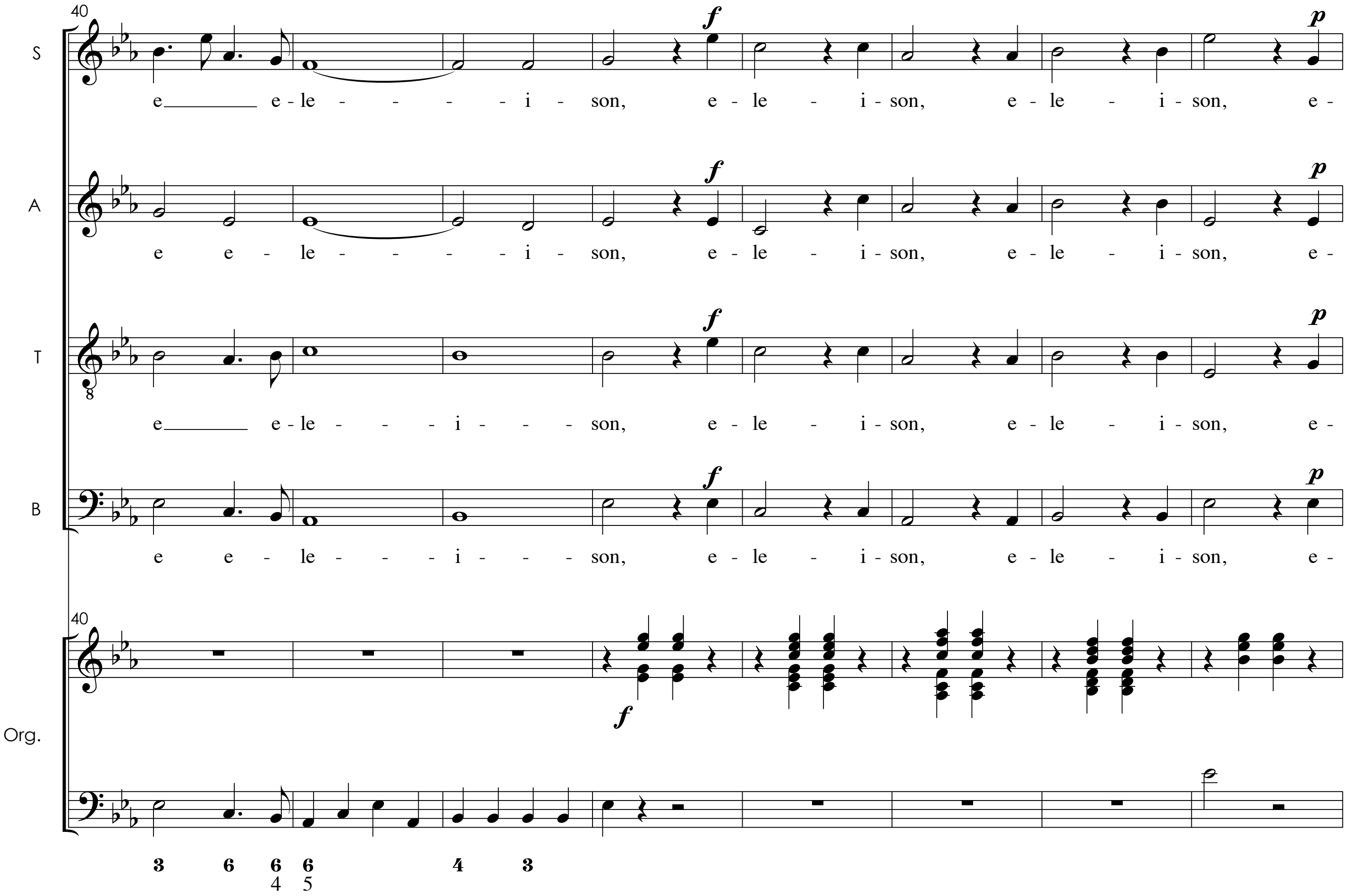
 Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

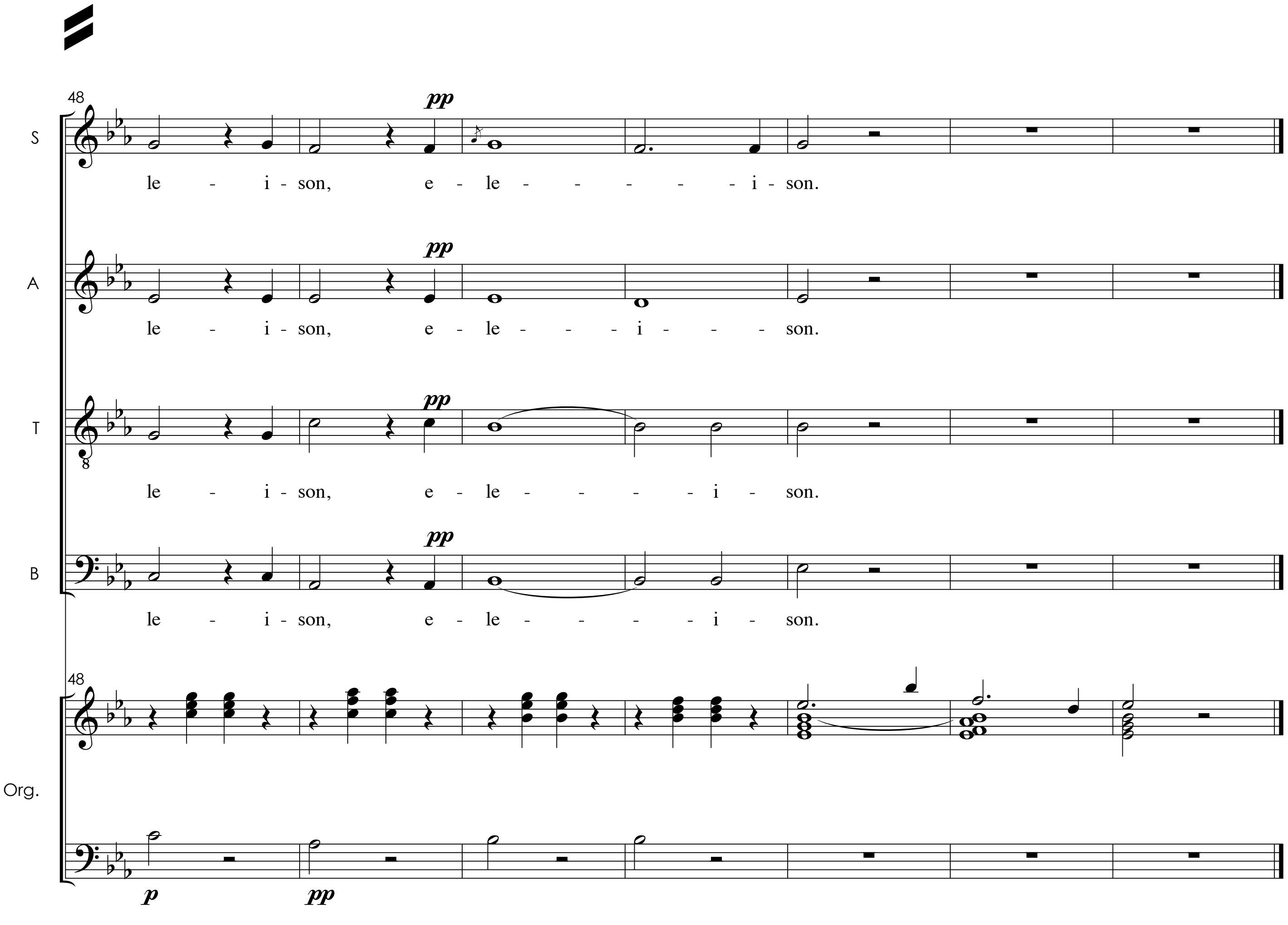




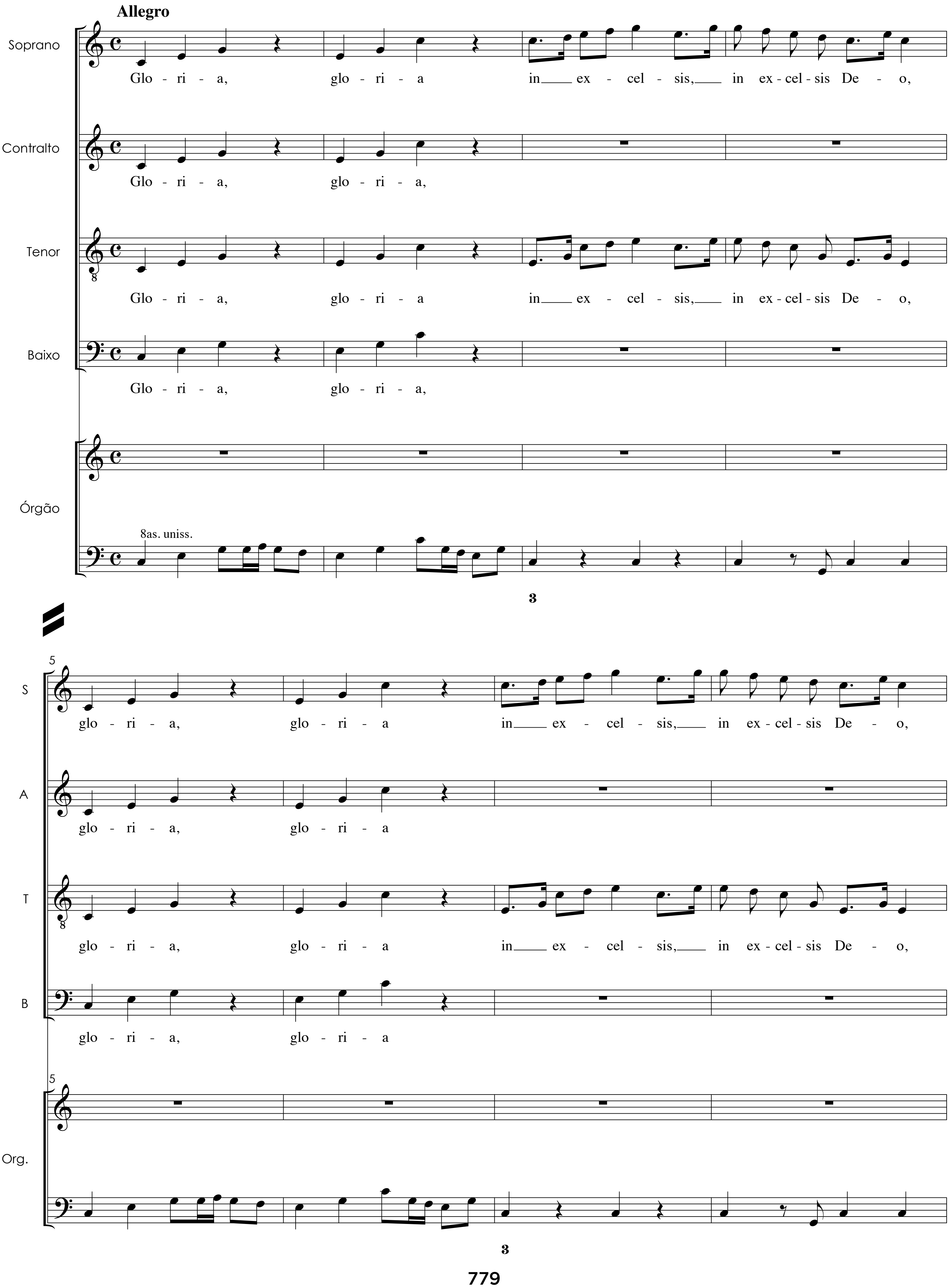

27
S
A
T
B
Org.
e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -
e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -
e e - le - i - son, Ky - ri - e e le - i - son, Ky - ri -
e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -


33
S
A
T
B
Org.
e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri -
e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e, Ky - ri -
e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -
e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -

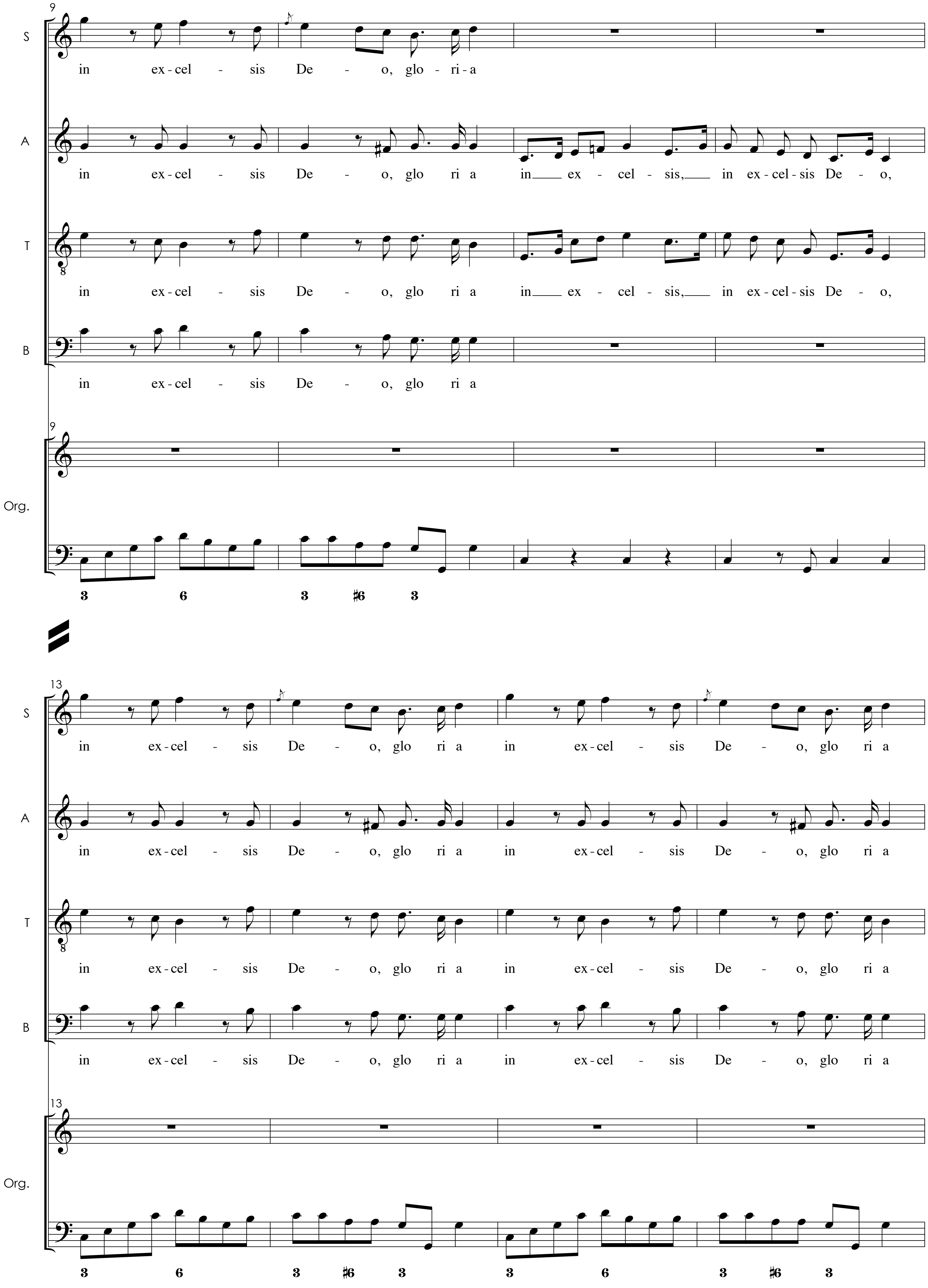

40
S
e e - le - - - - i - son, e - le - i - son, e - le - i - son, e -
A
e e - le - - - - i - son, e - le - i - son, e - le - i - son, e -
T
e e - le - - i - - - son, e - le - i - son, e - le - i - son, e -
B
e e - le - - i - - - son, e - le - i - son, e - le - i - son, e -
Org.
3 6 6 6 4 3
4 5

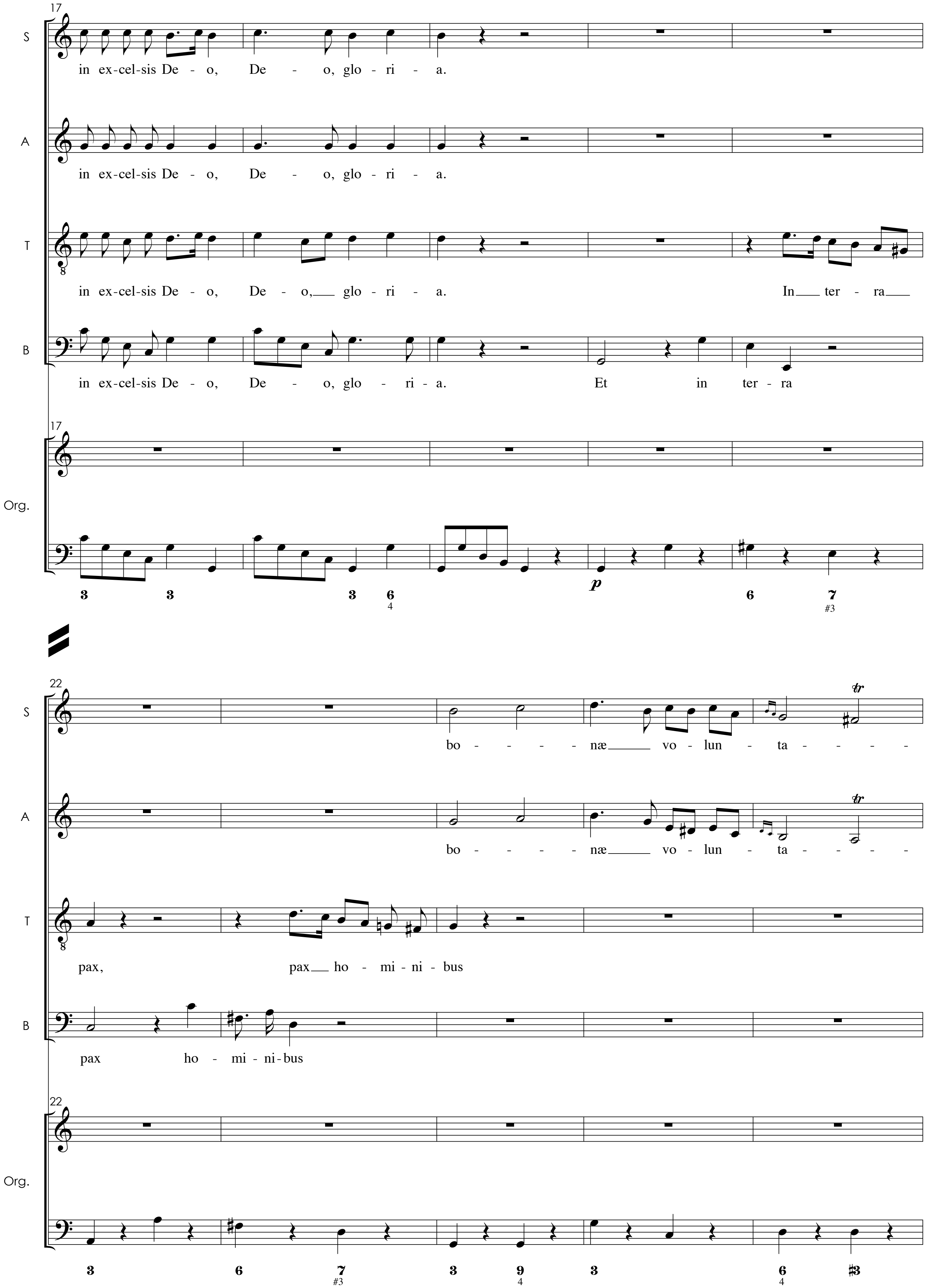

48
S
le - i - son, e - le - - - - - - i - son.
A
le - i - son, e - le - - - i - - - son.
T
le - i - son, e - le - - - - - i - son.
B
le - i - son, e - le - - - - - i - son.
Org.

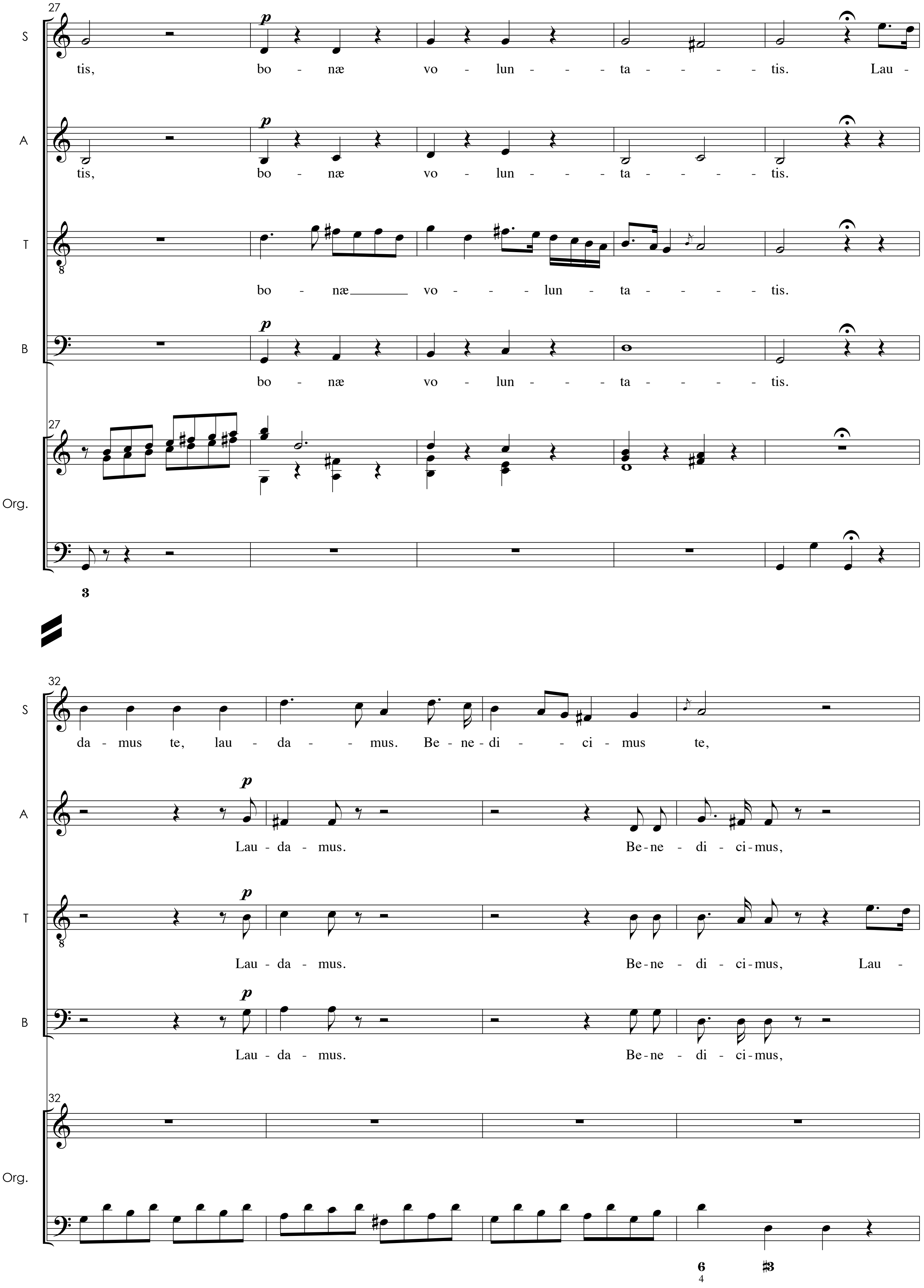
II. Gloria

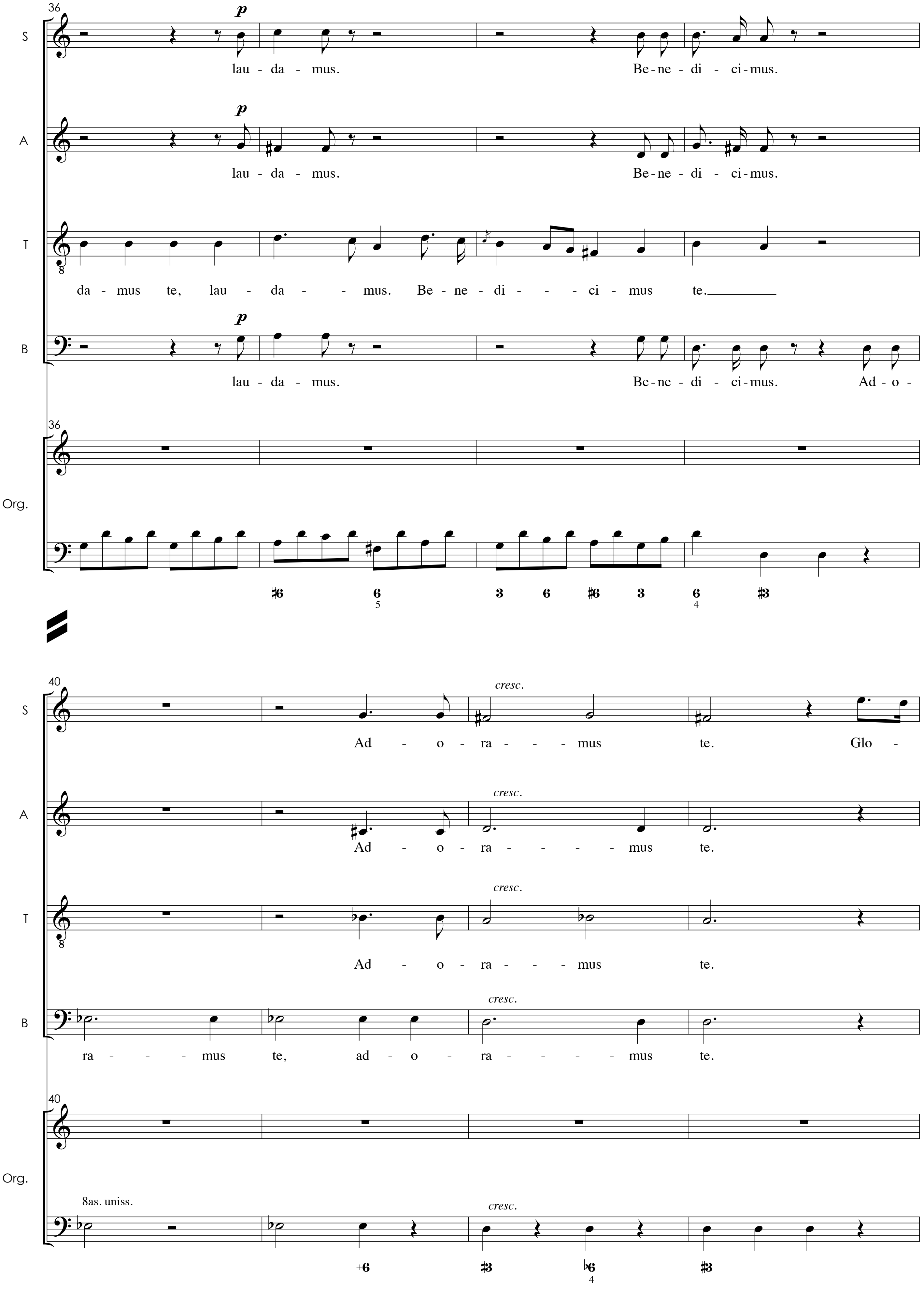

Allegro
Soprano
Glo - ri - a, glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,
Contralto
Glo - ri - a, glo - ri - a,
Tenor
Glo - ri - a, glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,
Baixo
Glo - ri - a, glo - ri - a,
Órgão
8as. uniss.
3
5
S
glo - ri - a, glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,
A
glo - ri - a, glo - ri - a
T
glo - ri - a, glo - ri - a in ex - cel - sis, in ex - cel - sis De - o,
B
glo - ri - a, glo - ri - a
5
Org.
3

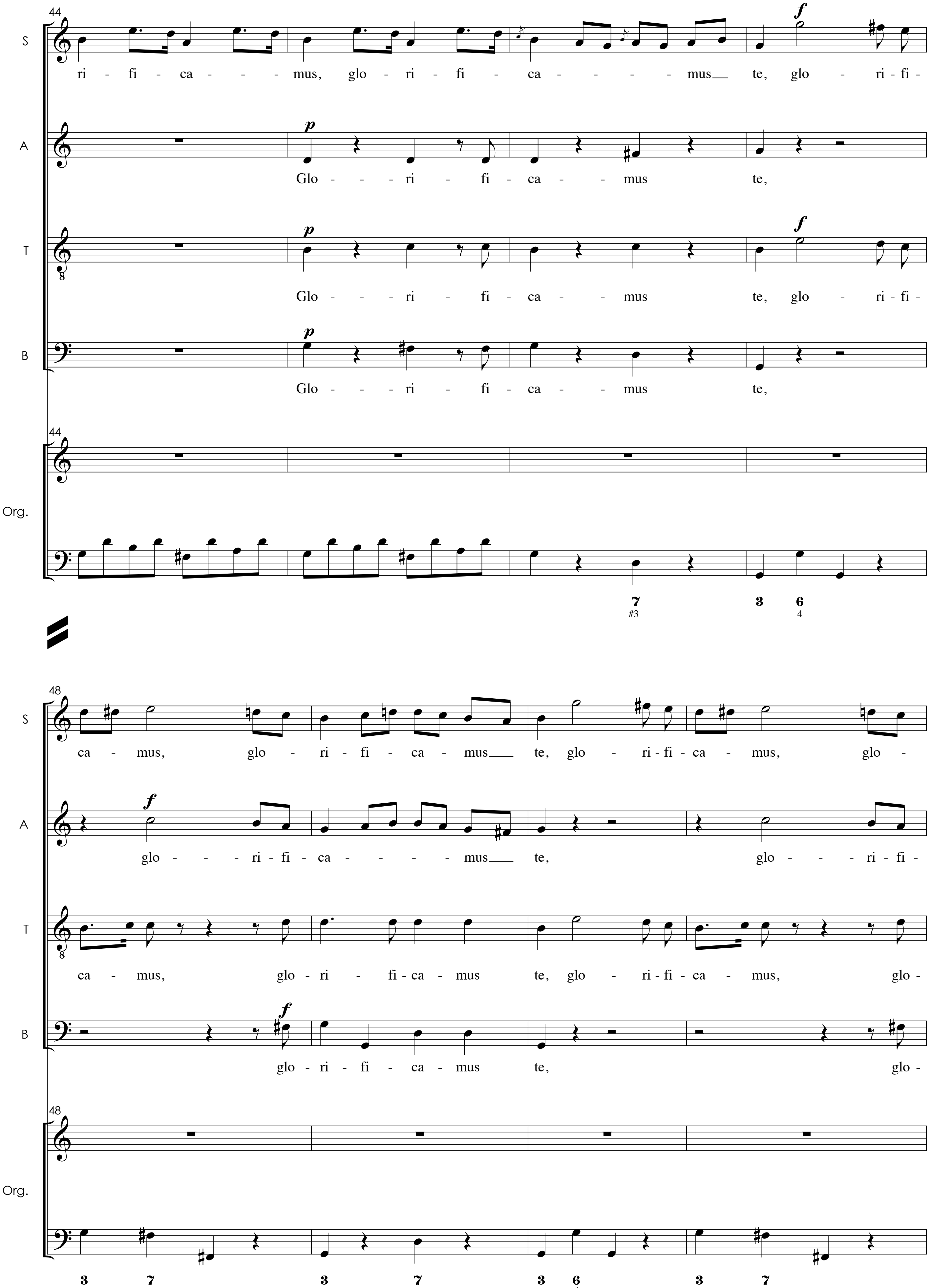
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

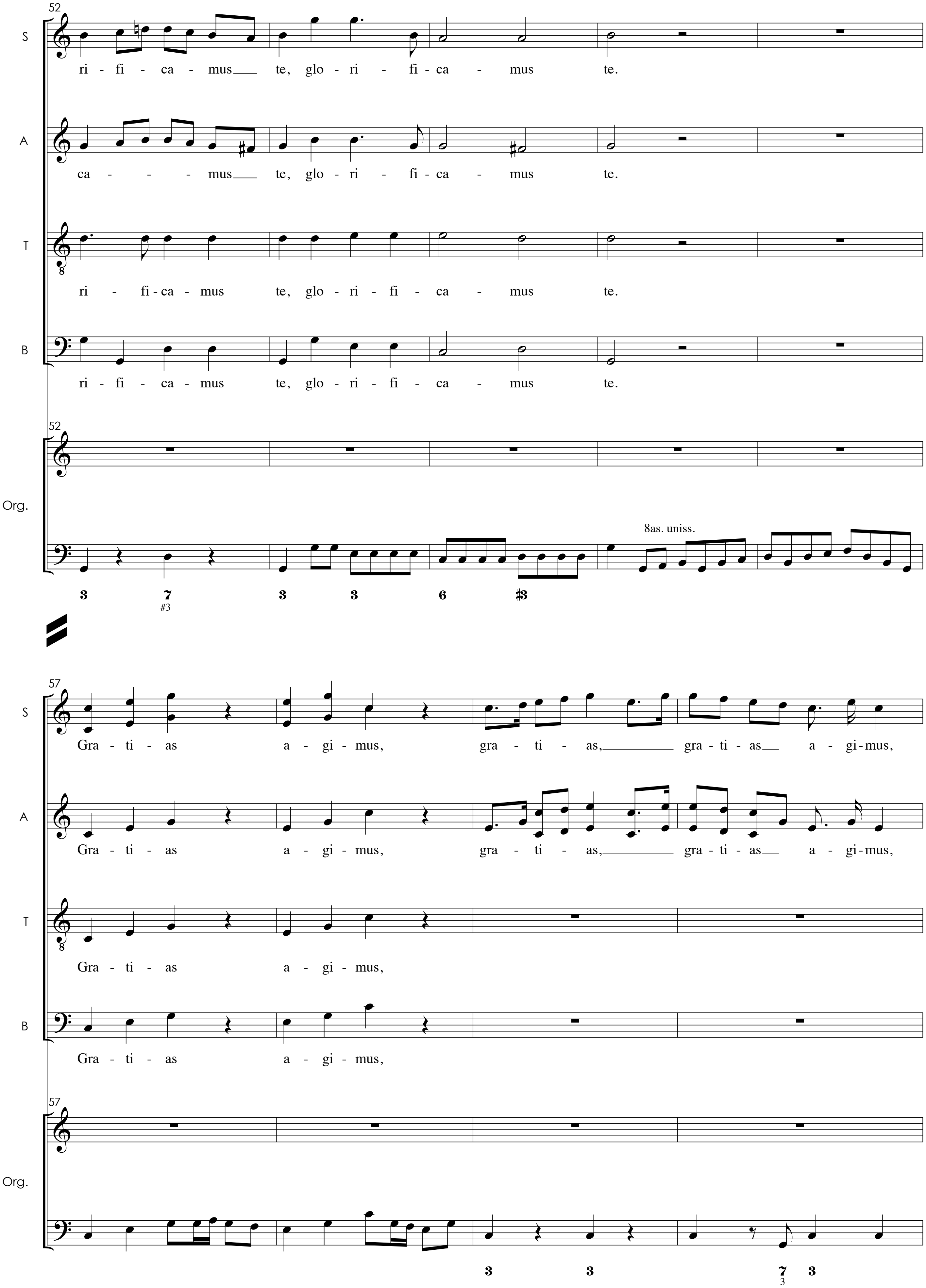


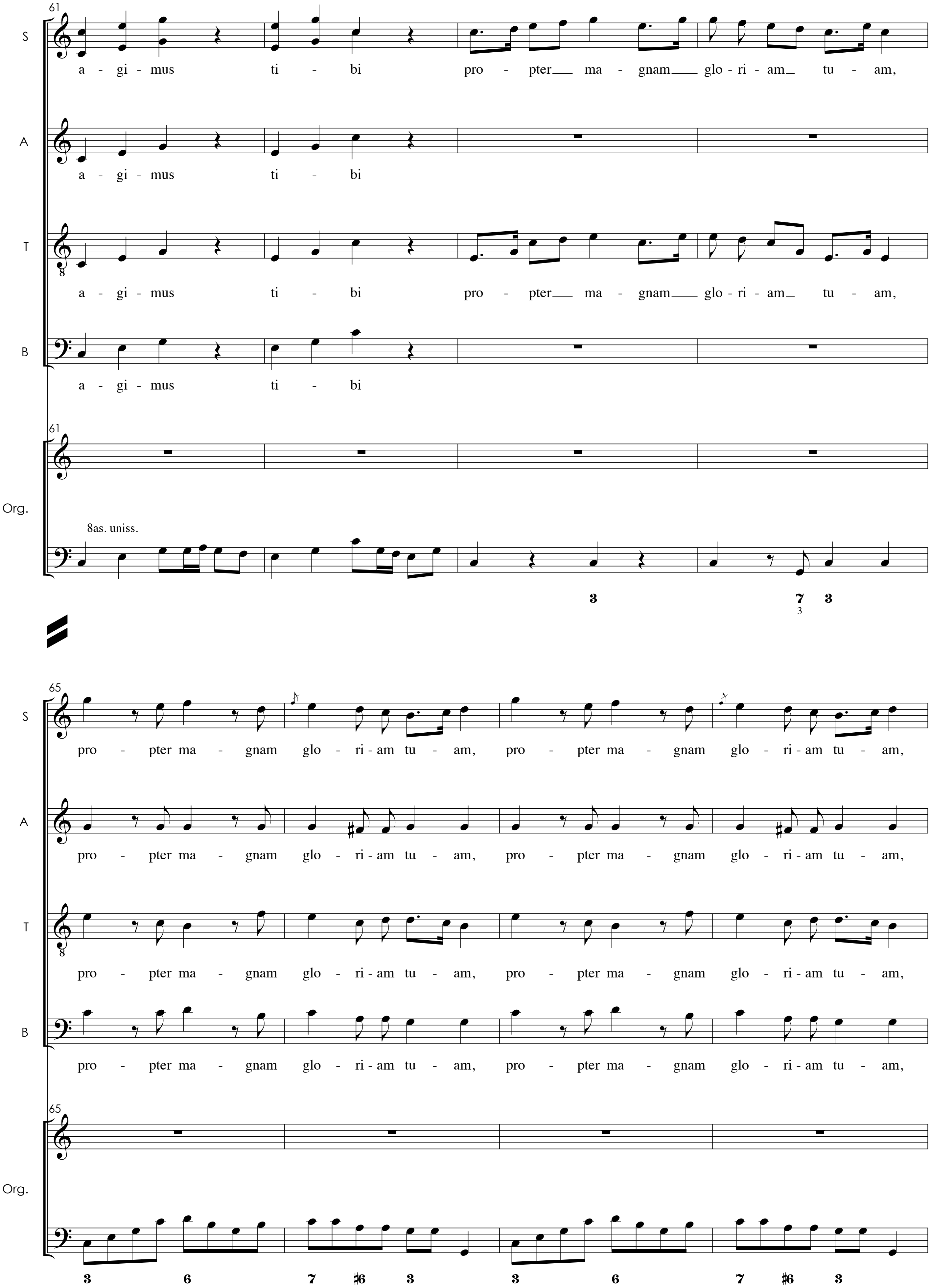

17
S
in ex-cel-sis De - o, De - o, glo - ri - a.
A
in ex-cel-sis De - o, De - o, glo - ri - a.
T
in ex-cel-sis De - o, De - o, glo - ri - a. In ter - ra
B
in ex-cel-sis De - o, De - o, glo - ri - a. Et in ter - ra
Org.
p
22
bo - - - - næ vo - lun - ta - - - -
pax, pax ho - mi - ni - bus
pax ho - mi - ni - bus

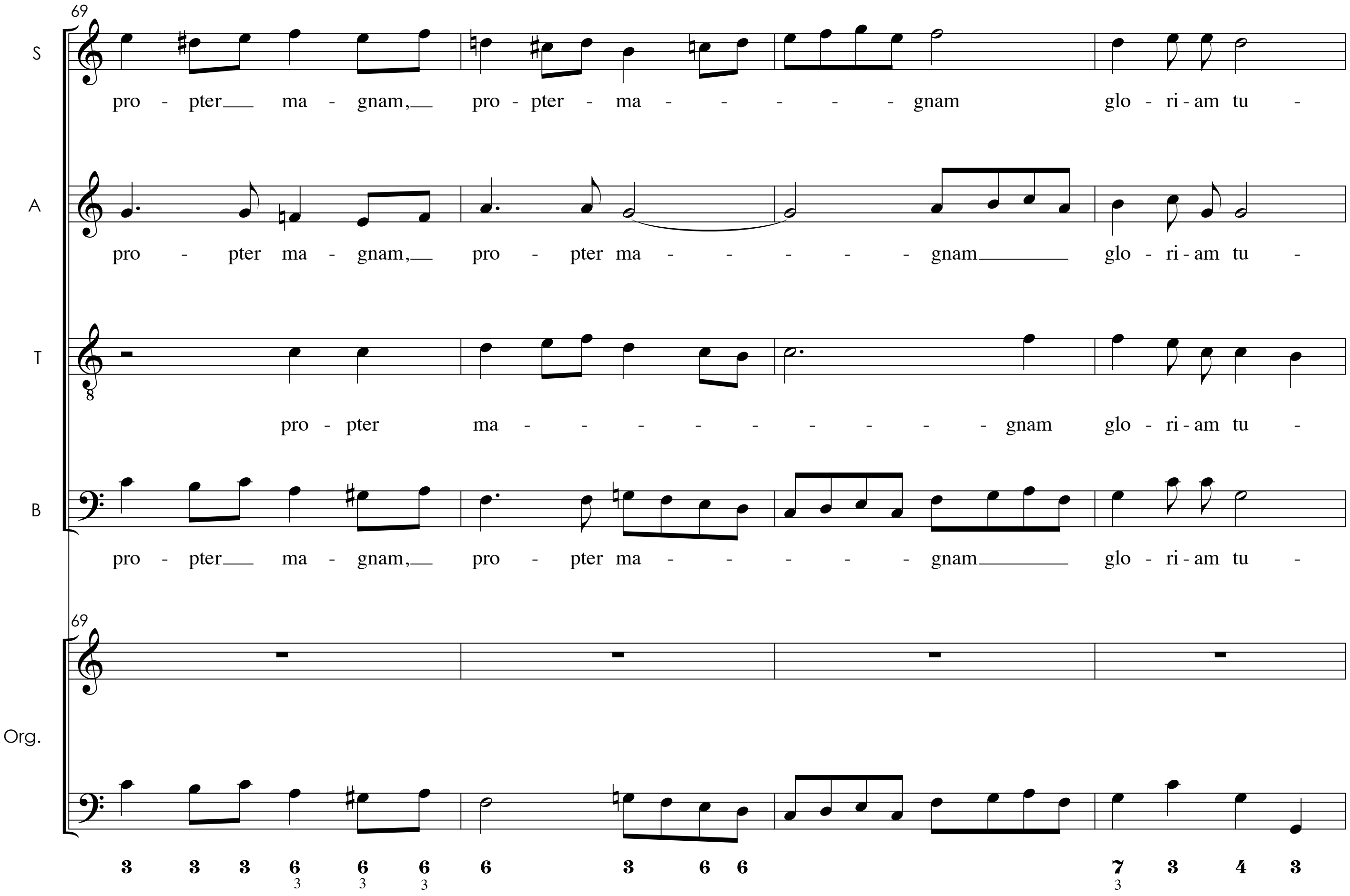

27
S
tis, bo - næ vo - lun - - - ta - - - - - tis. Lau -
A
tis, bo - næ vo - lun - - - ta - - - - - tis.
T
bo - næ vo - - - - lun - ta - - - - - tis.
B
bo - næ vo - lun - - - ta - - - - - tis.
Org.
3
32
S
da - mus te, lau - da - - mus. Be - ne - di - - ci - mus te,
A
Lau - da - mus. Be - ne - di - ci - mus,
T
Lau - da - mus. Be - ne - di - ci - mus, Lau -
B
Lau - da - mus. Be - ne - di - ci - mus,
Org.
6
4
♮3

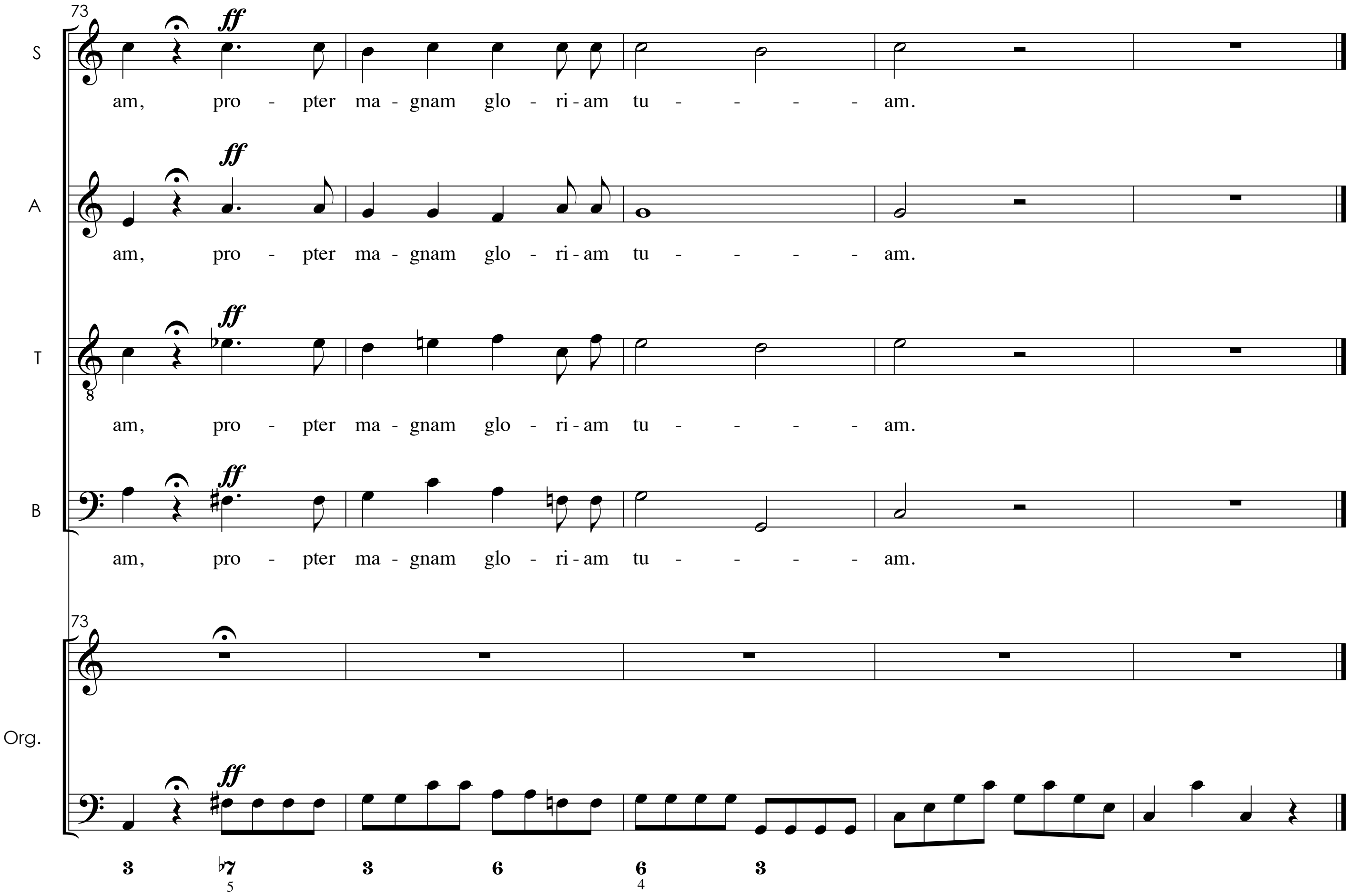

36
S
A
T
B
Org.
p
lau - da - mus. Be-ne - di - ci-mus.
lau - da - mus. Be-ne - di - ci-mus.
da - mus te, lau - da - mus. Be - ne - di - ci - mus te.
lau - da - mus. Be-ne - di - ci-mus. Ad - o -
40
cresc.
Ad - o - ra - mus te. Glo -
Ad - o - ra - mus te.
Ad - o - ra - mus te.
ra - mus te, ad - o - ra - mus te.
8as. uniss.


44
S
ri - fi - ca - - - mus, glo - ri - fi - ca - - - - - mus te, glo - ri - fi -
A
Glo - - - ri - fi - ca - - - mus te,
T
Glo - - - ri - fi - ca - - - mus te, glo - ri - fi -
B
Glo - - - ri - fi - ca - - - mus te,
Org.
48
S
ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus, glo -
A
glo - - - ri - fi - ca - - - - - mus te, glo - - - ri - fi -
T
ca - mus, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus, glo -
B
glo - ri - fi - ca - mus te, glo -
Org.

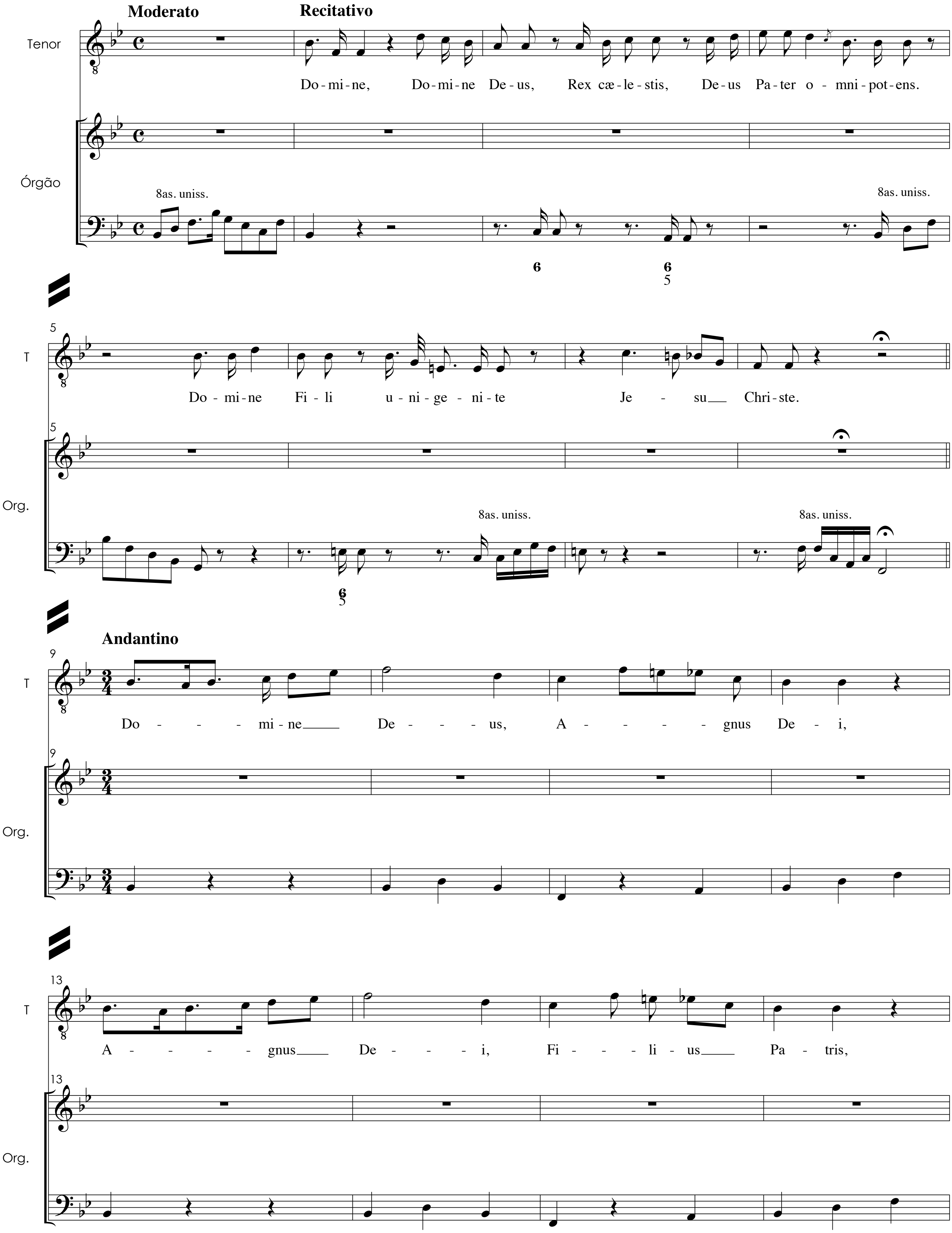

52
S
ri - fi - ca - mus te, glo - ri - fi - ca - mus te.
A
ca - - - mus te, glo - ri - fi - ca - mus te.
T
ri - fi - ca - mus te, glo - ri - fi - ca - mus te.
B
ri - fi - ca - mus te, glo - ri - fi - ca - mus te.
Org.
8as. uniss.
57
Gra - ti - as a - gi - mus, gra - ti - as, gra - ti - as a - gi - mus,
Gra - ti - as a - gi - mus, gra - ti - as, gra - ti - as a - gi - mus,
Gra - ti - as a - gi - mus,
Gra - ti - as a - gi - mus,
Org.

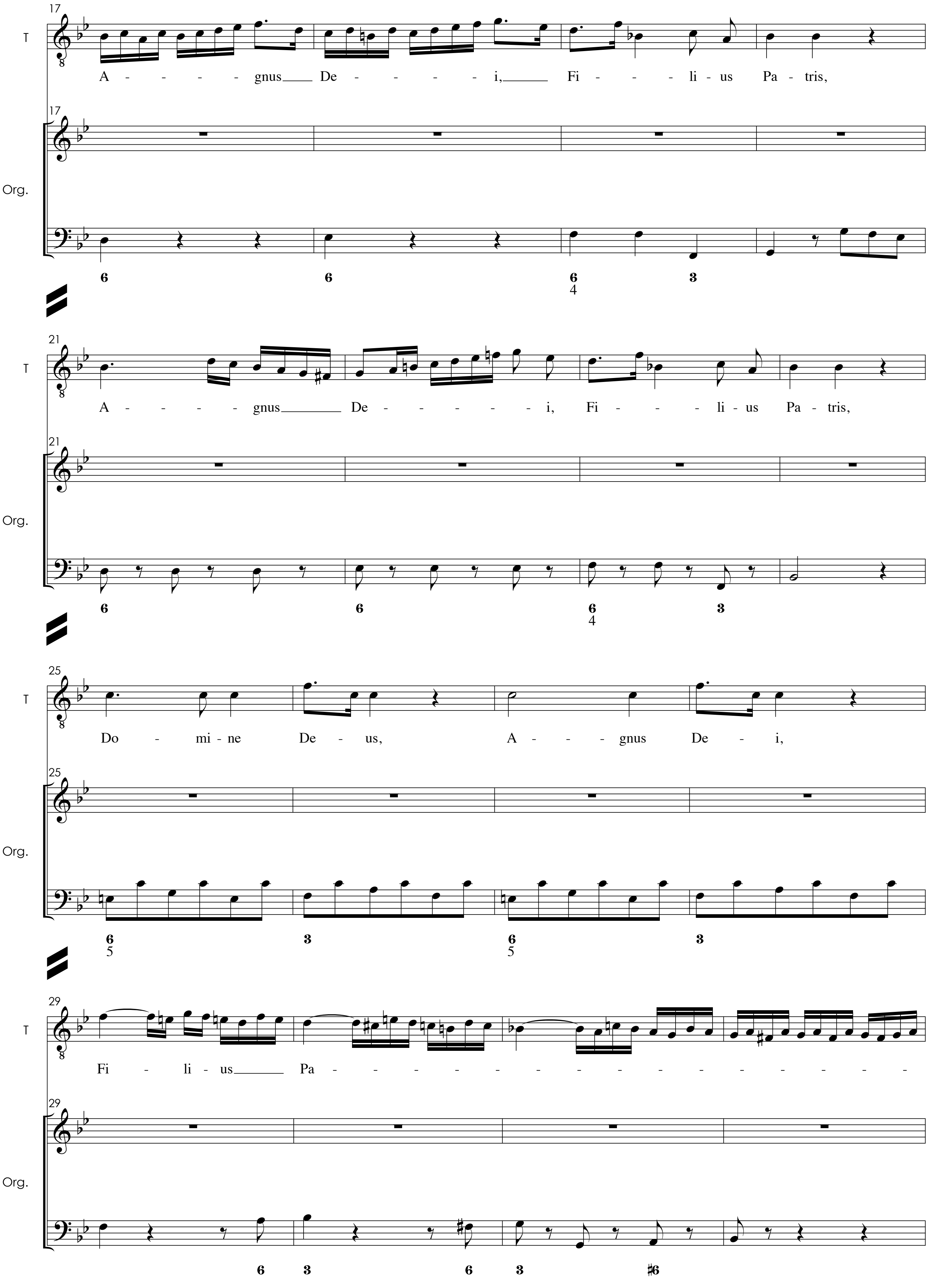

61
S
a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am,
A
a - gi - mus ti - bi
T
a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am,
B
a - gi - mus ti - bi
61
Org.
8as. uniss.
65
S
pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am,
A
pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am,
T
pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am,
B
pro - pter ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am tu - am,
65
Org.


69
S
pro - pter ma - gnam, pro - pter - ma - - - - - - gnam glo - ri - am tu -
A
pro - pter ma - gnam, pro - pter ma - - - - - - gnam glo - ri - am tu -
T
pro - pter ma - - - - - - - - - - gnam glo - ri - am tu -
B
pro - pter ma - gnam, pro - pter ma - - - - - - gnam glo - ri - am tu -
69
Org.

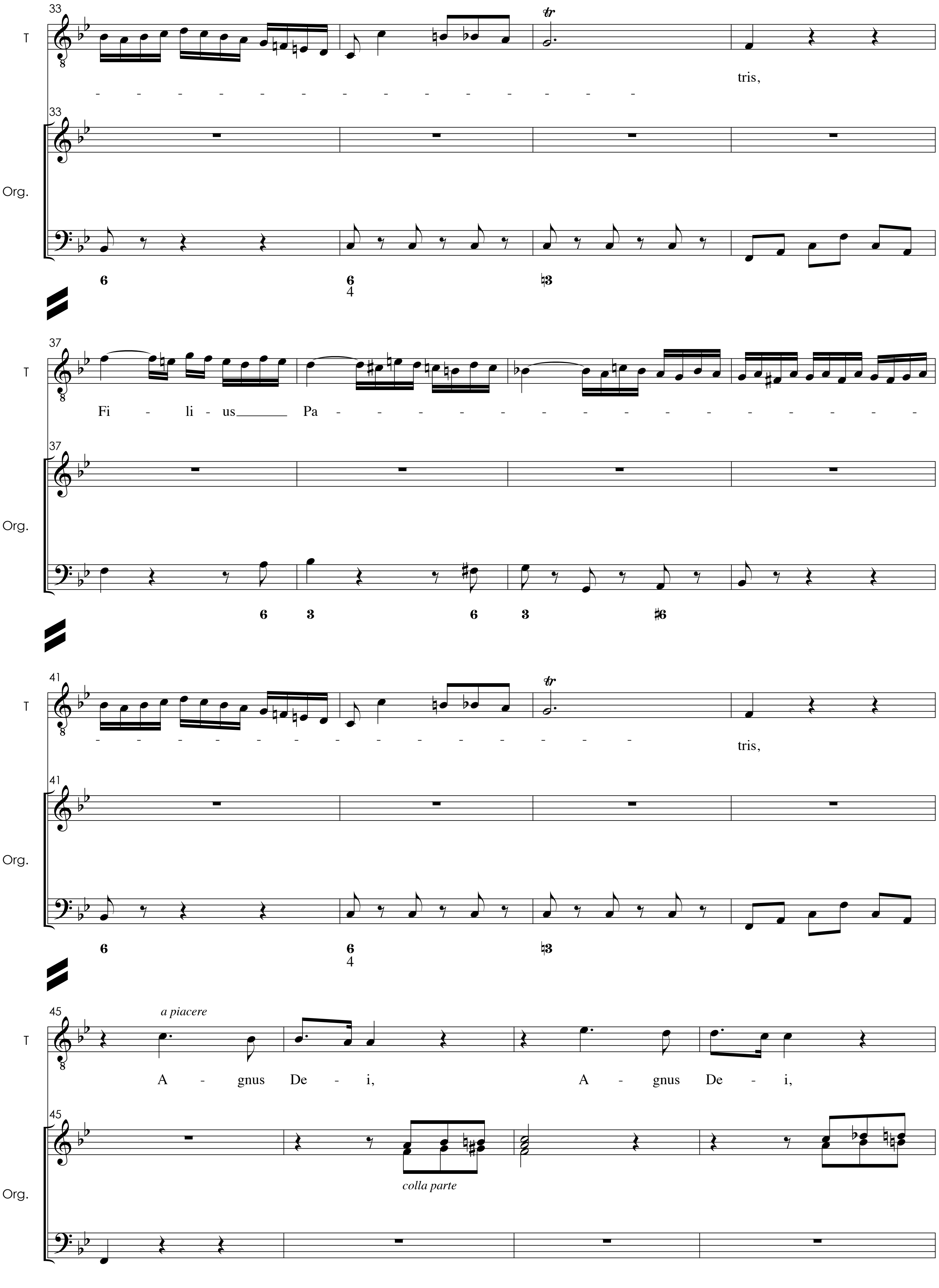

73
S
ff
am, pro - pter ma - gnam glo - ri - am tu - - - - - am.
A
ff
am, pro - pter ma - gnam glo - ri - am tu - - - - - am.
T
ff
am, pro - pter ma - gnam glo - ri - am tu - - - - - am.
B
ff
am, pro - pter ma - gnam glo - ri - am tu - - - - - am.
73
Org.
ff

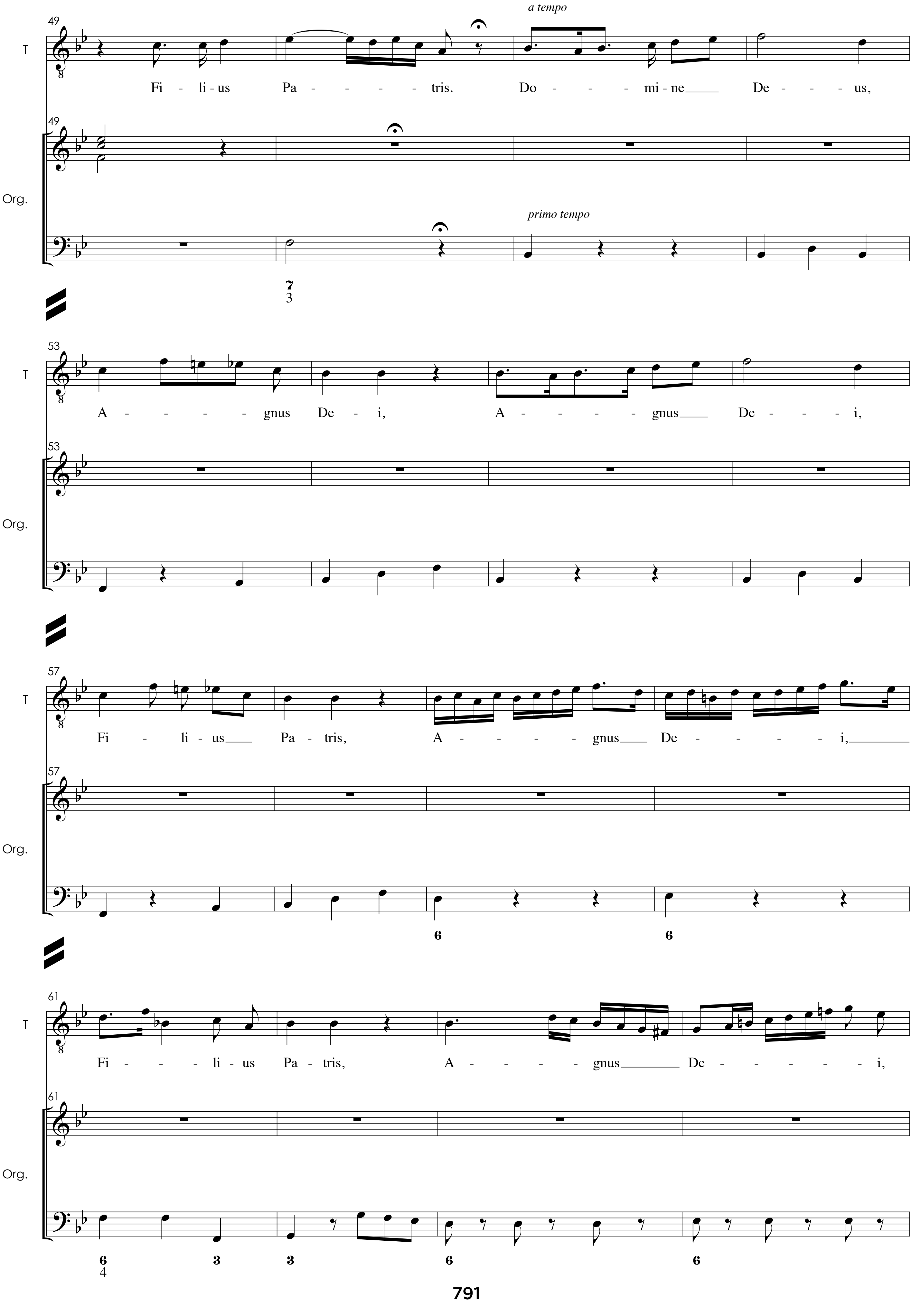
III. Domine Deus

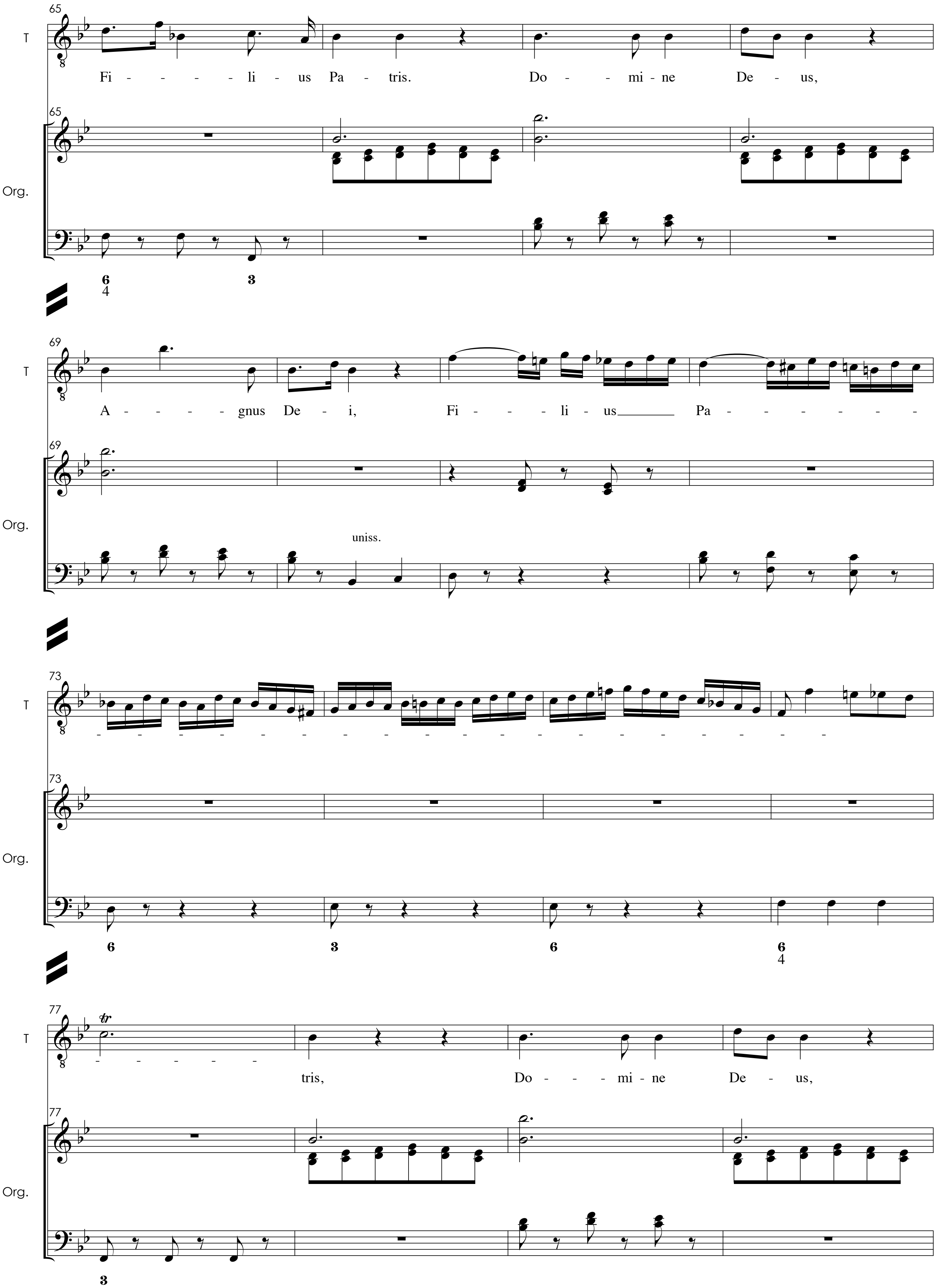


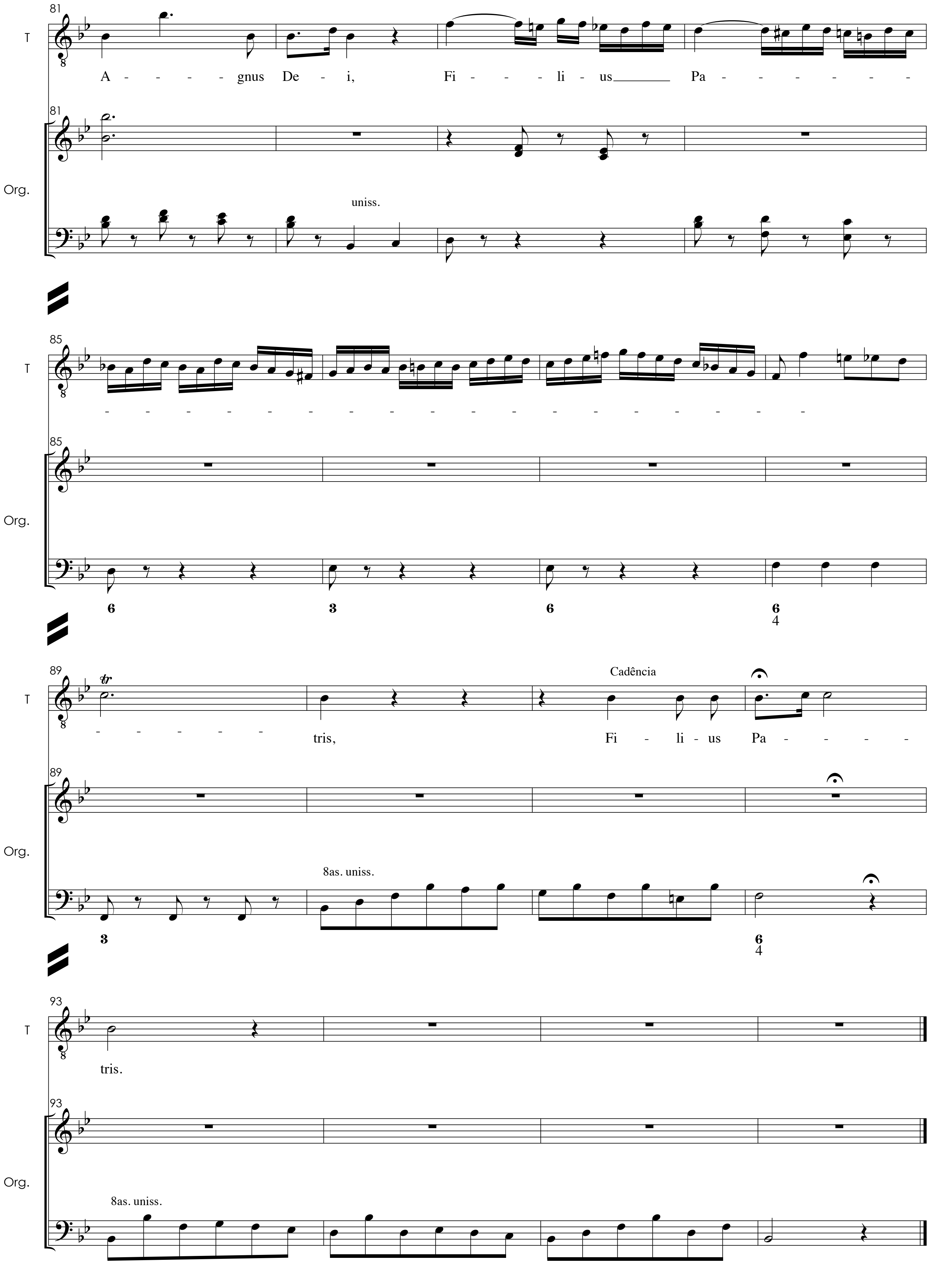

17
T
A - - - - gnus De - - - - - i, Fi - - - li - us Pa - tris,
Org.
6 6 6 4 3
21
A - - - - gnus De - - - - - i, Fi - - - li - us Pa - tris,
6 6 6 4 3
25
Do - mi - ne De - us, A - - - gnus De - i,
6 5 3 6 5 3
29
Fi - li - us Pa - - - - - - - - - - - - - - - - - -
6 3 6 3 ♮6

Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

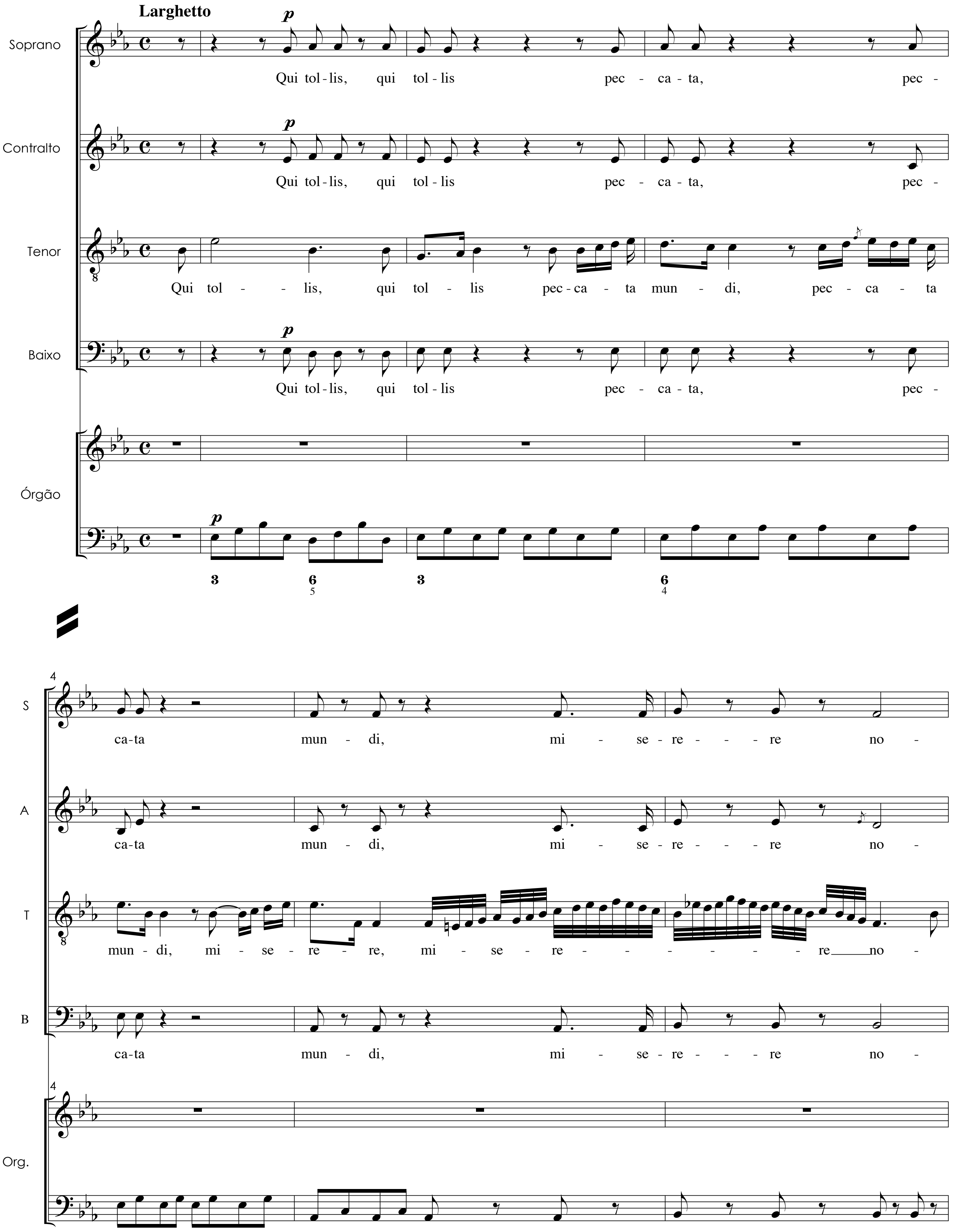


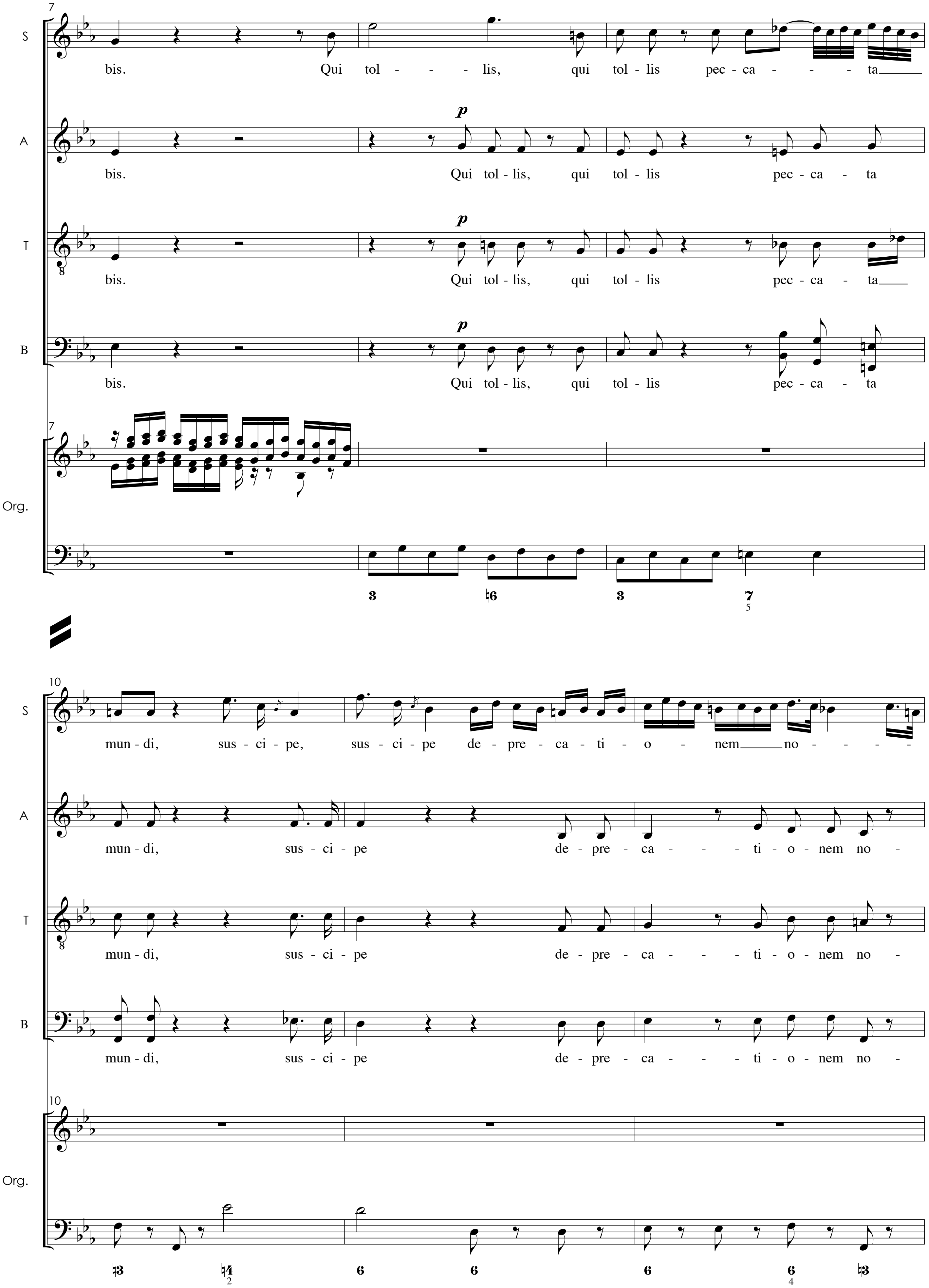

a tempo
primo tempo
T
Org.
Fi - li - us Pa - - - - - tris. Do - - - - mi - ne De - - - - us,
A - - - - gnus De - - i, A - - - - - gnus De - - - - i,
Fi - li - us Pa - tris, A - - - - - gnus De - - - - - - i,
Fi - - - - li - us Pa - tris, A - - - - - gnus De - - - - - - i,

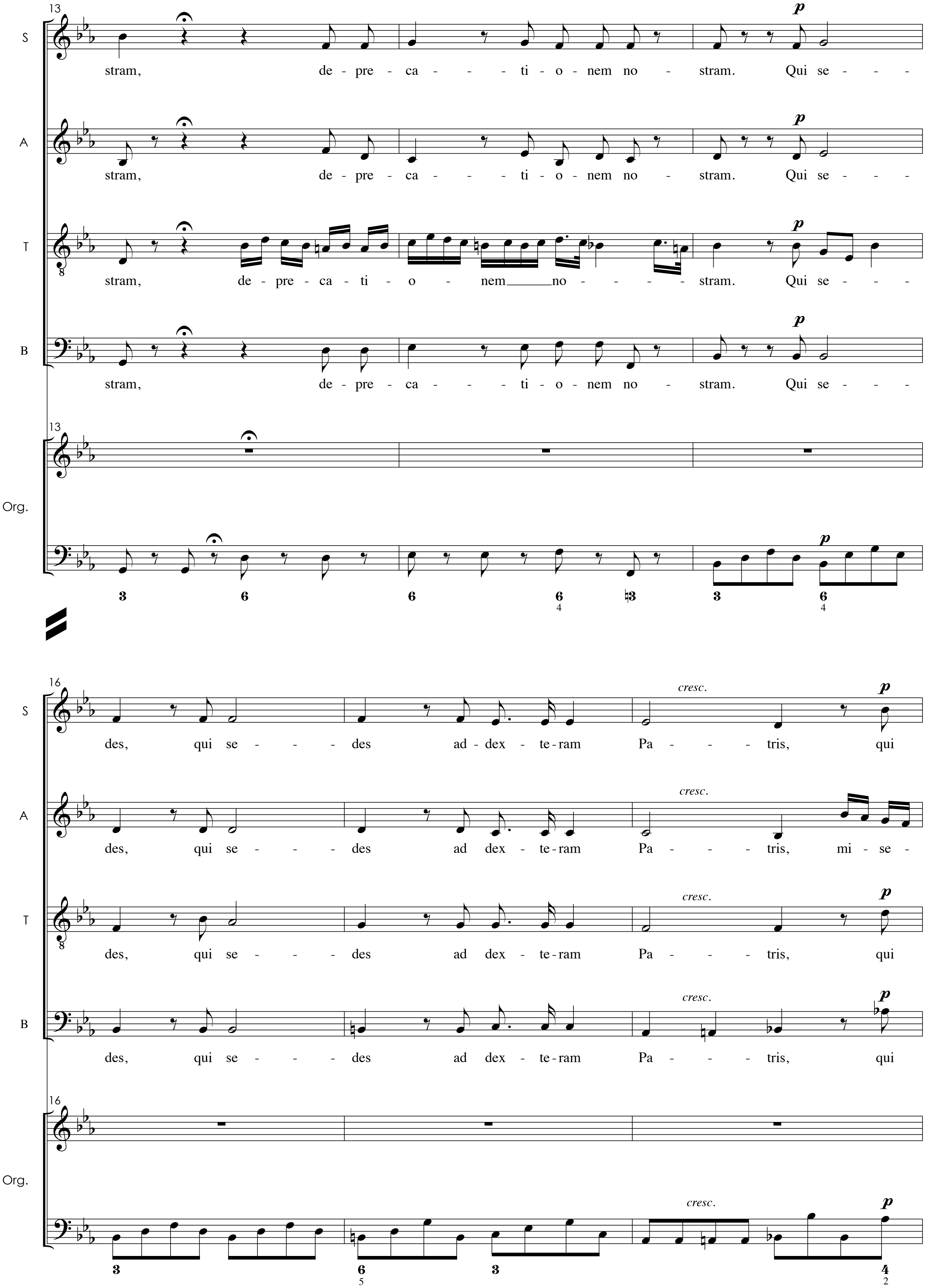

65
T
Fi - - - - li - us Pa - tris. Do - - mi - ne De - us,
Org.
6
4
3
69
A - - - - gnus De - i, Fi - - - li - us Pa - - - - - - - -
uniss.
73
6
3
6
6
4
77
tris, Do - - - mi - ne De - us,
3

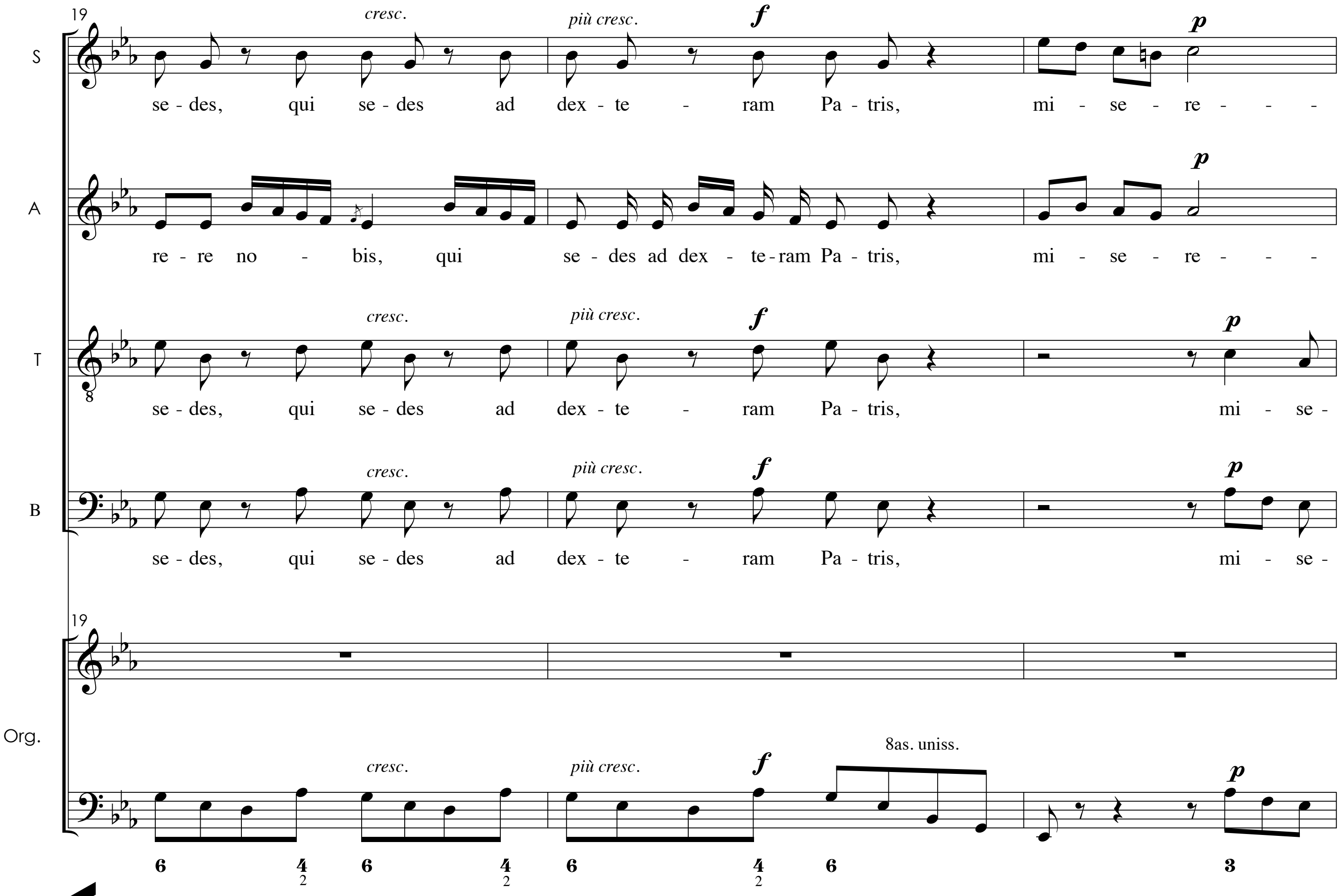

81
T
A - - - - gnus De - i, Fi - - - li - us Pa - - - - - - - -
Org.
uniss.
85
T
Org.
6 3 6 6 4
89
T
Cadência
- - - - - - tris, Fi - li - us Pa - - - -
Org.
8as. uniss.
3 6 4
93
T
tris.
Org.
8as. uniss.

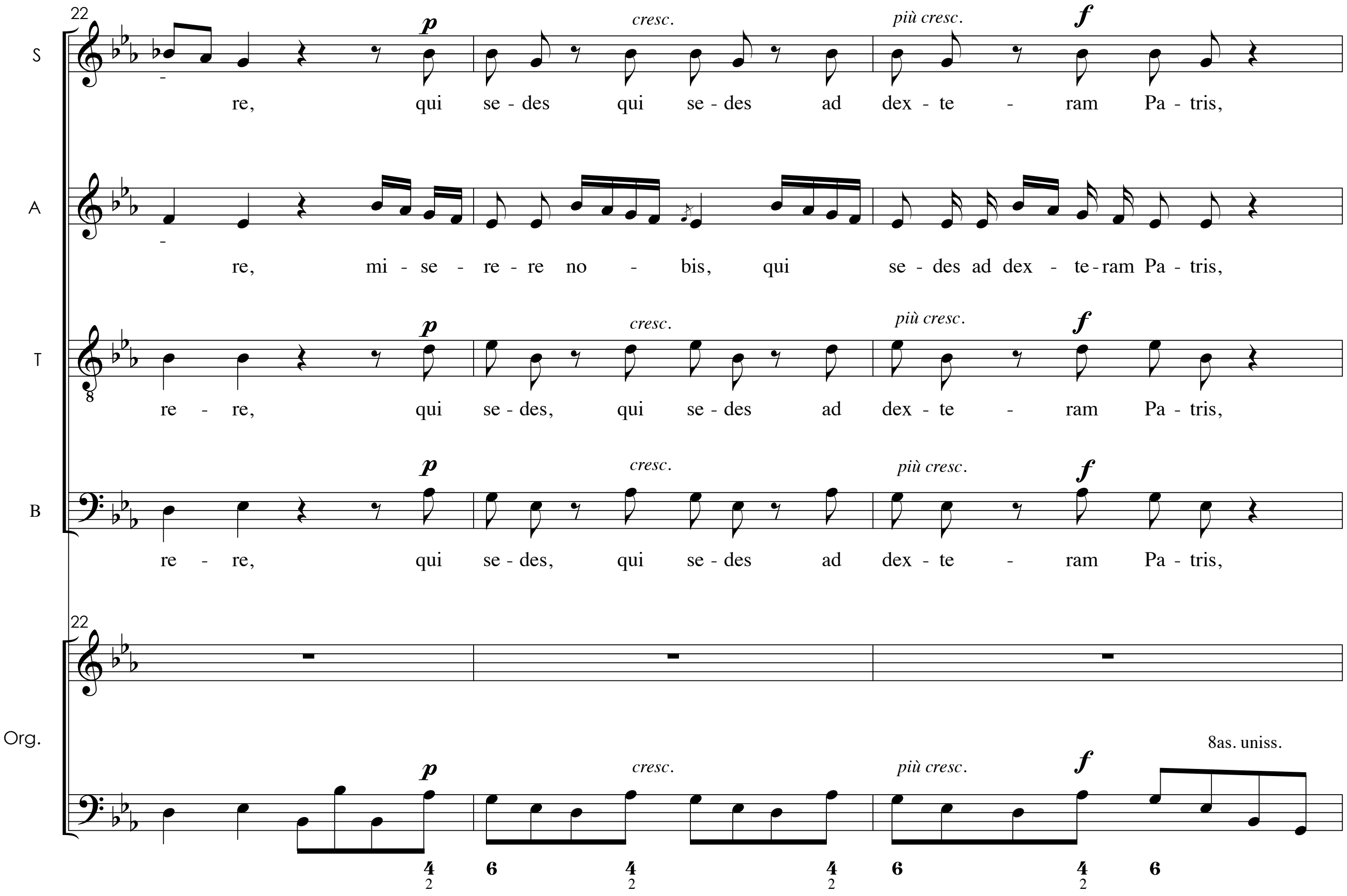
IV. Qui tollis

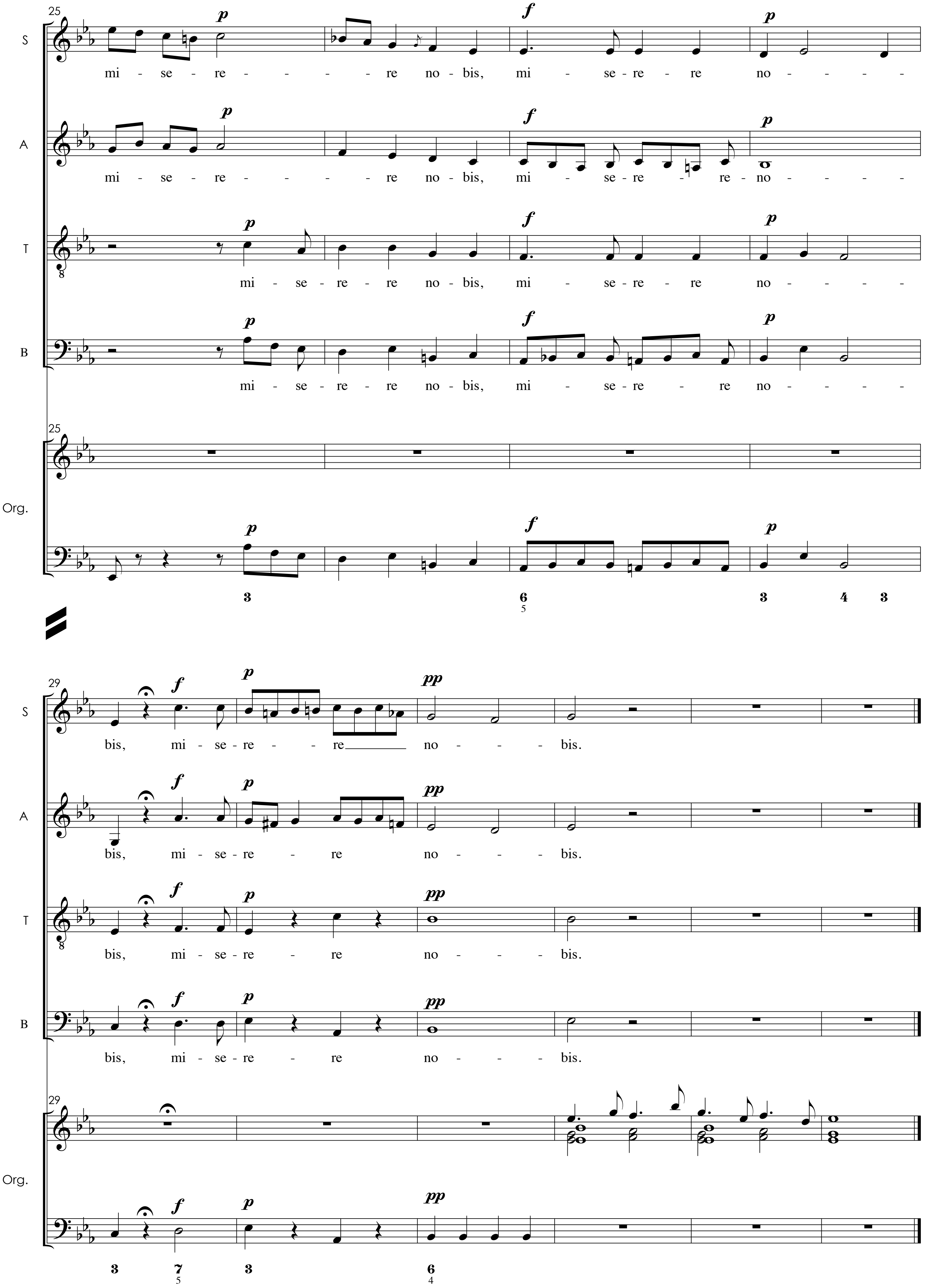



7
S
bis. Qui tol - - - lis, qui tol - lis pec - ca - - - - ta
A
p
bis. Qui tol - lis, qui tol - lis pec - ca - ta
T
p
bis. Qui tol - lis, qui tol - lis pec - ca - ta
B
p
bis. Qui tol - lis, qui tol - lis pec - ca - ta
7
Org.
10
S
mun - di, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem no - - - -
A
mun - di, sus - ci - pe de - pre - ca - - - ti - o - nem no -
T
mun - di, sus - ci - pe de - pre - ca - - - ti - o - nem no -
B
mun - di, sus - ci - pe de - pre - ca - - - ti - o - nem no -
10
Org.

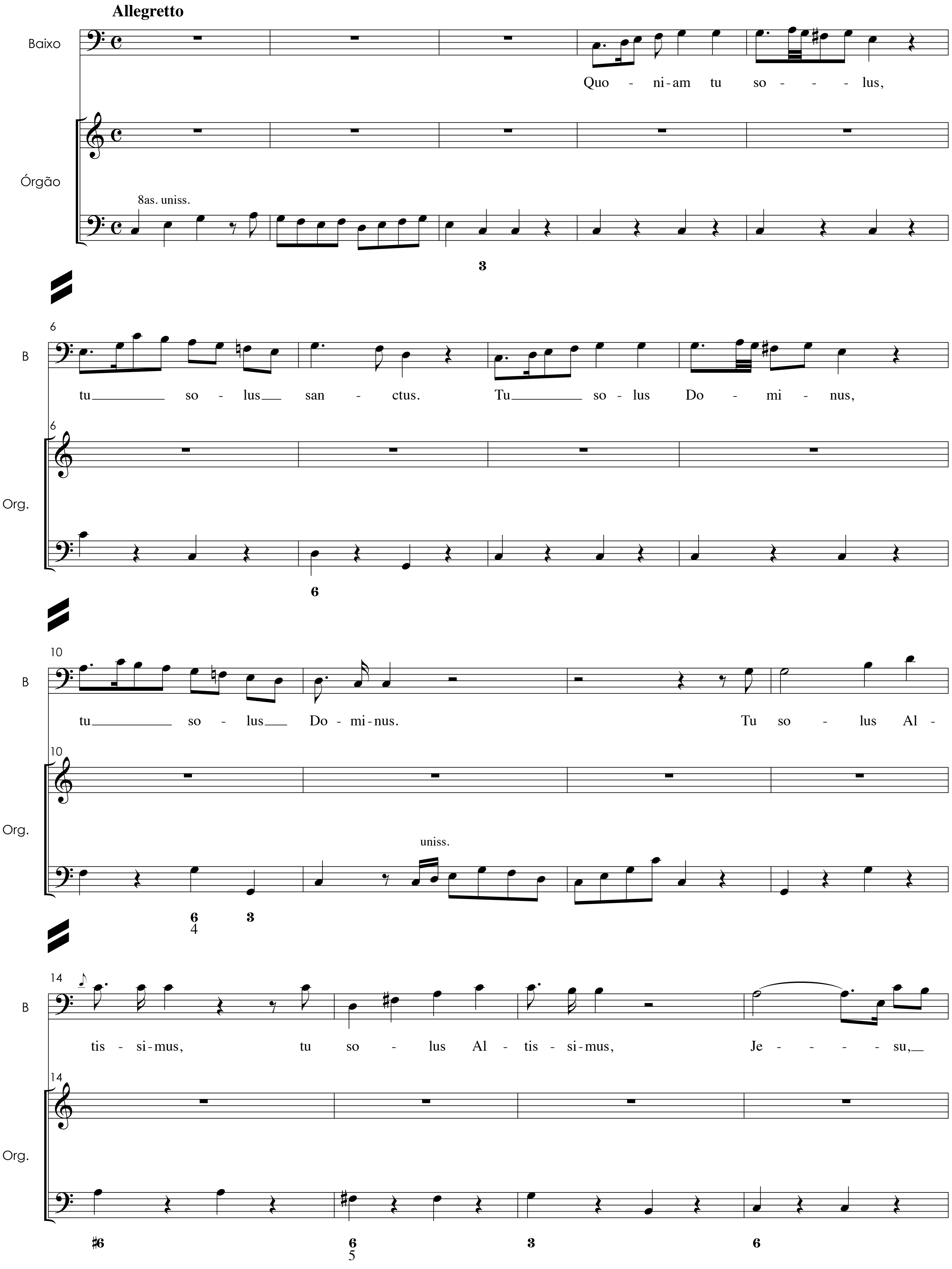

13
S
stram, de - pre - ca - - - ti - o - nem no - stram. Qui se - - -
A
stram, de - pre - ca - - - ti - o - nem no - stram. Qui se - - -
T
stram, de - pre - ca - ti - o - nem no - - - - - stram. Qui se - - -
B
stram, de - pre - ca - - - ti - o - nem no - stram. Qui se - - -
Org.
3 6 6 6 4 ♮3 3 6 4
16
S
des, qui se - - - - des ad - dex - te - ram Pa - - - tris, qui
A
des, qui se - - - - des ad dex - te - ram Pa - - - tris, mi - se -
T
des, qui se - - - - des ad dex - te - ram Pa - - - tris, qui
B
des, qui se - - - - des ad dex - te - ram Pa - - - tris, qui
cresc.
Org.
3 6 5 3 4 2

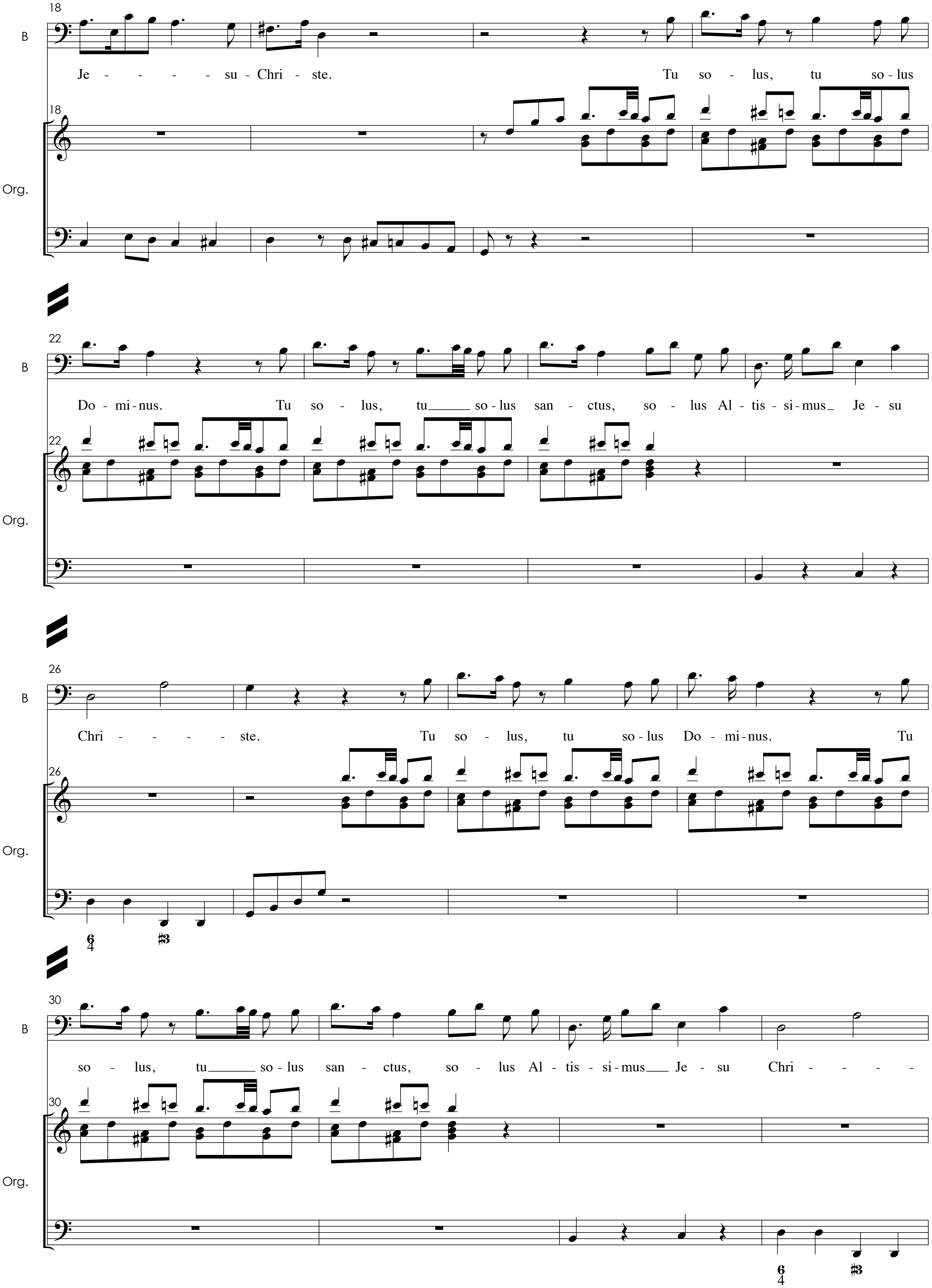

19
S
A
T
B
Org.
cresc.
più cresc.
f
p
se - des, qui se - des ad dex - te - ram Pa - tris, mi - se - re - - -
re - re no - bis, qui se - des ad dex - te-ram Pa - tris, mi - se - re - - -
se - des, qui se - des ad dex - te - ram Pa - tris, mi - se-
se - des, qui se - des ad dex - te - ram Pa - tris, mi - se-
8as. uniss.
6 4 2 6 4 2 6 4 2 6 3


22
S
A
T
B
Org.
p
cresc.
più cresc.
f
re, qui se - des qui se - des ad dex - te - ram Pa - tris,
re, mi - se - re - re no - bis, qui se - des ad dex - te-ram Pa - tris,
re - re, qui se - des, qui se - des ad dex - te - ram Pa - tris,
re - re, qui se - des, qui se - des ad dex - te - ram Pa - tris,
8as. uniss.
4 2 6 4 2 4 2 6 4 2 6

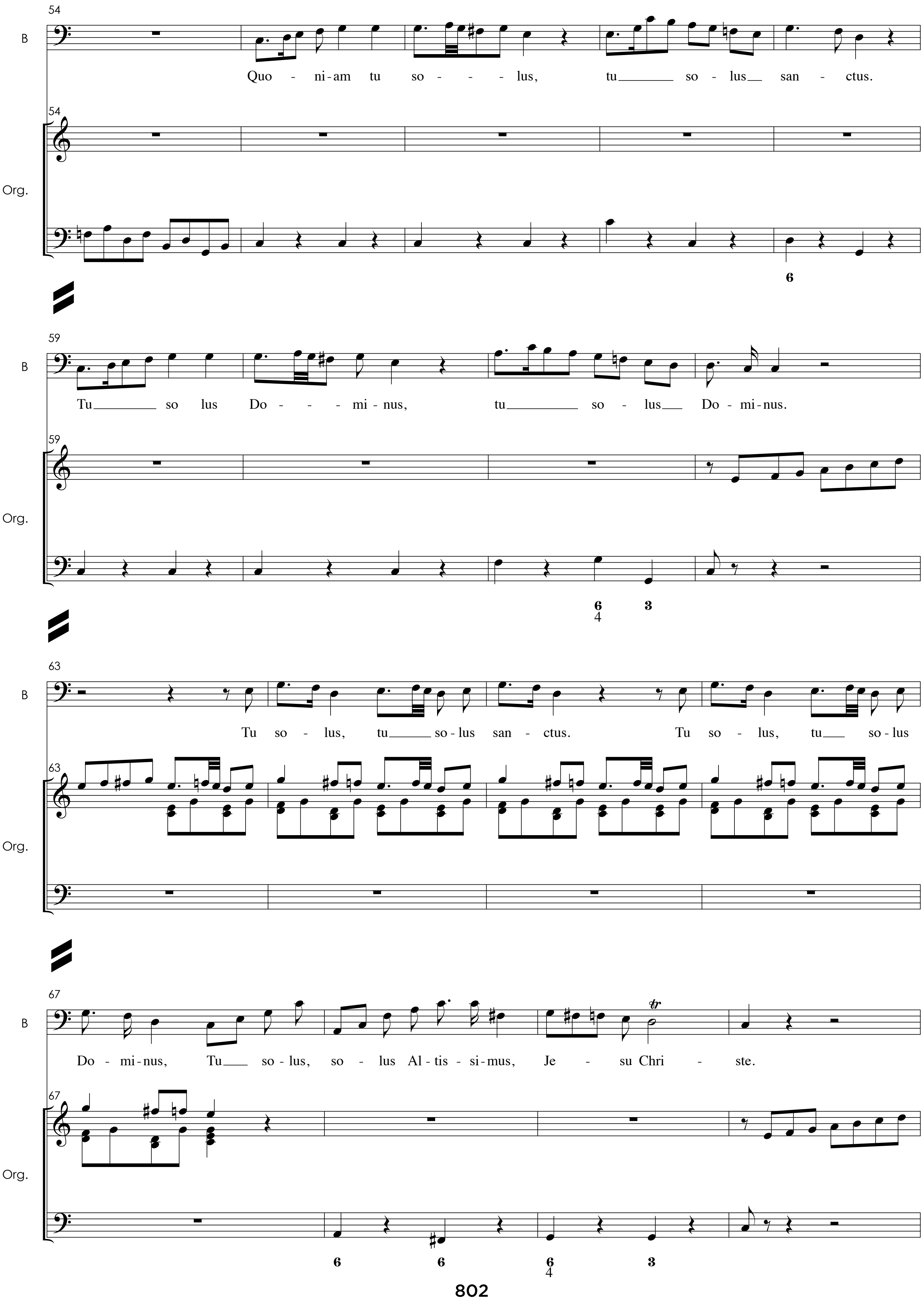

S
A
T
B
Org.
mi - se - re - - - - - re no - bis, mi - se - re - re no - - - - -
mi - se - re - - - - - re no - bis, mi - se - re - re - no - - - - -
mi - se - re - re no - bis, mi - se - re - re no - - - - -
bis, mi - se - re - - re no - - - - bis.
bis, mi - se - re - re no - - - - bis.

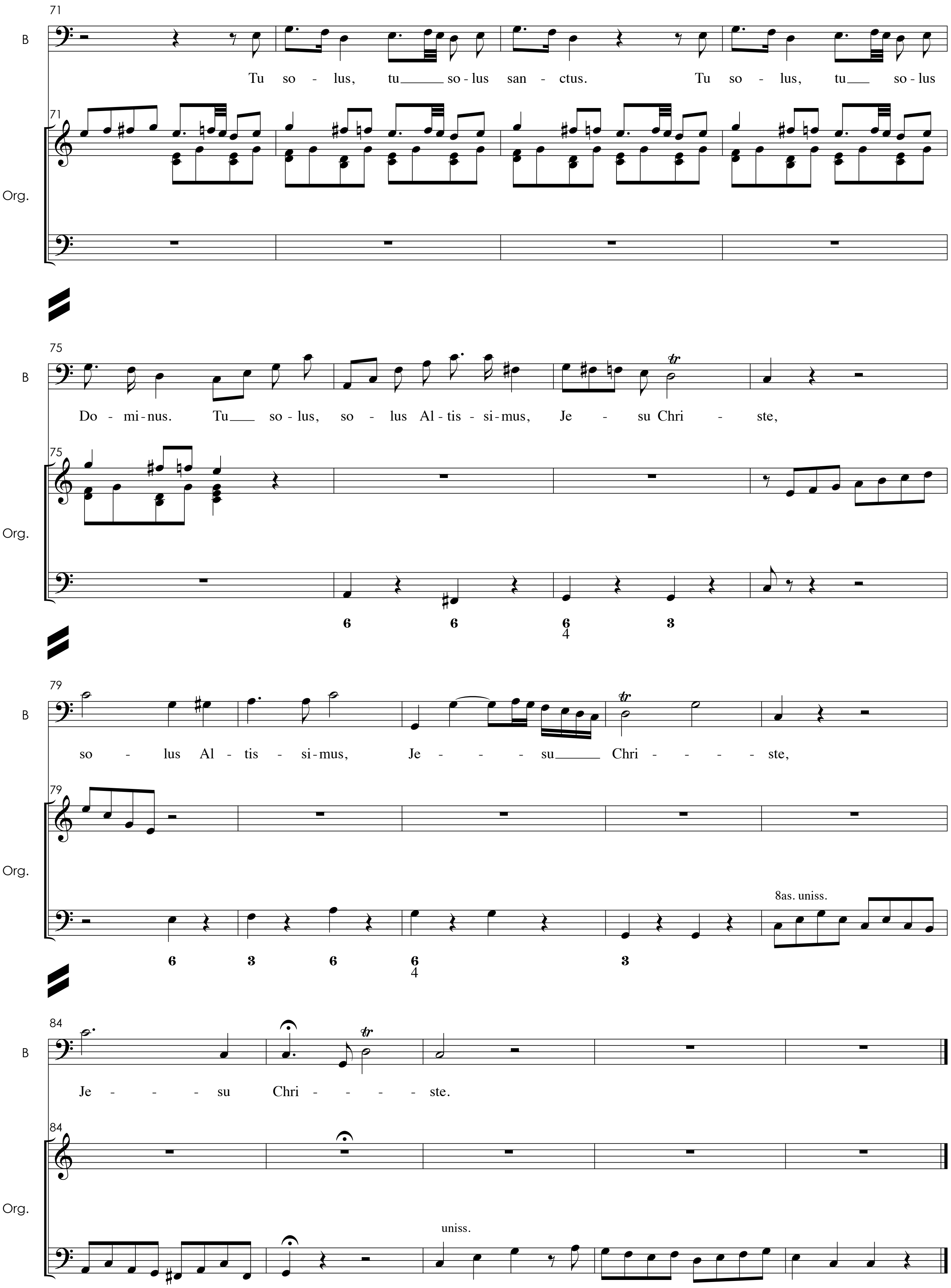
V. Quoniam


Allegretto
Baixo
Órgão
8as. uniss.
Quo - ni-am tu so - - - lus,
tu so - lus san - ctus. Tu so - lus Do - mi - nus,
B
Org.
tu so - lus Do - mi-nus. Tu so - lus Al -
uniss.
tis - si-mus, tu so - lus Al - tis - si-mus, Je - - - - su,

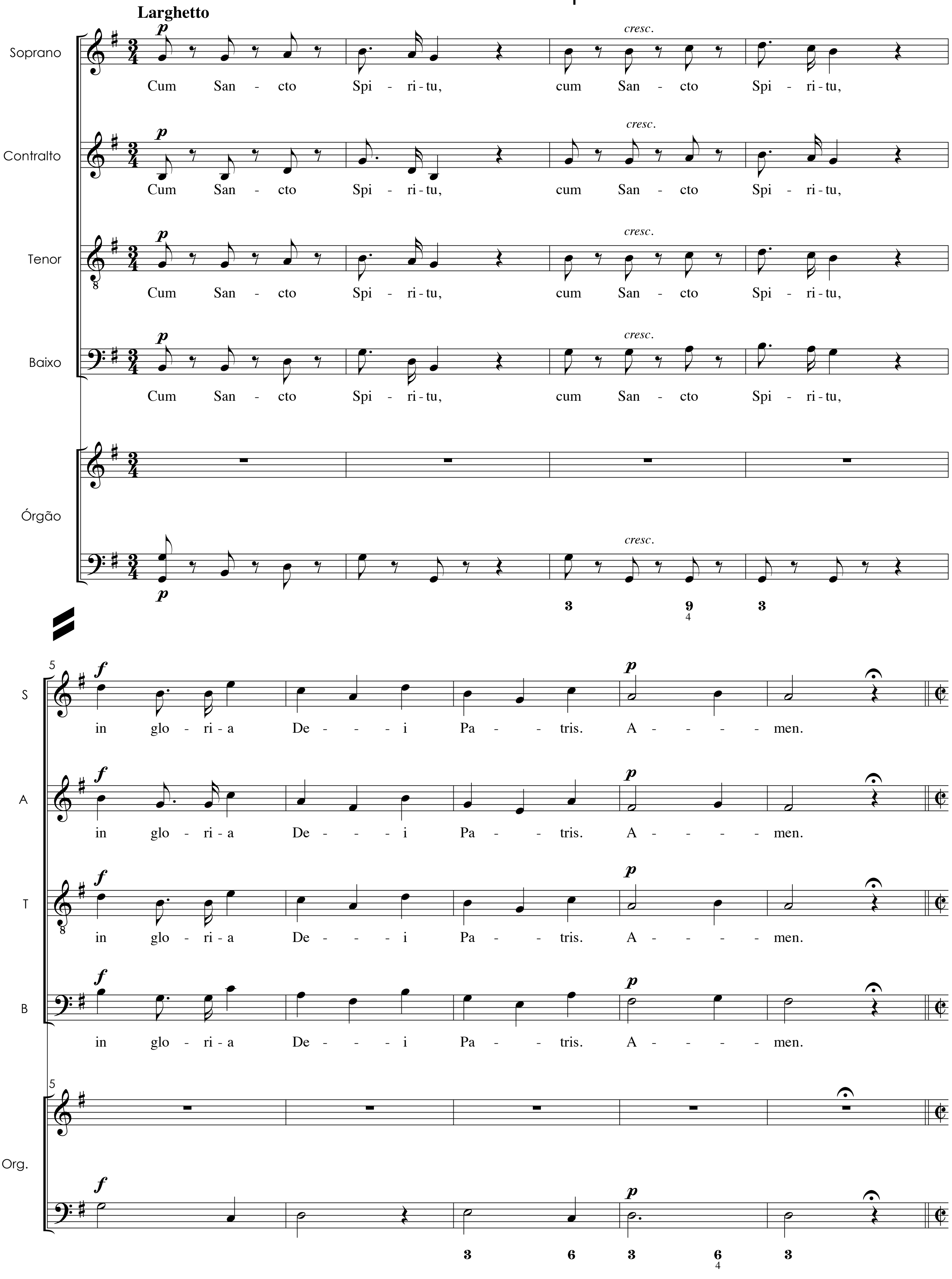

18
B
Je - - - - - su - Chri - ste. Tu so - lus, tu so - lus
Org.
22
Do - mi - nus. Tu so - lus, tu so - lus san - ctus, so - lus Al - tis - si - mus Je - su
26
Chri - - - - - ste. Tu so - lus, tu so - lus Do - mi - nus. Tu
30
so - lus, tu so - lus san - ctus, so - lus Al - tis - si - mus Je - su Chri - - - -

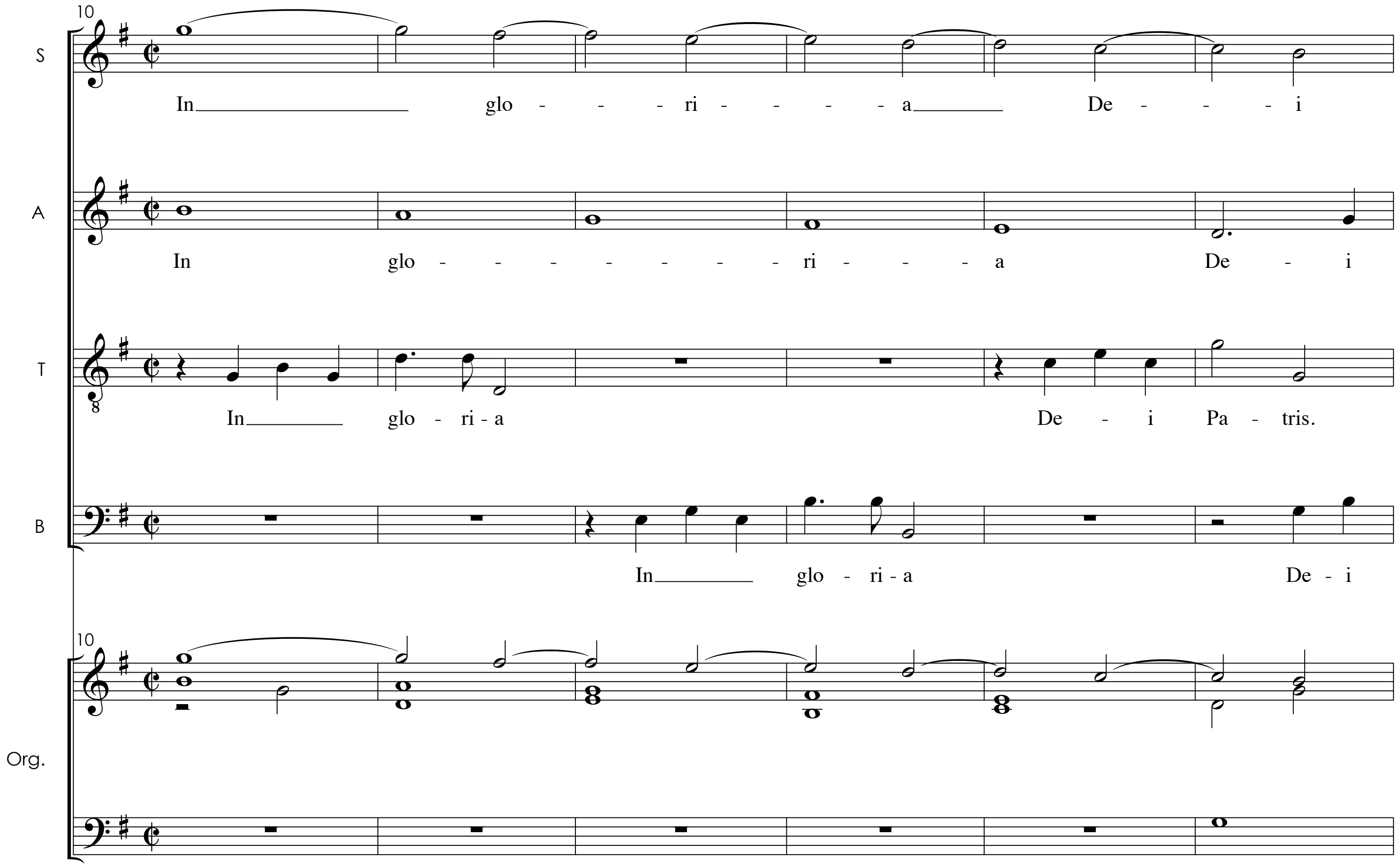
34
B
ste, Je - - - - - su Chri - - - - - - - - - - - ste.
Org.
8as. uniss.
39
Quo - ni - am tu so - - - - lus san - ctus, so - - - - lus
44
san - ctus, quo ni am. Tu so lus Do - mi - nus, tu so - - - - lus
8as.
49
Do - mi - nus. Tu so - lus Al - tis - si - mus, Je - su, Je - su Chri - ste.
8as. uniss.

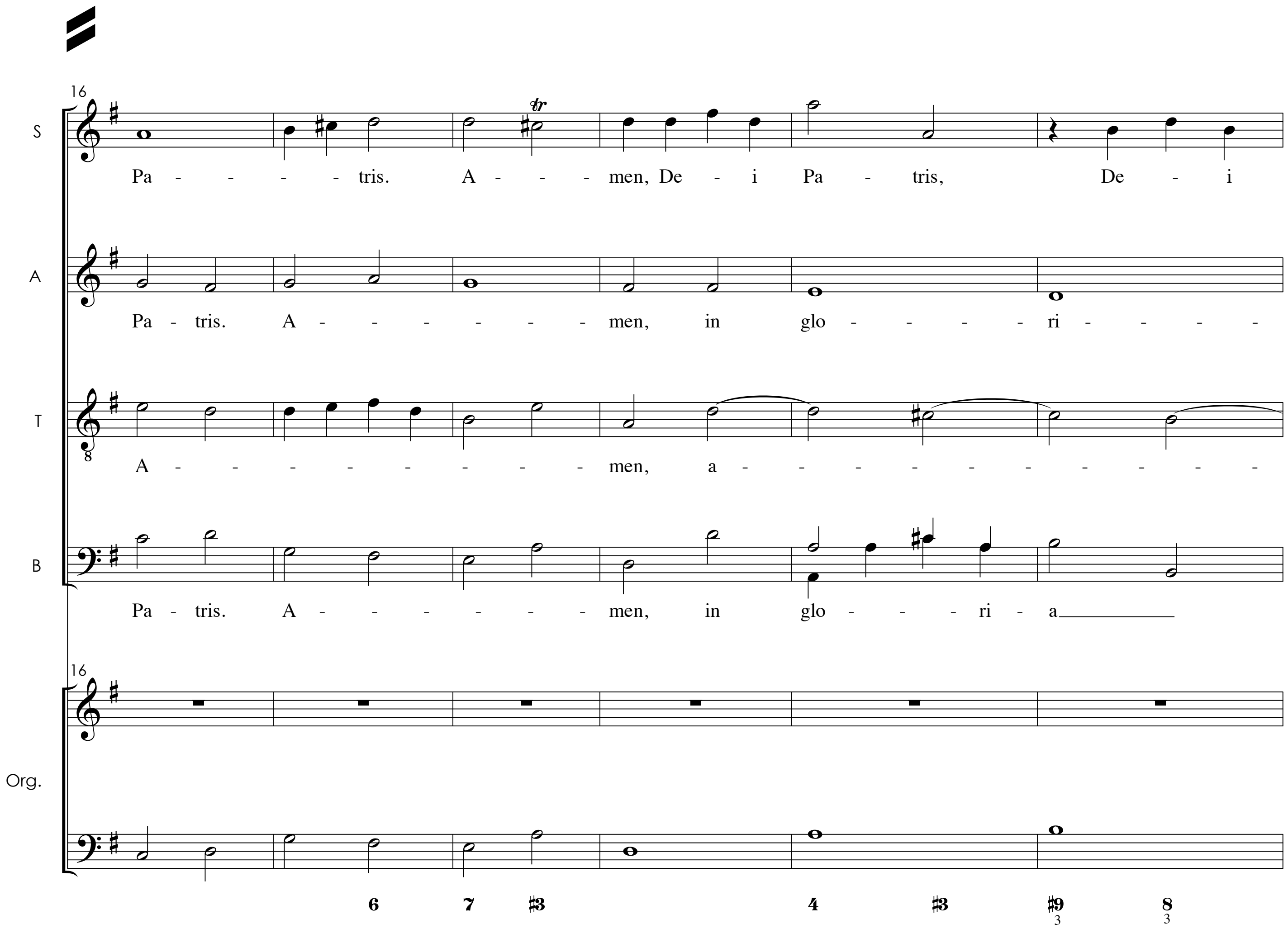

54
B
Quo - ni-am tu so - - - lus, tu so - lus san - ctus.
Org.
6
59
B
Tu so lus Do - - - mi - nus, tu so - lus Do - mi - nus.
Org.
6 4 3
63
B
Tu so - lus, tu so - lus san - ctus. Tu so - lus, tu so - lus
Org.
67
B
Do - mi - nus, Tu so - lus, so - lus Al - tis - si - mus, Je - su Chri - ste.
Org.
6 6 6 4 3

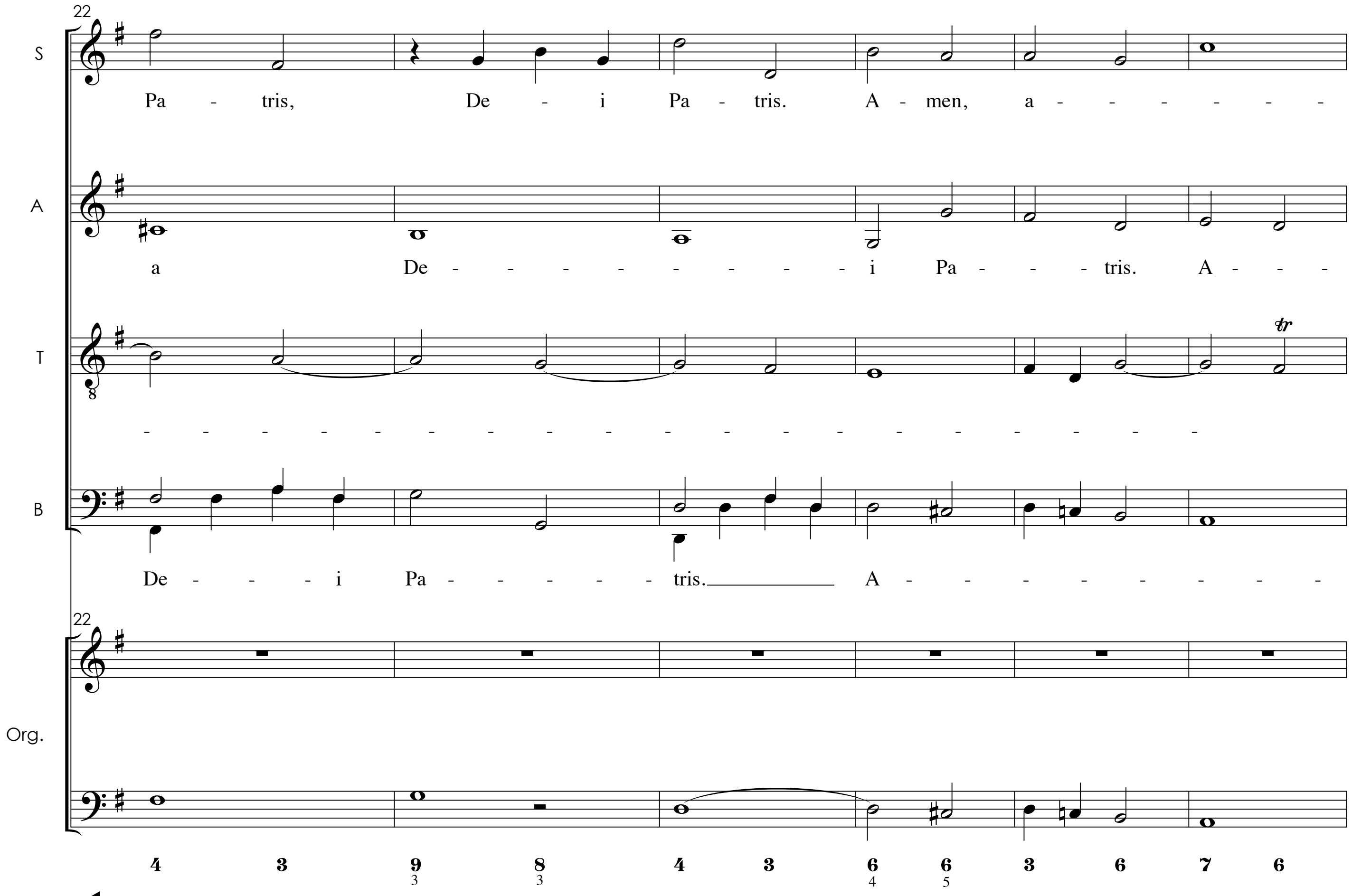

71
B
Tu so - lus, tu so - lus san - ctus. Tu so - lus, tu so - lus
Org.
75
Do - mi - nus. Tu so - lus, so - lus Al - tis - si - mus, Je - su Chri - ste,
6 6 6 4 3
79
so - lus Al - tis - si - mus, Je - - - su Chri - - - - ste,
8as. uniss.
6 3 6 6 4 3
84
Je - - - su Chri - - - - ste.
uniss.

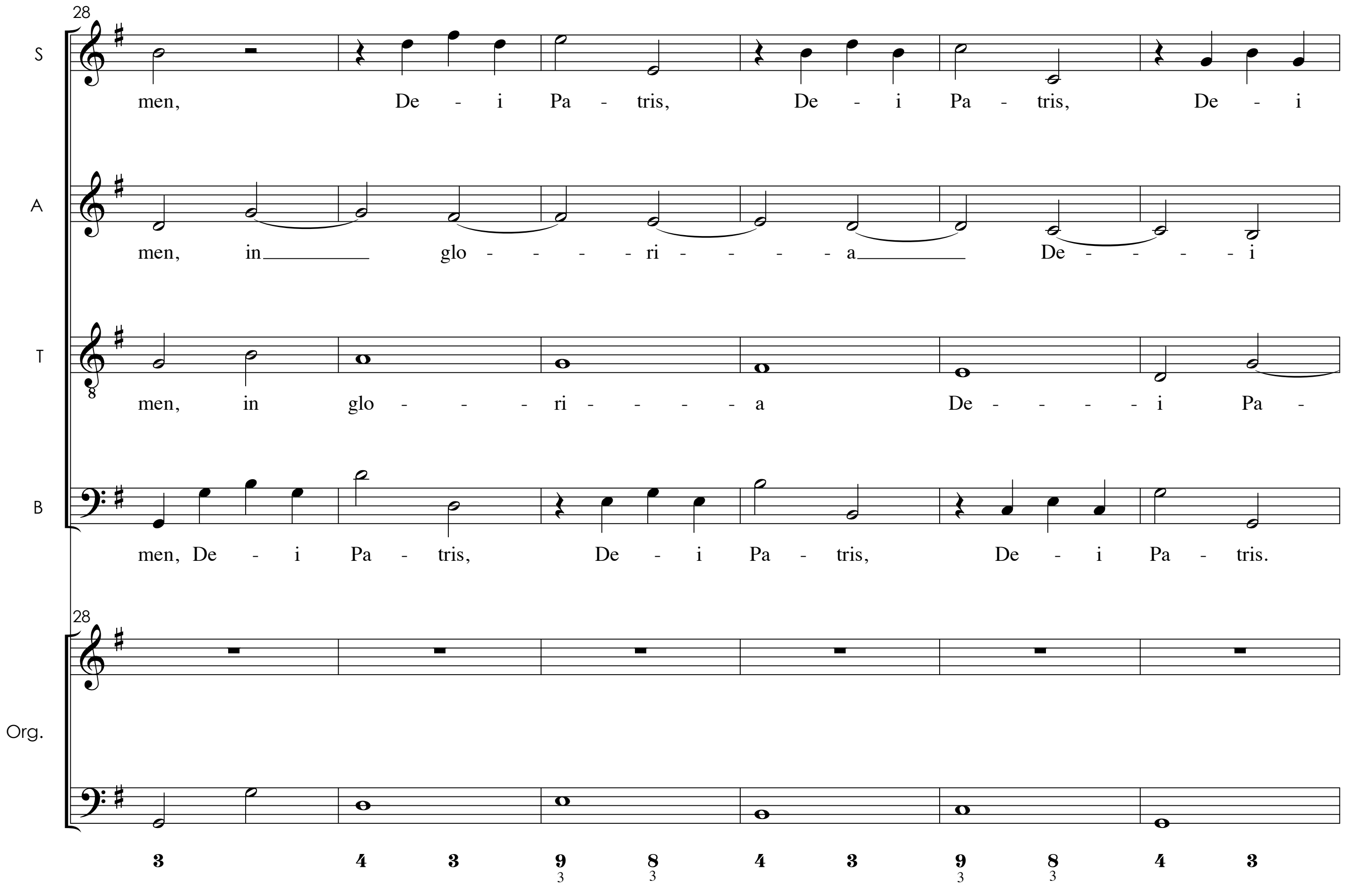
VI. Cum Sancto Spiritu

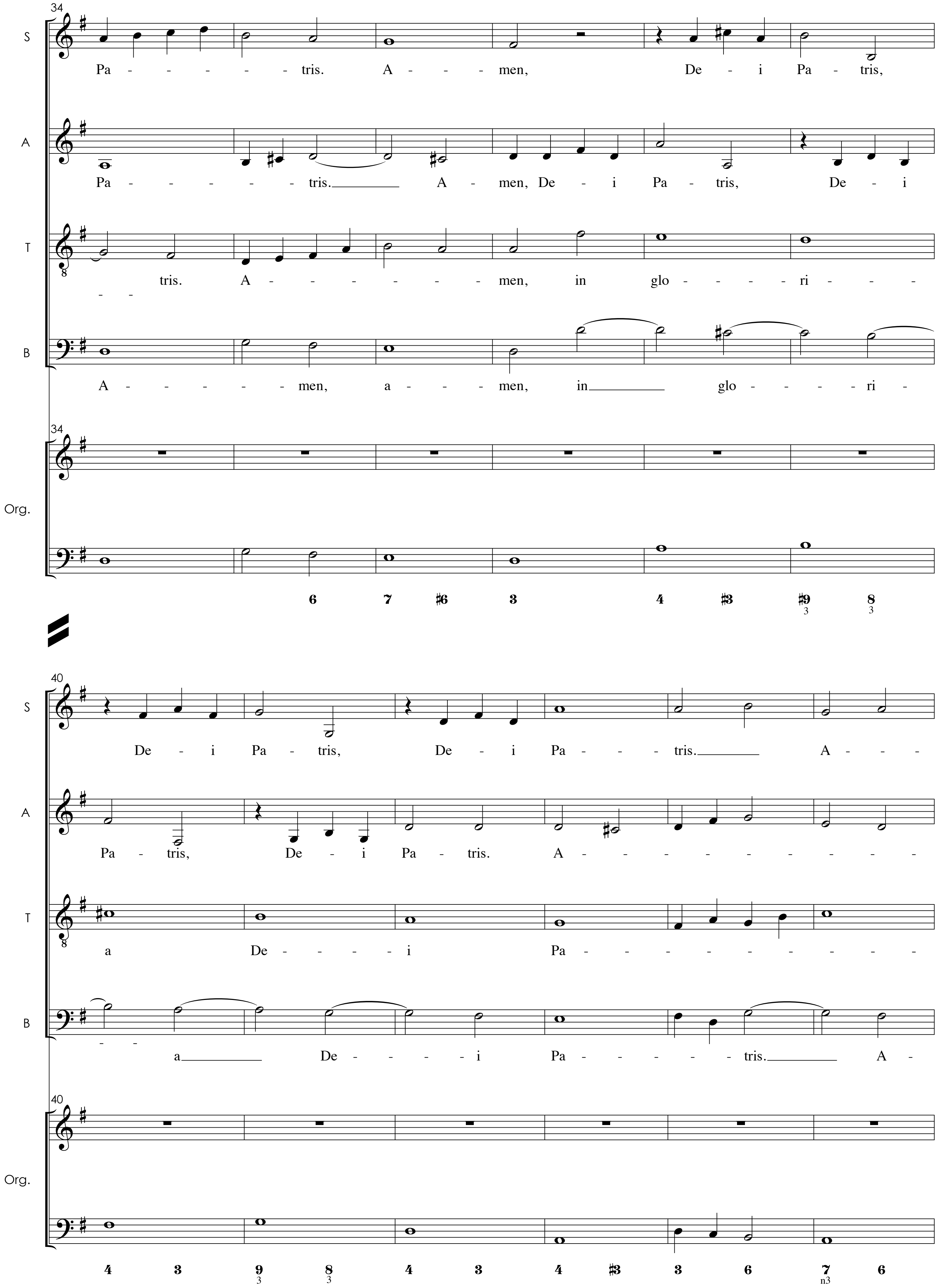


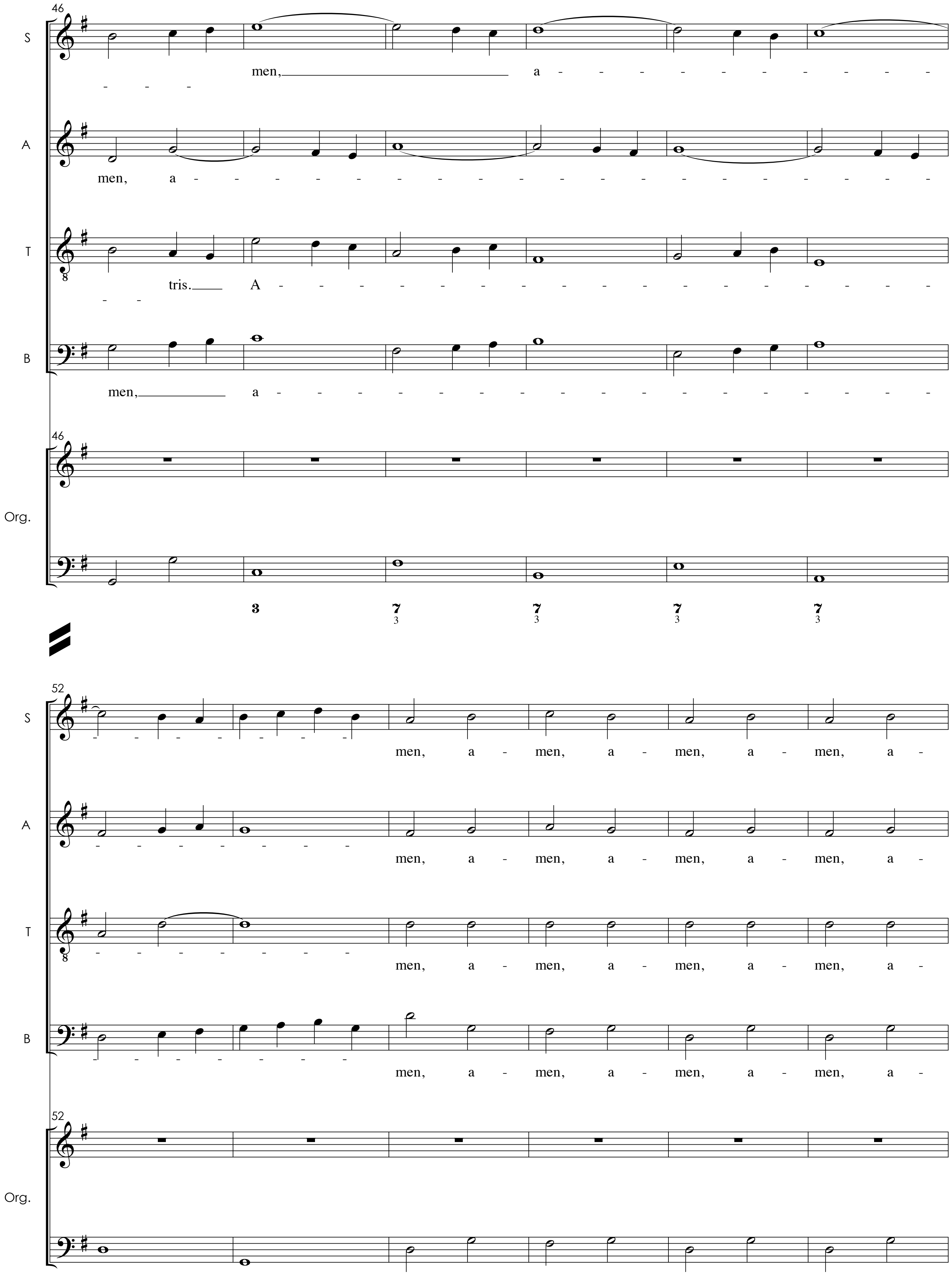

10
S
In glo - - ri - - - - a De - - - i
A
In glo - - - - - - - ri - - - - a De - i
T
In glo - ri - a De - i Pa - tris.
B
In glo - ri - a De - i
Org.

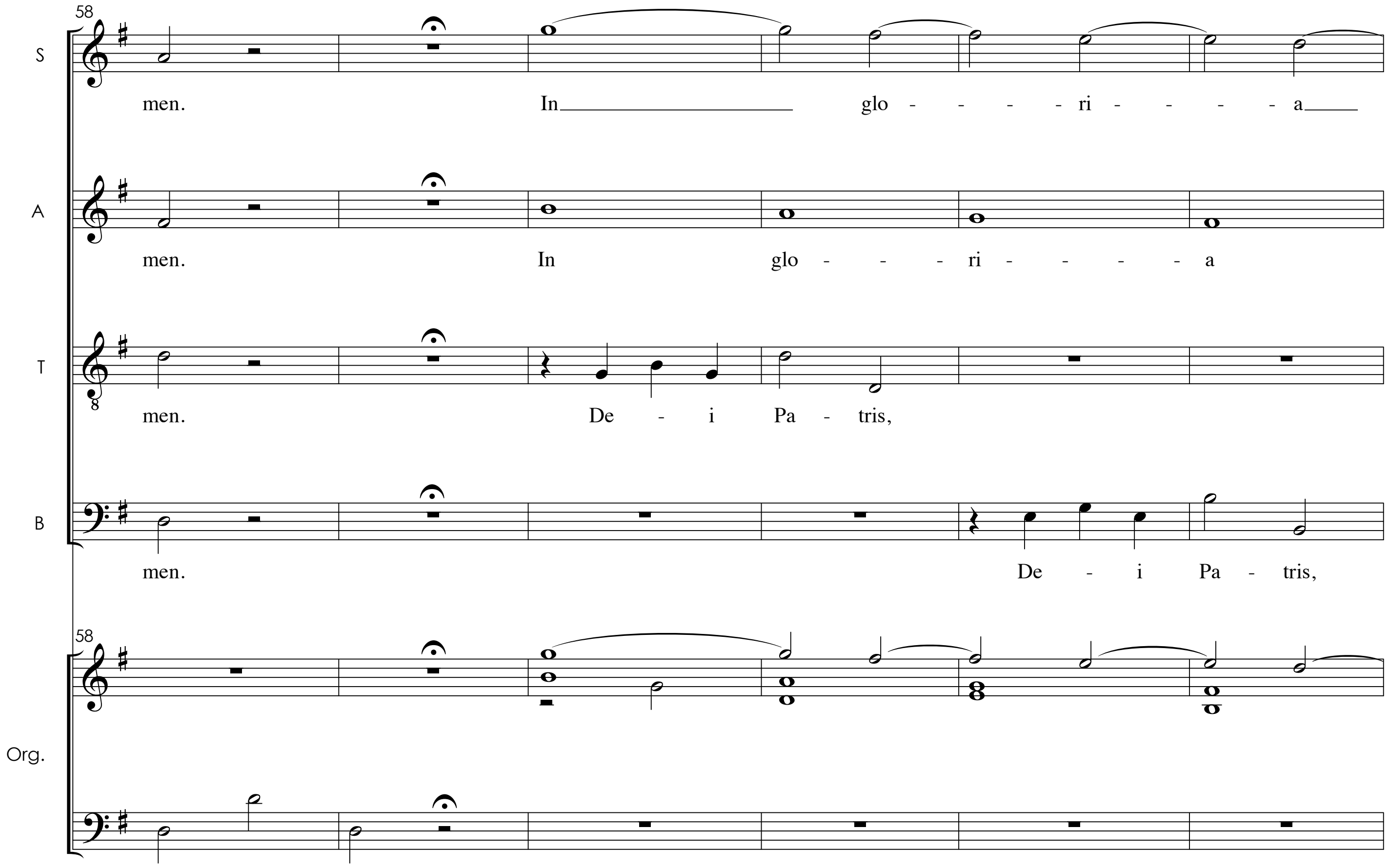

16
S
Pa - - - - tris. A - - - men, De - i Pa - tris, De - i
A
Pa - tris. A - - - - - - - - men, in glo - - - - - ri - - - - -
T
A - - - - - - - - men, a - - - - - - - - - - - - -
B
Pa - tris. A - - - - - - - men, in glo - - - ri - a
Org.
6 7 ♮3 4 ♮3 ♮9 3 8 3

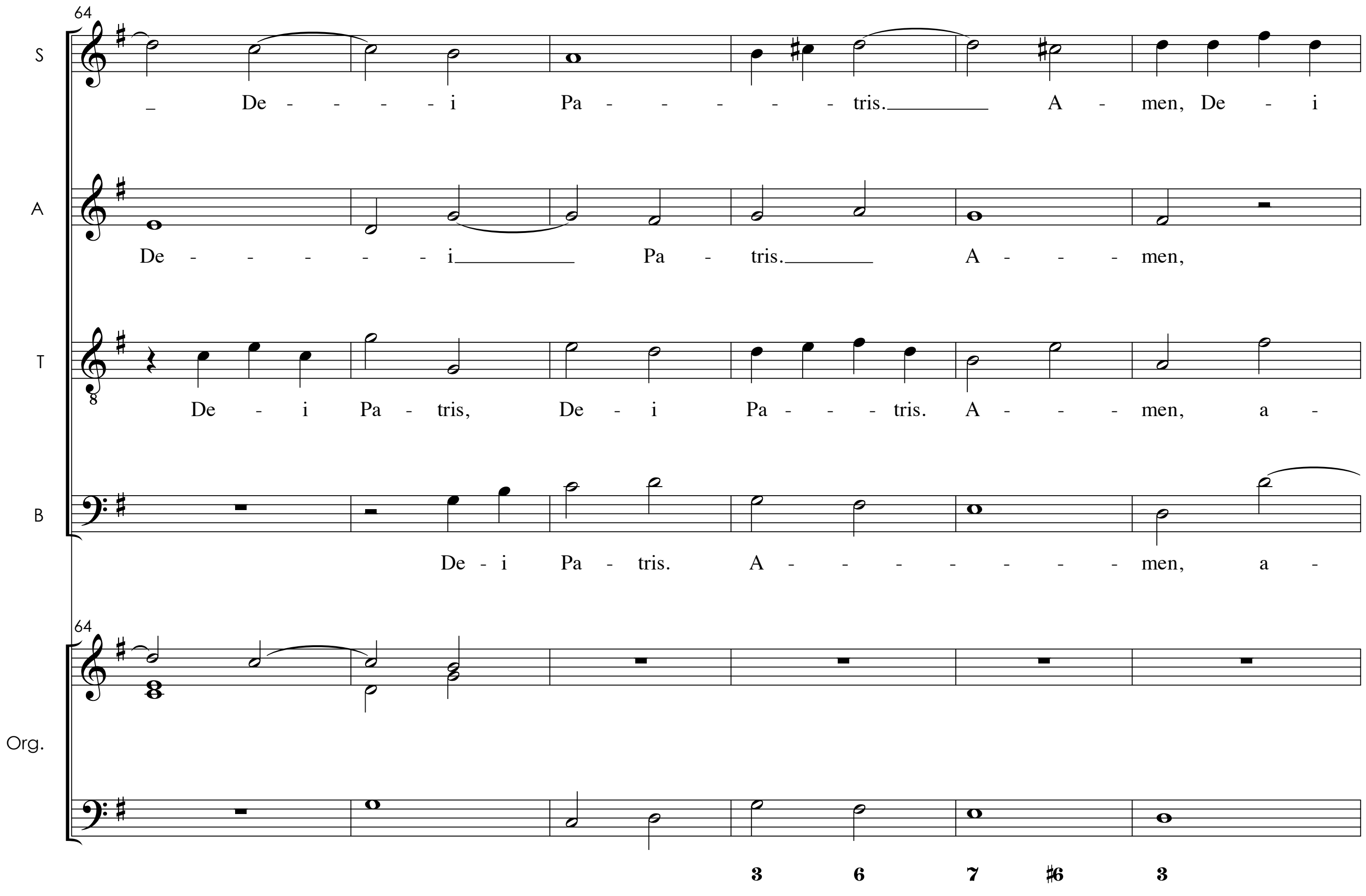

22
S Pa - tris, De - i Pa - tris. A - men, a - - - - - - -
A a De - - - - - - - - - i Pa - - - tris. A - - -
T -
B De - - - i Pa - - - - - - tris. A - - - - - - - - - - -
Org.
4 3 9 3 8 3 4 3 6 4 6 5 3 6 7 6

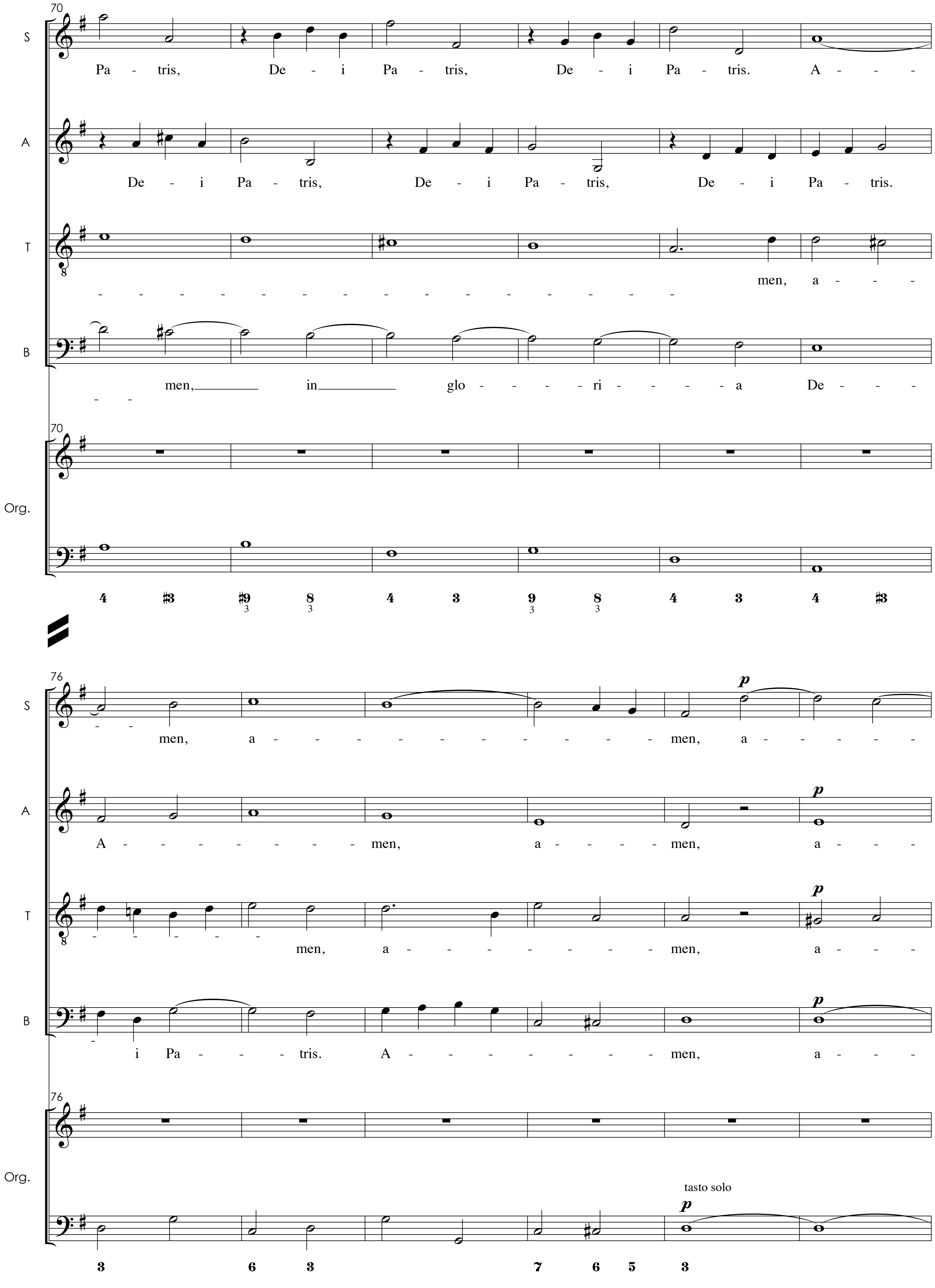

28
S men, De - i Pa - tris, De - i Pa - tris, De - i
A men, in glo - - - - ri - - - - a De - - - - i
T men, in glo - - - ri - - - - a De - - - - i Pa -
B men, De - i Pa - tris, De - i Pa - tris, De - i Pa - tris.
Org.
3 4 3 9 3 8 3 4 3 9 3 8 3 4 3

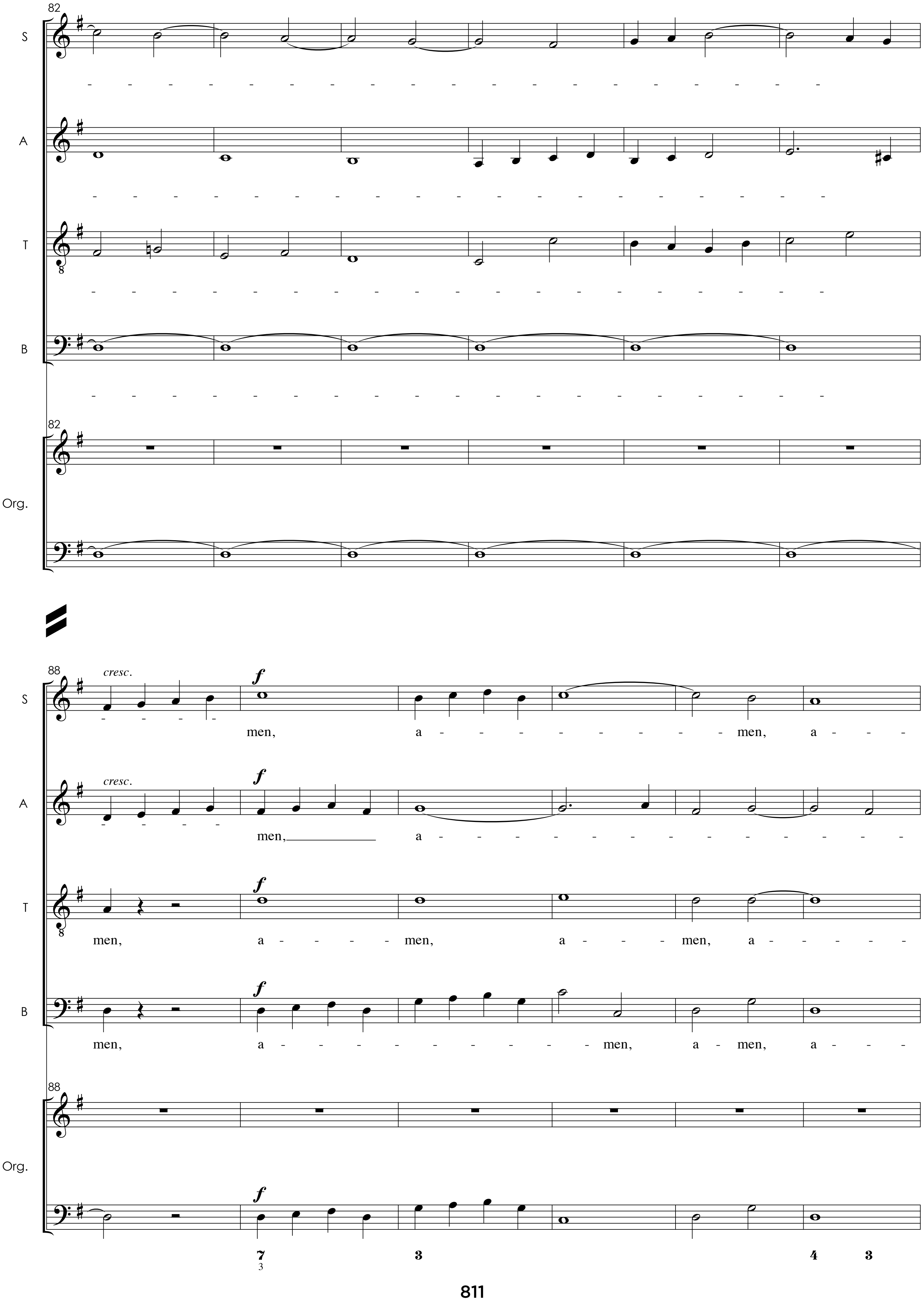

S
Pa - - - - - tris. A - - - men, De - i Pa - tris,
A
Pa - - - - - tris. A - men, De - i Pa - tris, De - i
T
tris. A - - - - - - - men, in glo - - - - ri - - - -
B
A - - - - - - men, a - - - - men, in glo - - - - - ri -
Org.
S
De - i Pa - tris, De - i Pa - - - tris. A - - -
A
Pa - tris, De - i Pa - tris. A - - - - - - - - - - -
T
a De - - - - i Pa - - - - - - - - - - -
B
a De - - - - i Pa - - - - - - tris. A -
Org.

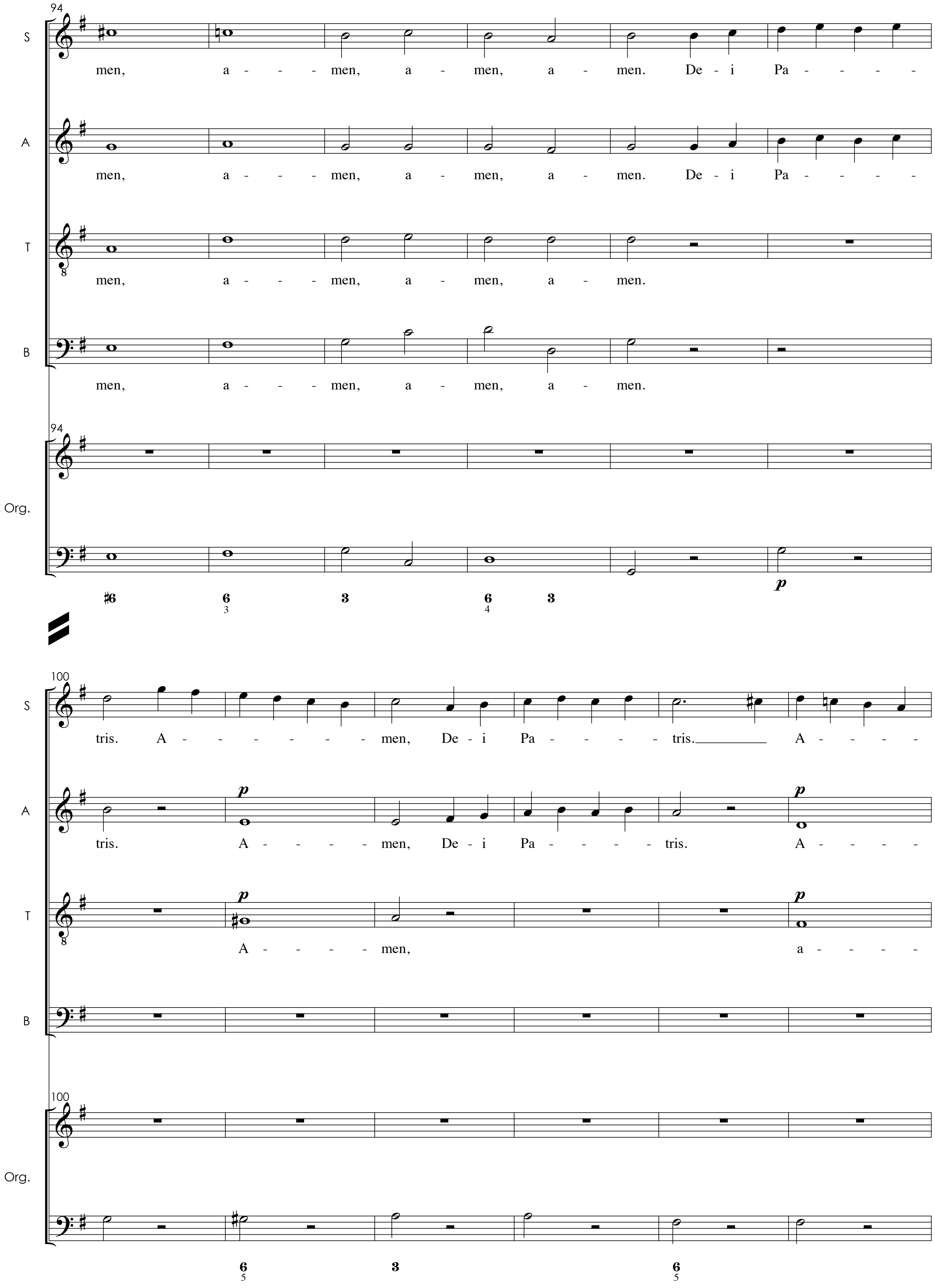

46
S
men, a
A
men, a
T
tris. A
B
men, a
Org.
3 7 3 7 3 7 3 7 3
52
S
men, a - men, a - men, a - men, a -
A
men, a - men, a - men, a - men, a -
T
men, a - men, a - men, a - men, a -
B
men, a - men, a - men, a - men, a -
Org.
7 3 3

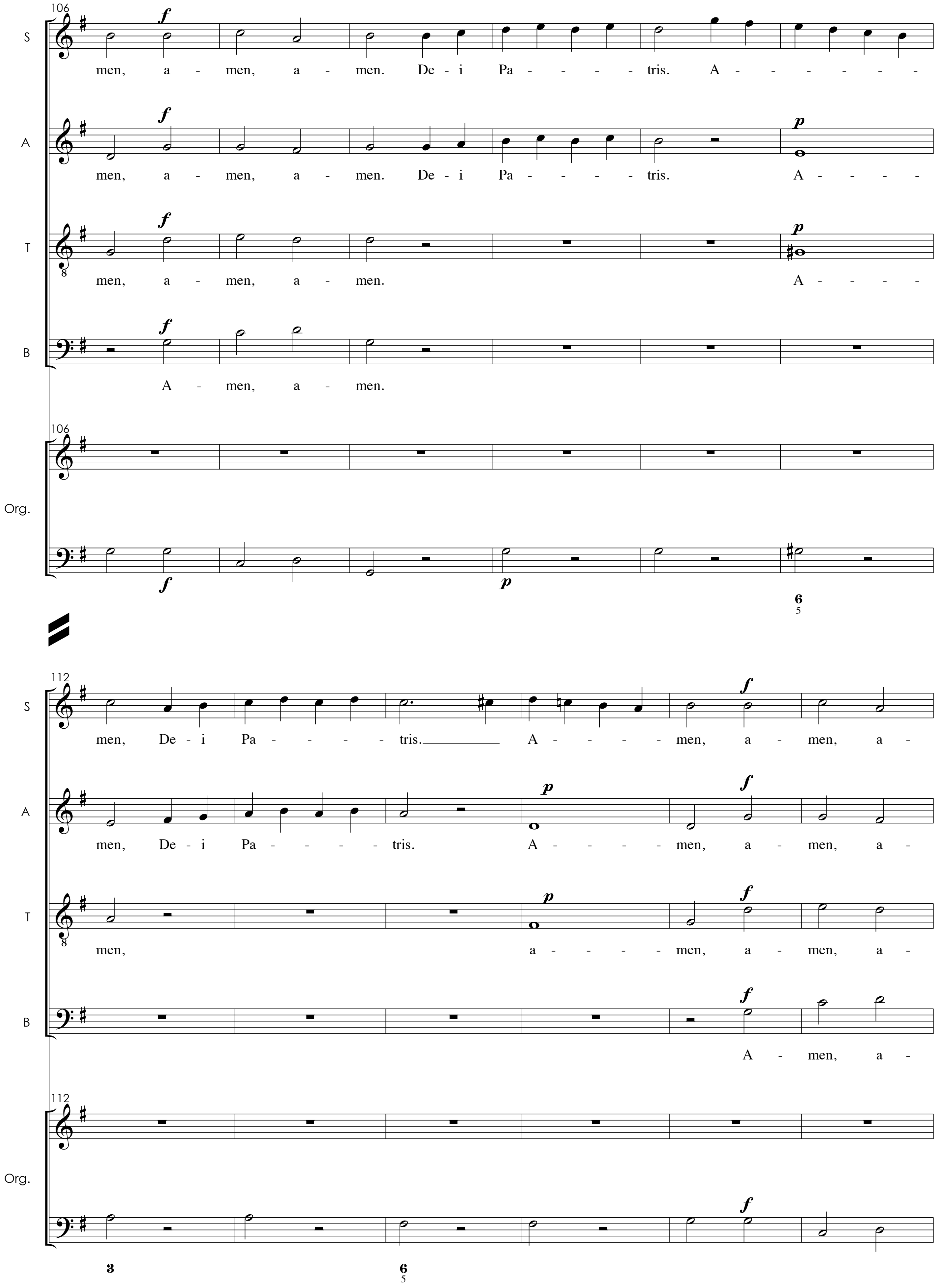

58
S
men. In glo - - - - ri - - - - - a
A
men. In glo - - - ri - - - - - a
T
men. De - i Pa - tris,
B
men. De - i Pa - tris,
58
Org.

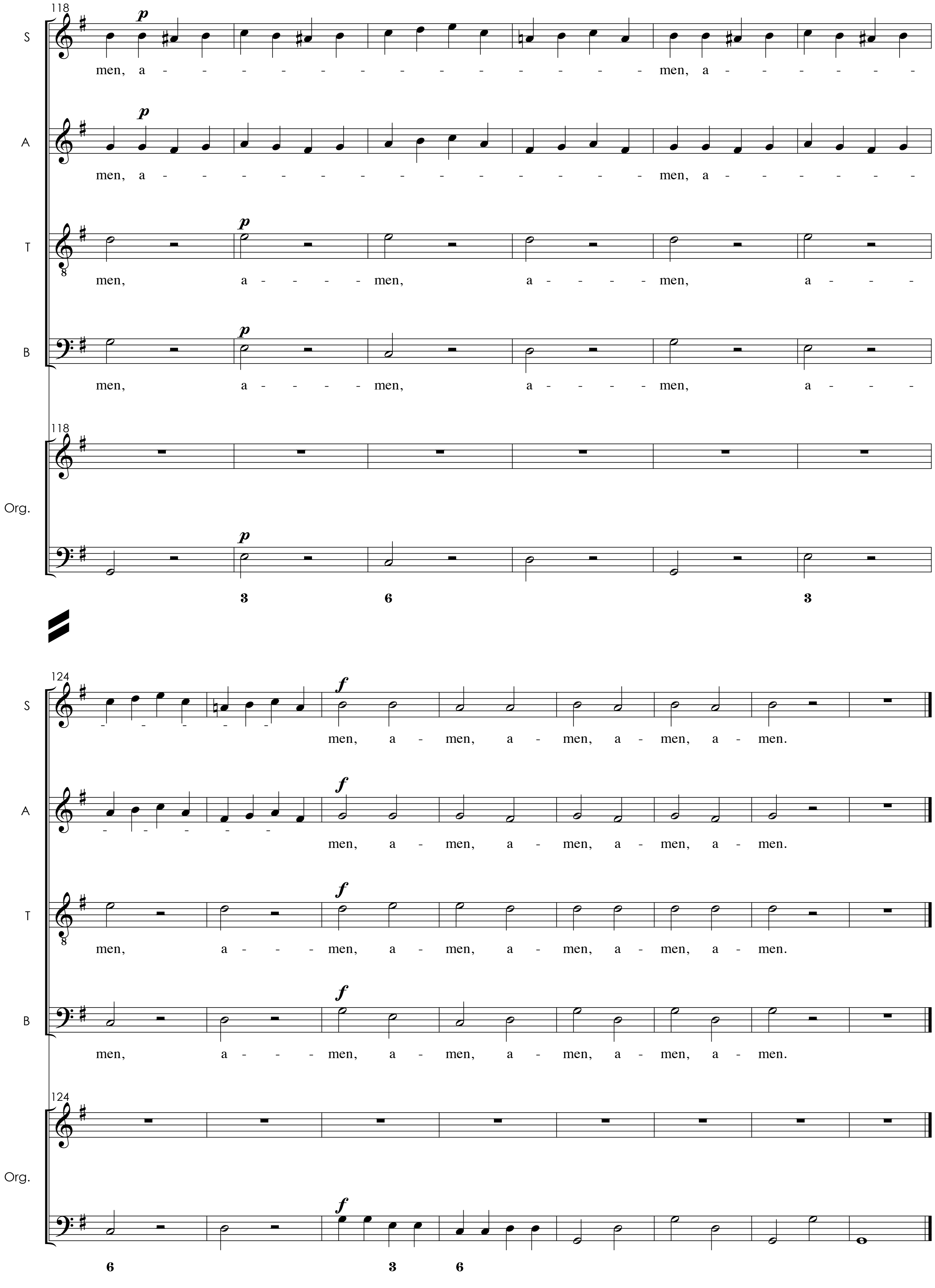

64
S
De - - - - - i Pa - - - - - - tris. A - men, De - i
A
De - - - - - - - i Pa - tris. A - - - - men,
T
De - i Pa - tris, De - i Pa - - - tris. A - - - - men, a -
B
De - i Pa - tris. A - - - - - - - - - men, a -
64
Org.
3 6 7 ♯6 3


70
S
Pa - tris, De - i Pa - tris, De - i Pa - tris. A - - -
A
De - i Pa - tris, De - i Pa - tris, De - i Pa - tris.
T
men, a - - -
B
men, in glo - - - - ri - - - - a De - - -
Org.
76
S
men, a - - - - - - - - - - - men, a - - - - -
A
A - - - - - - - - men, a - - - - - men, a - - -
T
men, a - - - - - - - - men, a - - -
B
i Pa - - - tris. A - - - - - - - - - - men, a - - -
Org.
tasto solo

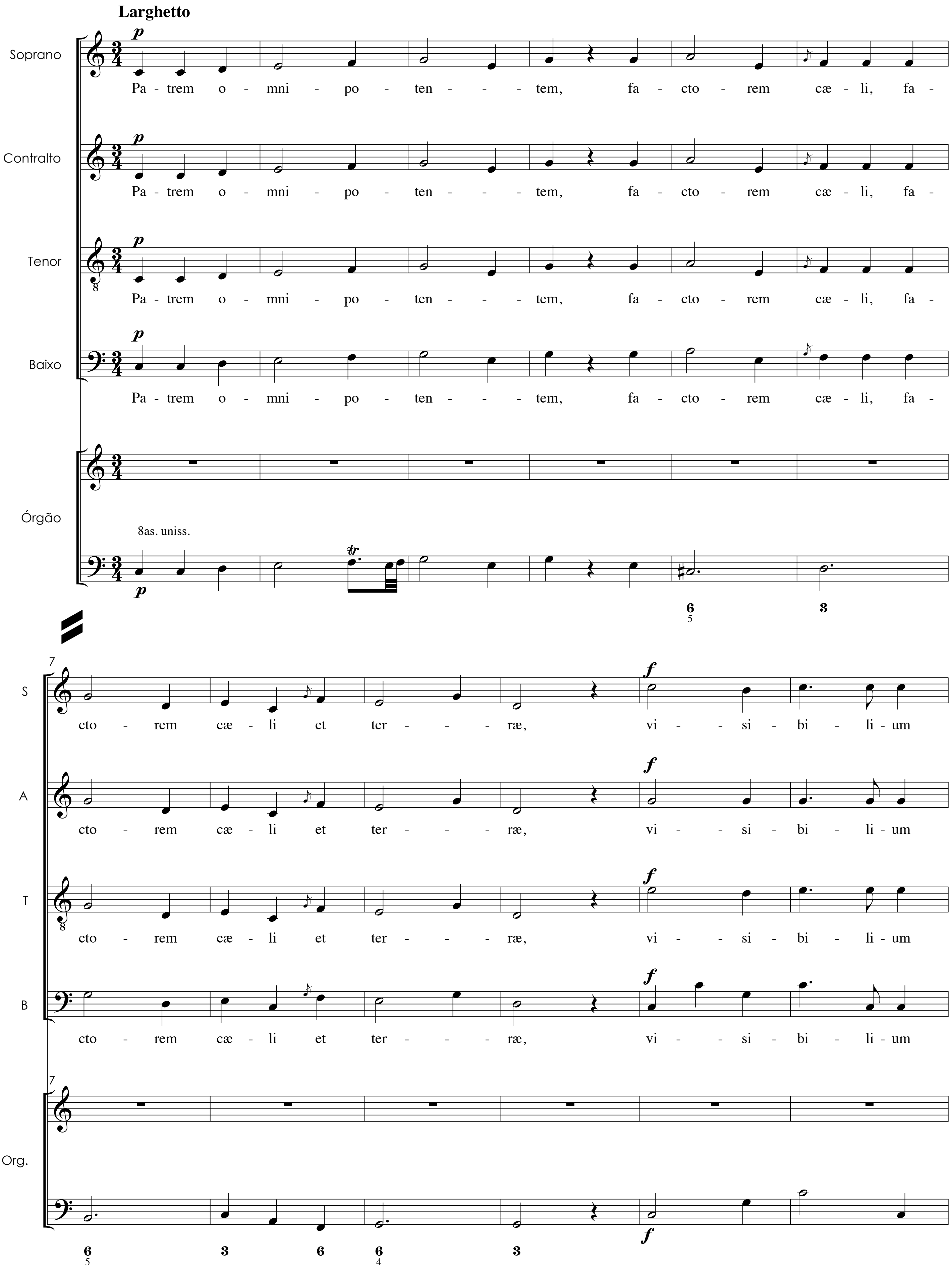

82
S
A
T
B
Org.
88
cresc.
f
men,
a - - - - - - - - - men, a - - -
men,
a - - - - - - - - - - - - - -
men, a - - - men, a - - - men, a - - - - -
men, a - - - - - - - - - - men, a - men, a - - -
7
3
3
4 3

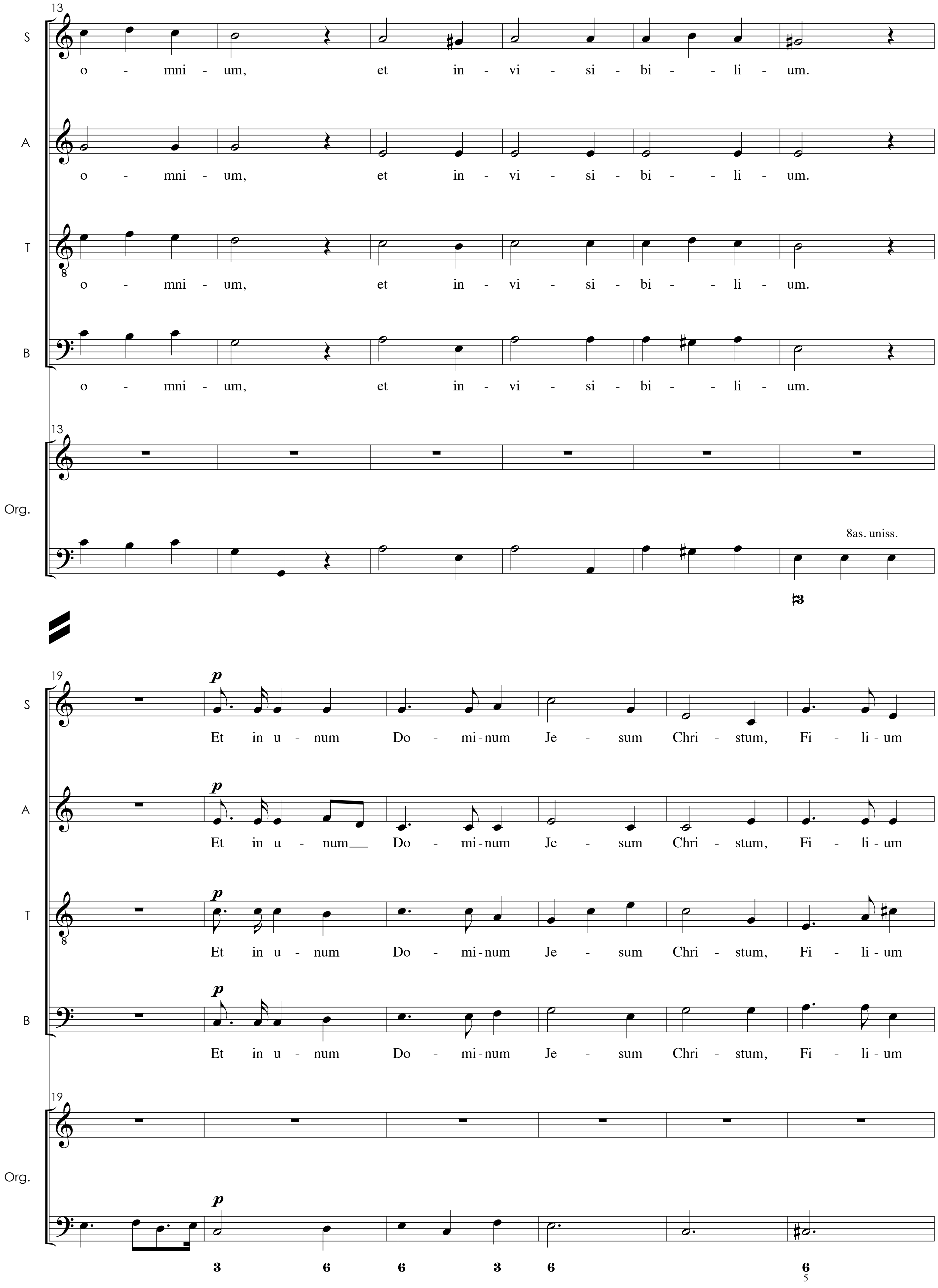

94
S
men, a - - - men, a - men, a - men. De - i Pa - - - - -
A
men, a - - - men, a - men, a - men. De - i Pa - - - - -
T
men, a - - - men, a - men, a - men.
B
men, a - - - men, a - men, a - men.
94
Org.
♮6 6 3 3 6 4 3
p
100
S
tris. A - - - - - - - men, De - i Pa - - - - - tris. A - - - - -
A
tris. A - - - - - men, De - i Pa - - - - - tris. A - - - -
T
A - - - - - men, a - - - -
B
100
Org.
6 5 3 6 5
p

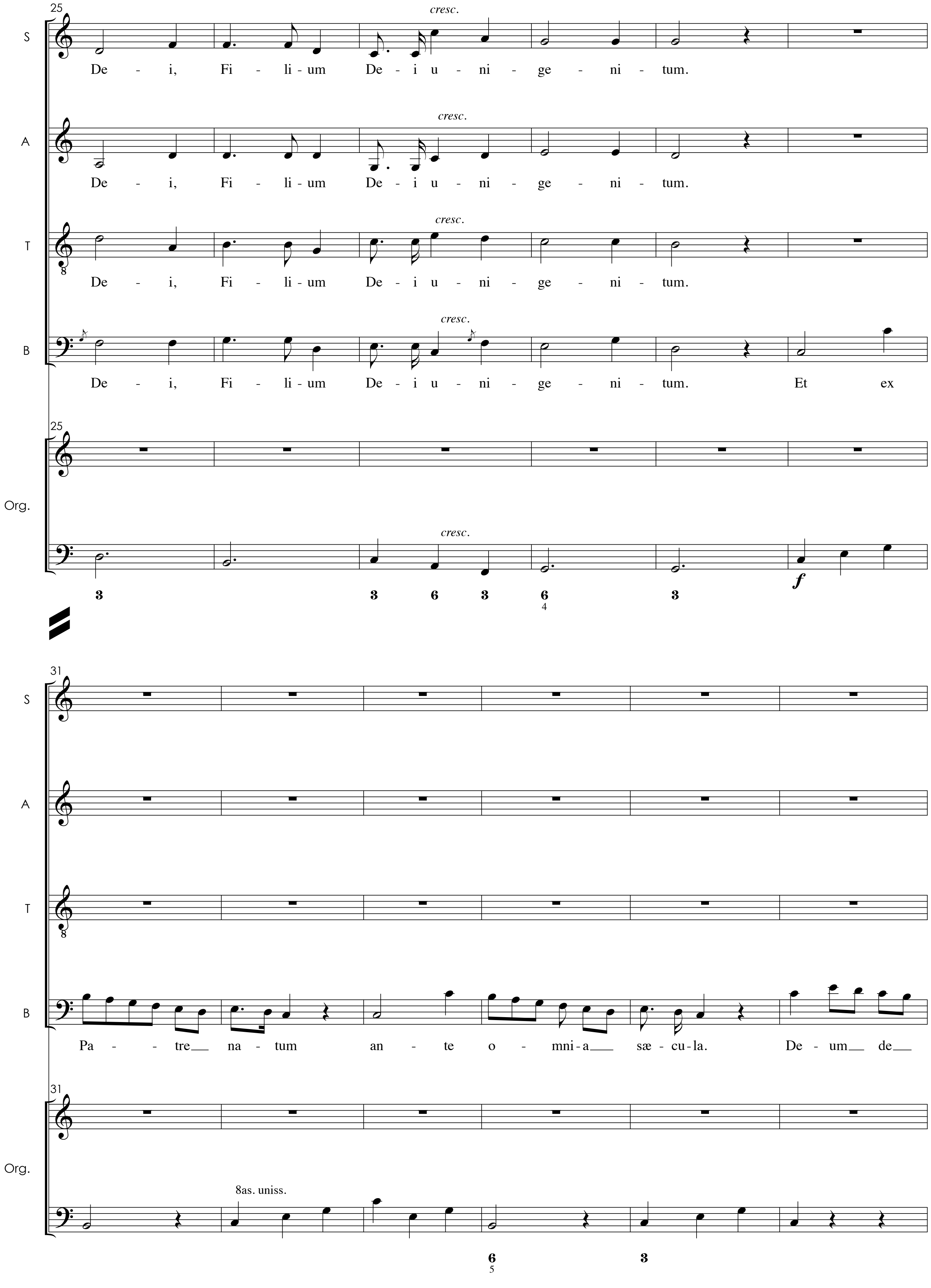

106
S
men, a - men, a - men. De - i Pa - - - - tris. A - - - - - - -
A
men, a - men, a - men. De - i Pa - - - - tris. A - - - - -
T
men, a - men, a - men. A - - - - -
B
A - men, a - men.
106
Org.
6
5
112
S
men, De - i Pa - - - - tris. A - - - - men, a - men, a -
A
men, De - i Pa - - - - tris. A - - - - men, a - men, a -
T
men, a - - - - men, a - men, a -
B
A - men, a -
112
Org.
3
6
5

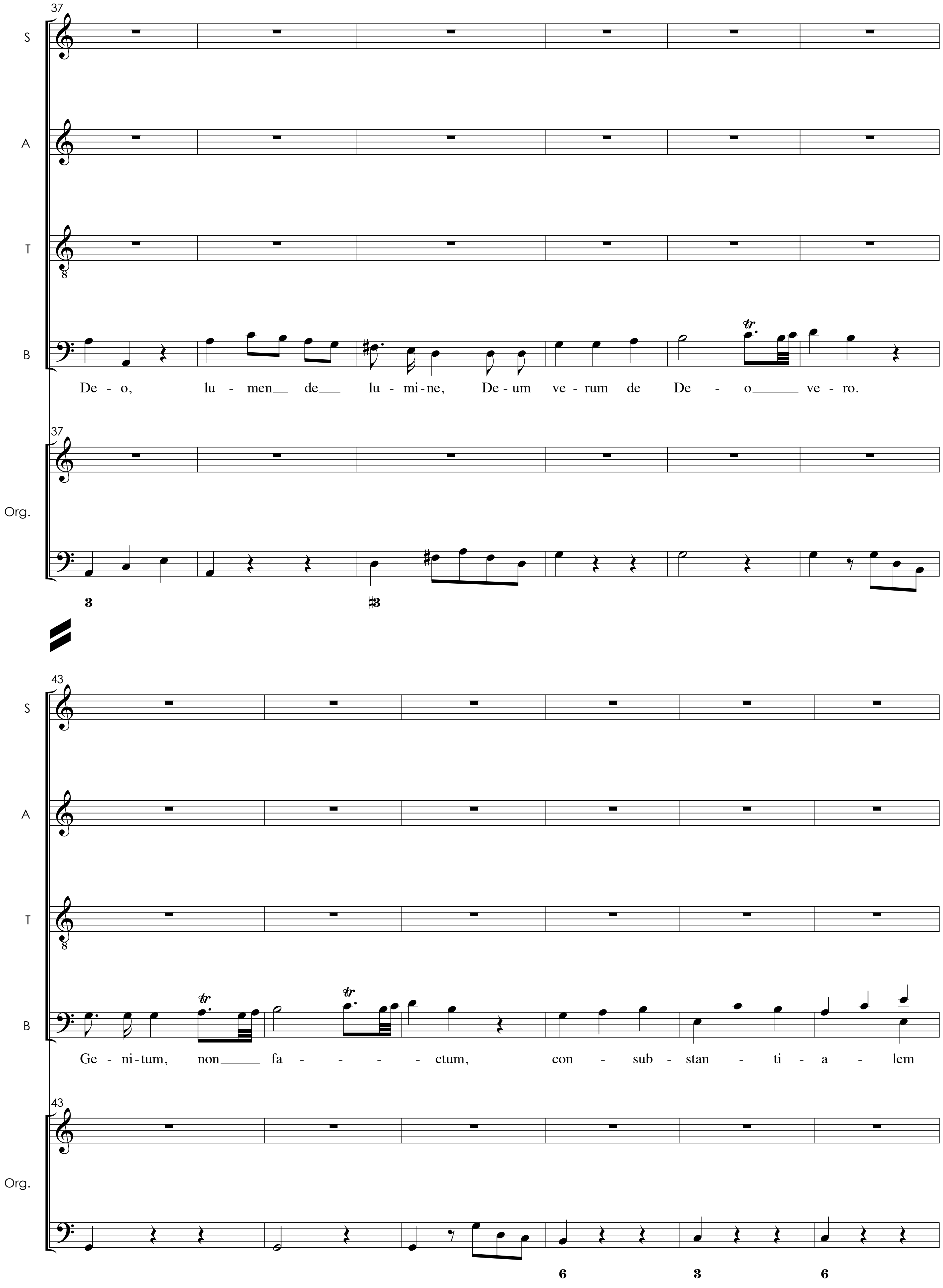

S
A
T
B
Org.
men, a - - - - - - - - - - - - - - - men, a - - - - - - -
men, a - - - - - - - - - - - - - - - men, a - - - - - - -
men, a - - - - men, a - - - - men, a - - -
men, a - - - - men, a - - - - men, a - - -
- - - - - - men, a - men, a - men, a - men, a - men.
- - - - - - men, a - men, a - men, a - men, a - men.
men, a - - - men, a - men, a - men, a - men, a - men.
men, a - - - men, a - men, a - men, a - men, a - men.

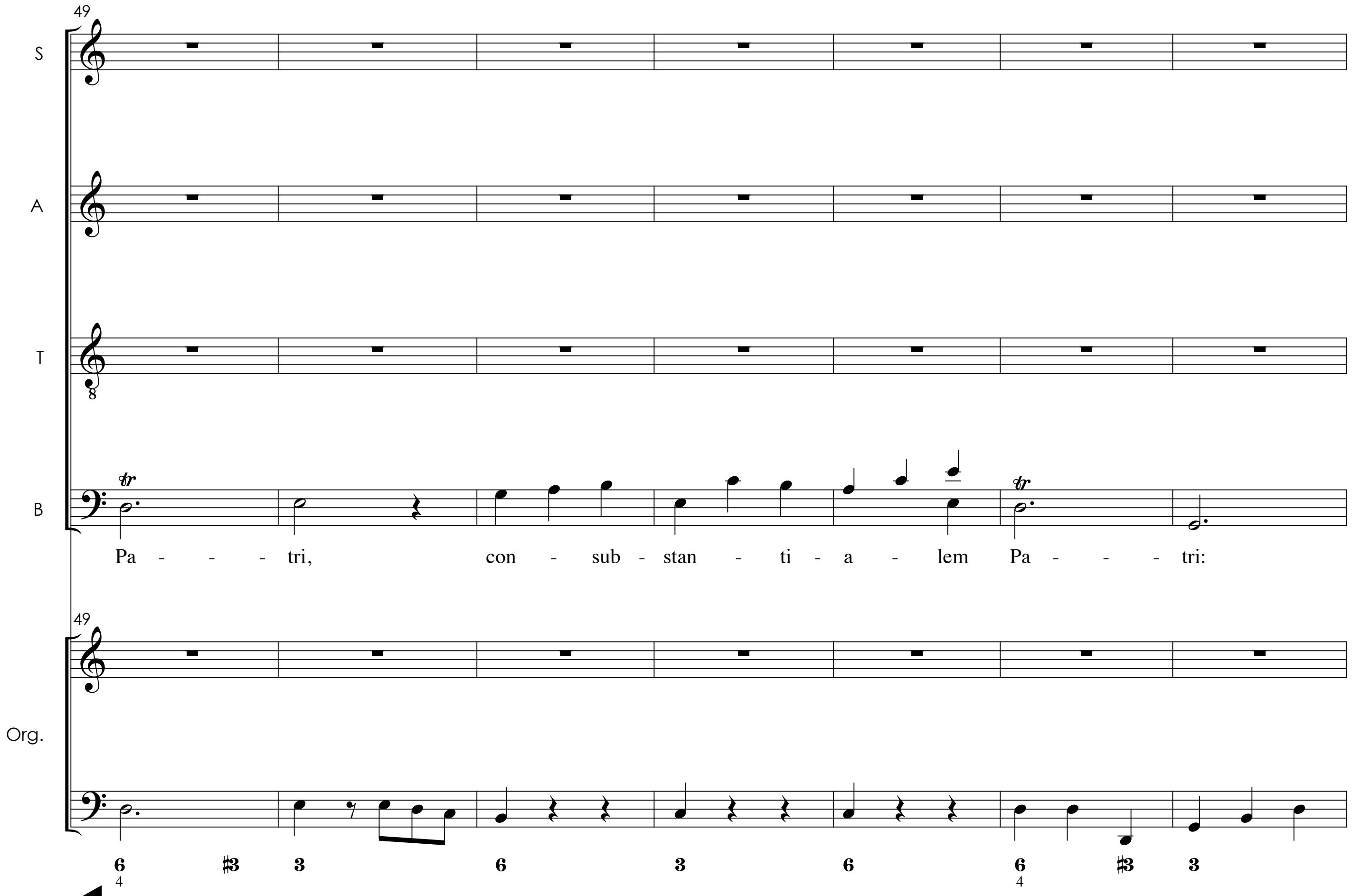
VII. Credo

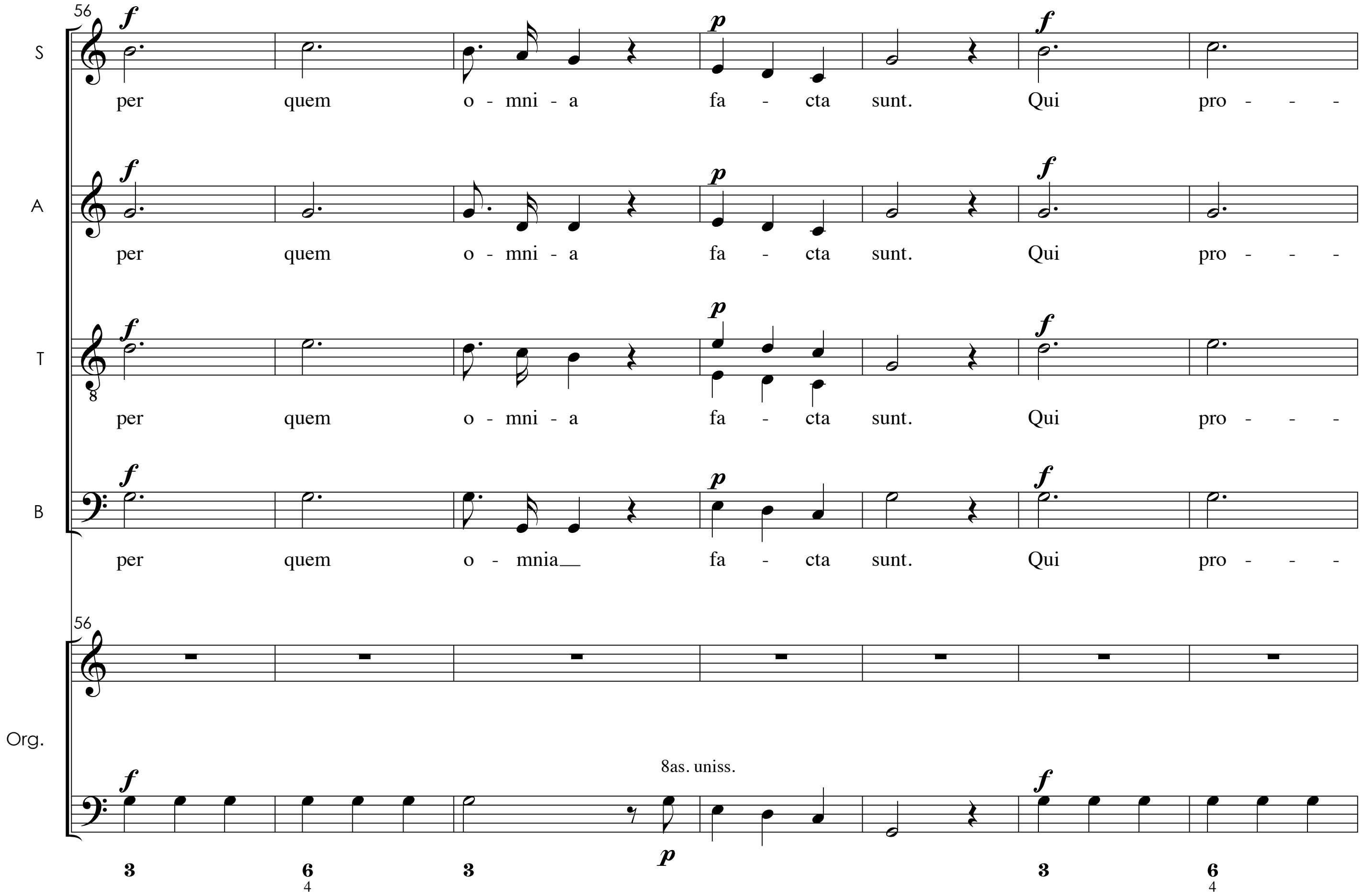

Larghetto
Soprano
Contralto
Tenor
Baixo
Órgão
Pa - trem o - mni - po - ten - - - tem, fa - cto - rem cæ - li, fa -
8as. uniss.
cto - rem cæ - li et ter - - - - ræ, vi - - si - bi - li - um
S
A
T
B
Org.

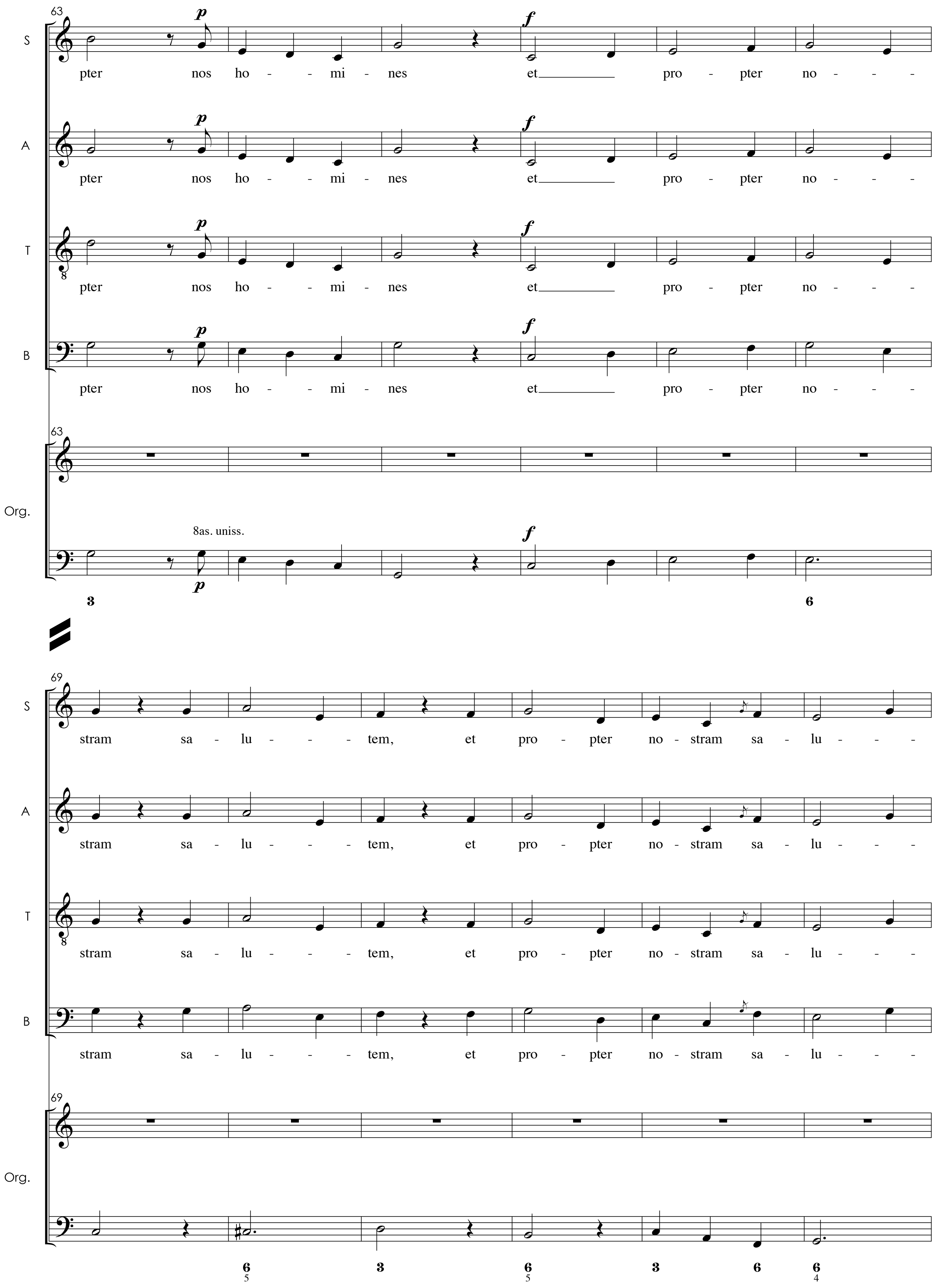

13
S
o - mni - um, et in - vi - si - bi - - li - um.
A
o - mni - um, et in - vi - si - bi - - li - um.
T
o - mni - um, et in - vi - si - bi - - li - um.
B
o - mni - um, et in - vi - si - bi - - li - um.
Org.
8as. uniss.
19
p
Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um
Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um
Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um
Et in u - num Do - mi - num Je - sum Chri - stum, Fi - li - um

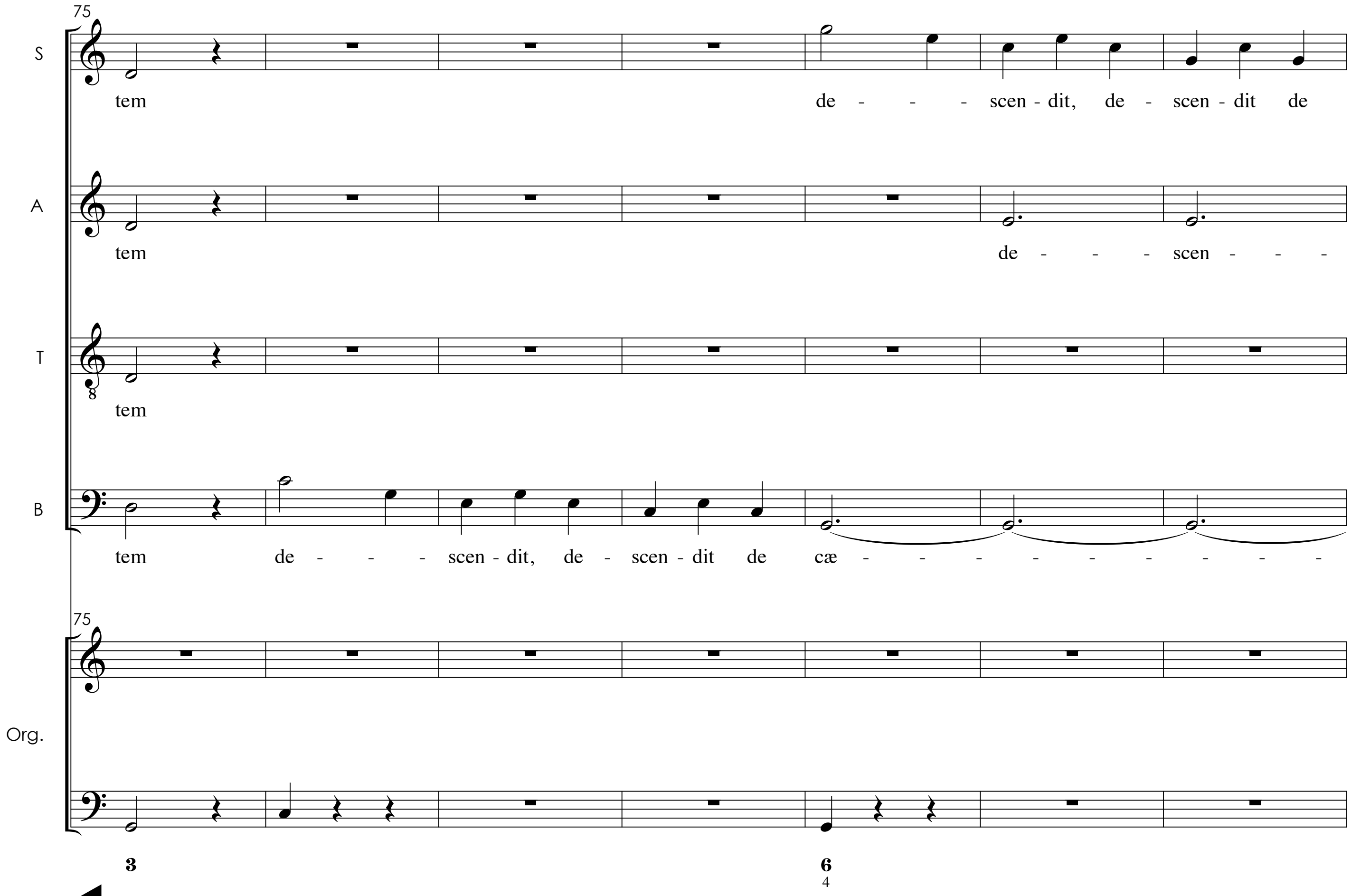

25
S
cresc.
De - i, Fi - li - um De - i u - ni - ge - ni - tum.
A
cresc.
De - i, Fi - li - um De - i u - ni - ge - ni - tum.
T
cresc.
De - i, Fi - li - um De - i u - ni - ge - ni - tum.
B
cresc.
De - i, Fi - li - um De - i u - ni - ge - ni - tum. Et ex
25
Org.
cresc.
3 3 6 3 6 4 3
f
31
S
A
T
B
Pa - - tre na - tum an - te o - mni - a sæ - cu - la. De - um de
31
Org.
8as. uniss.
6 5 3

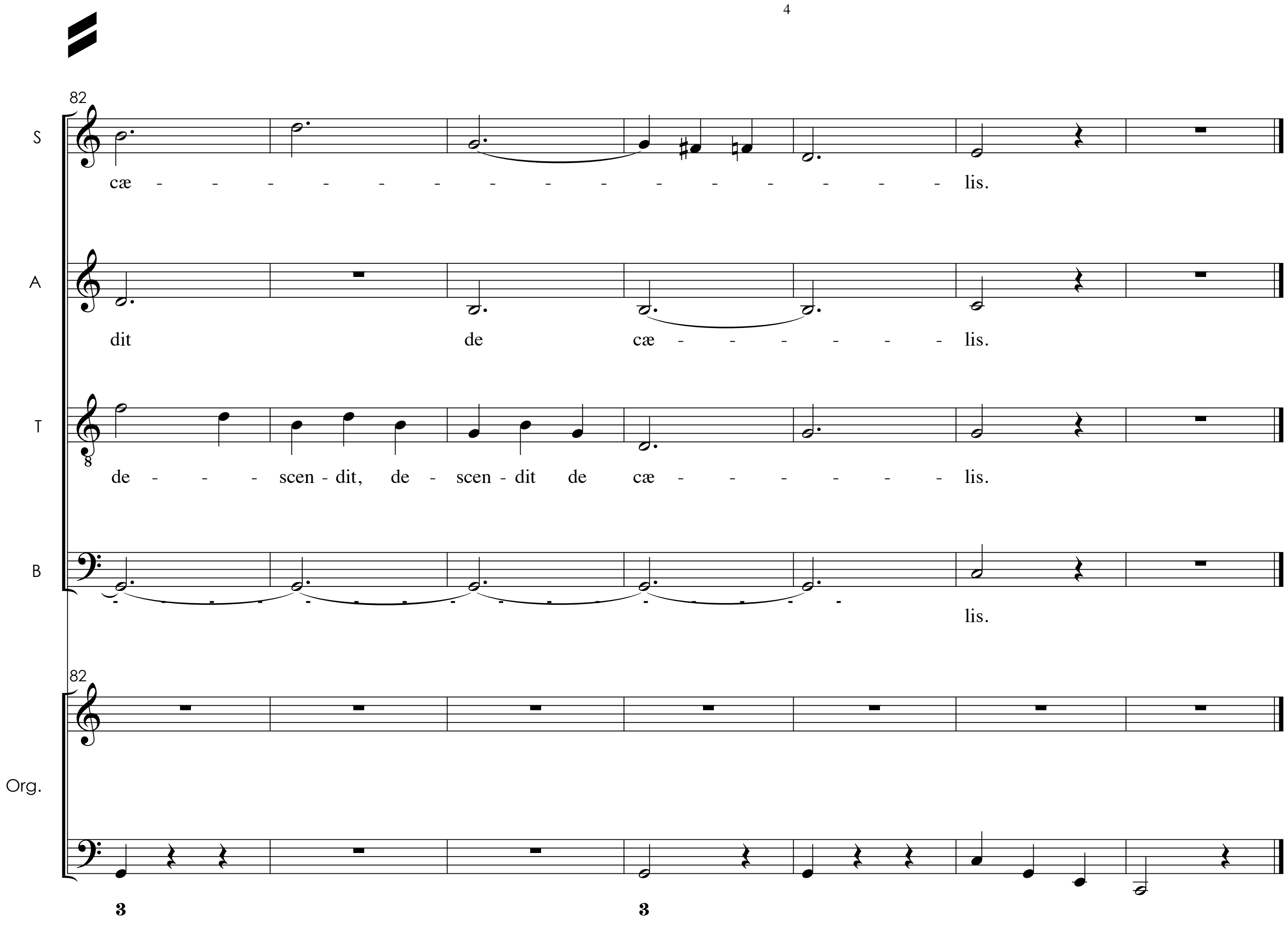

37
S
A
T
B
De - o, lu - men de lu - mi-ne, De - um ve - rum de De - o ve - ro.
Org.
3
♯3
43
Ge - ni-tum, non fa - - - - ctum, con - sub - stan - ti - a - lem
6
3
6


49
S
A
T
B
Pa - - - tri, con - sub - stan - ti - a - lem Pa - - - tri:
49
Org.
6 4 ♯3 3 6 3 6 6 4 ♯3 3

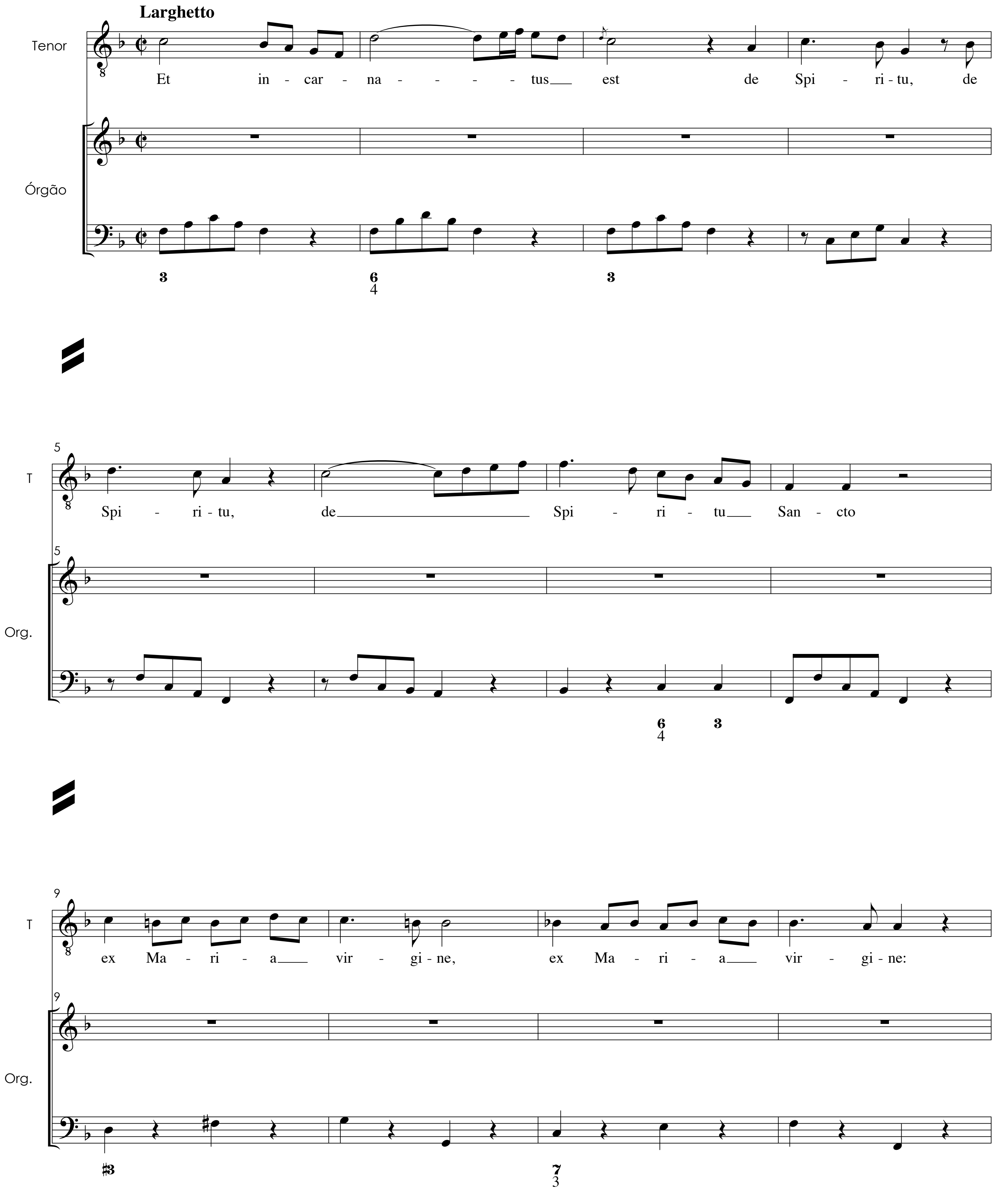

56
S
per quem o - mni - a fa - cta sunt. Qui pro - - -
A
per quem o - mni - a fa - cta sunt. Qui pro - - -
T
per quem o - mni - a fa - cta sunt. Qui pro - - -
B
per quem o - mnia fa - cta sunt. Qui pro - - -
56
Org.
8as. uniss.
3 6 4 3 3 6 4

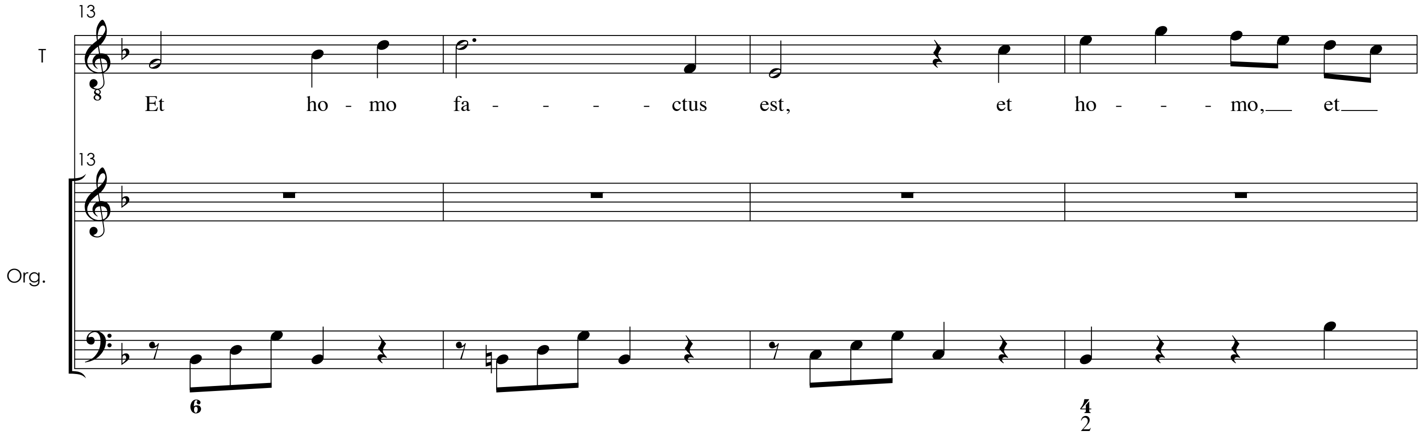

63
S
pter nos ho - mi - nes et pro - pter no - - -
A
pter nos ho - mi - nes et pro - pter no - - -
T
pter nos ho - mi - nes et pro - pter no - - -
B
pter nos ho - mi - nes et pro - pter no - - -
Org.
8as. uniss.
3 6
69
stram sa - lu - - - tem, et pro - pter no - stram sa - lu - - -
6 5 3 6 5 3 6 6 4

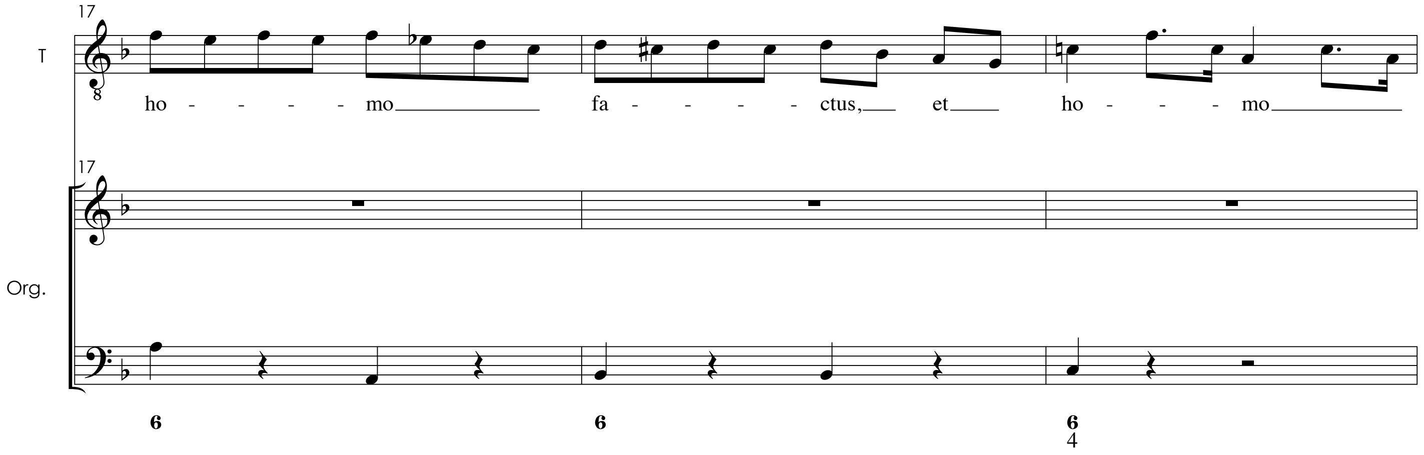

75
S
tem de - - - scen - dit, de - scen - dit de
A
tem de - - - scen - - -
T
tem
B
tem de - - - scen - dit, de - scen - dit de cæ - - - - - - - - - - -
75
Org.
3
6
4

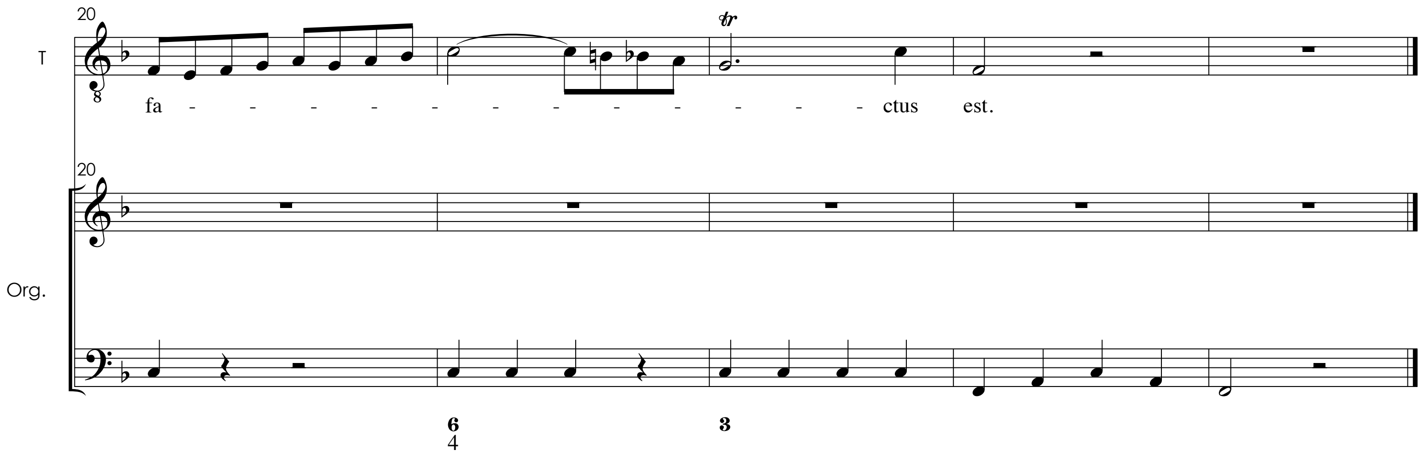

82
S
cæ - - - - - - - - - - - - - - - - lis.
A
dit de cæ - - - - - - - lis.
T
de - - - scen - dit, de - scen - dit de cæ - - - - - - - lis.
B
lis.
82
Org.
3
3

VIII. Et incarnatus

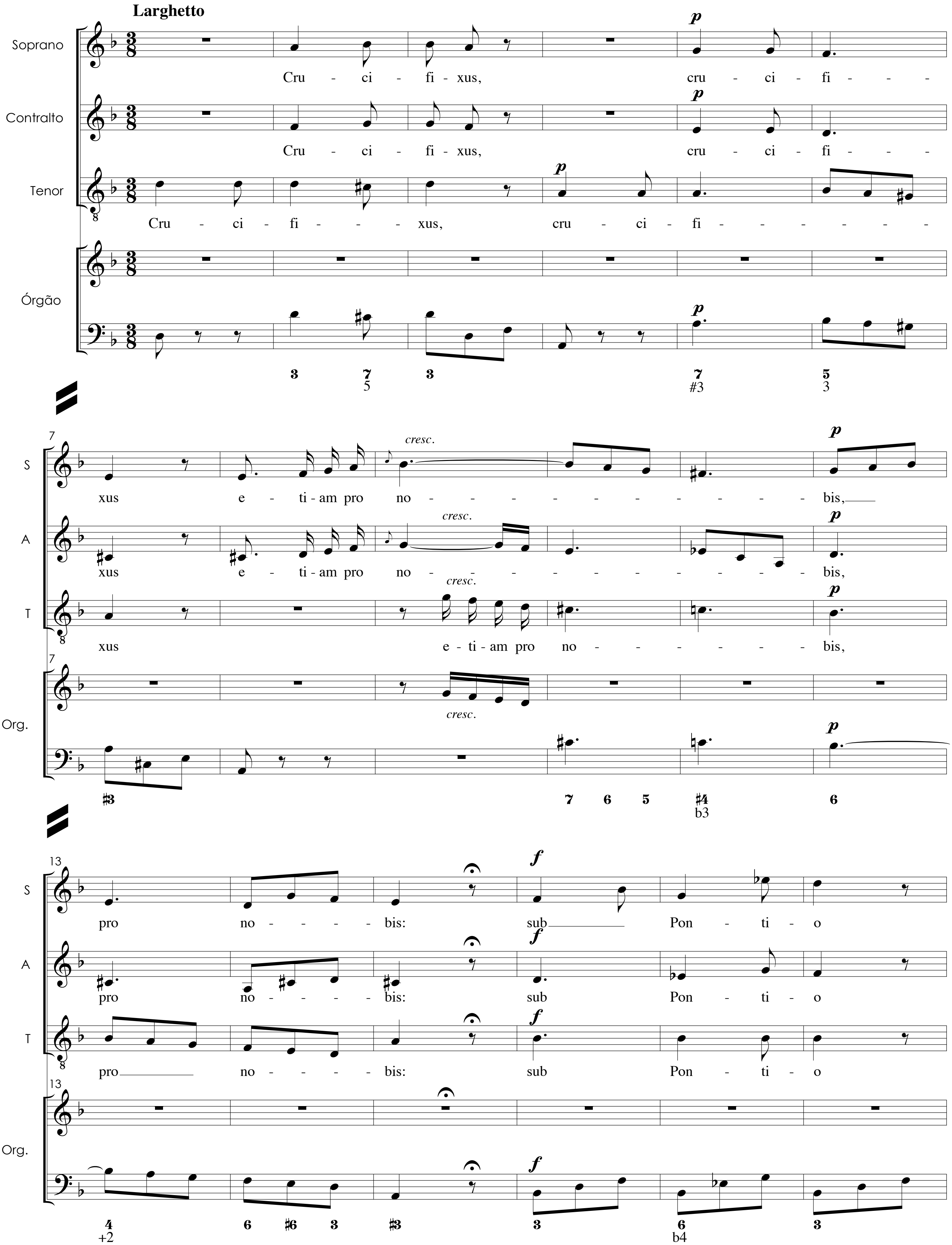


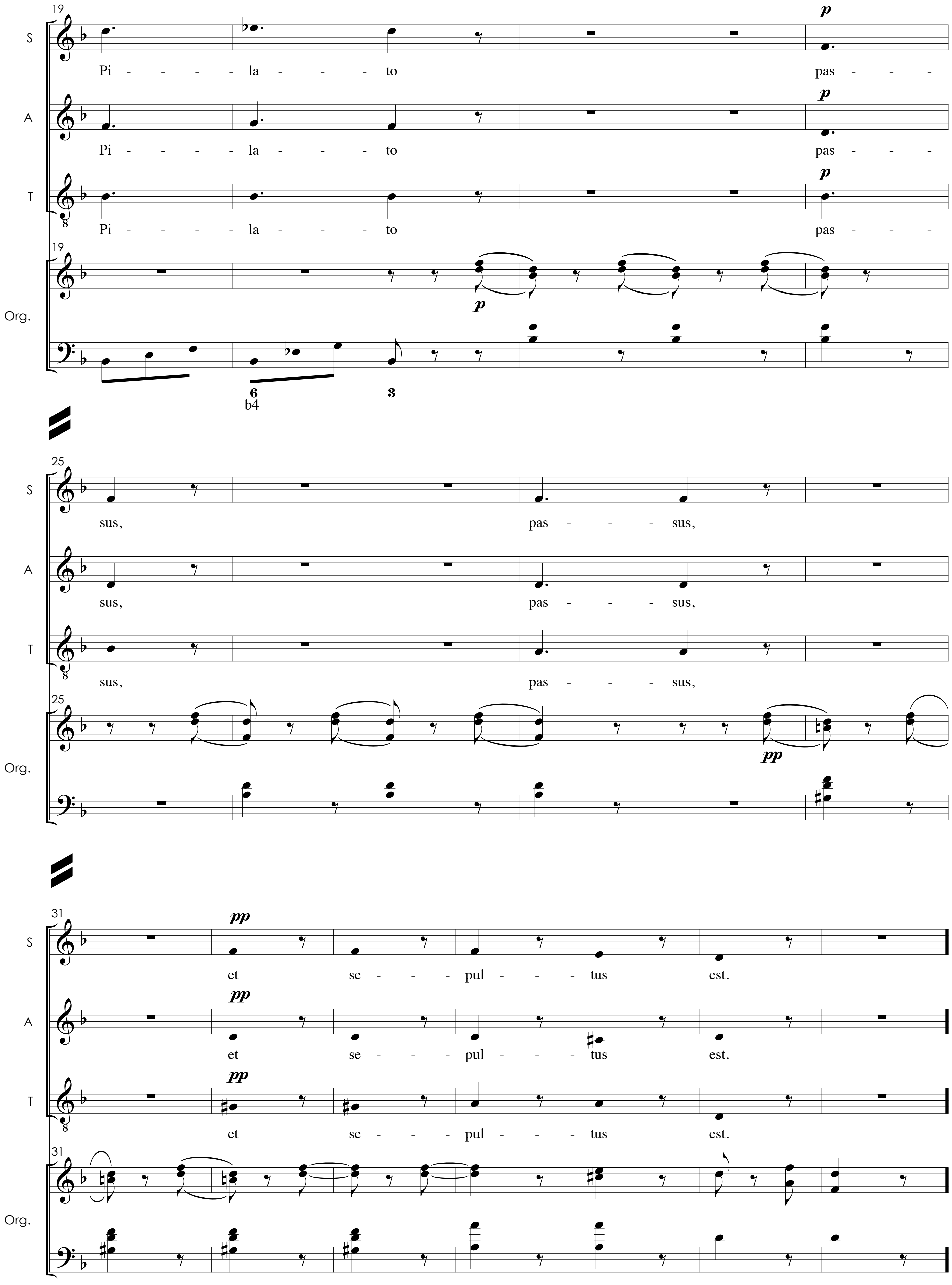

13
T
Et ho - mo fa - - - - ctus est, et ho - - - mo, et
Org.
6
4
2


17
T
ho - - - - mo fa - - - - ctus, et ho - - - mo
Org.
6
6
6
4

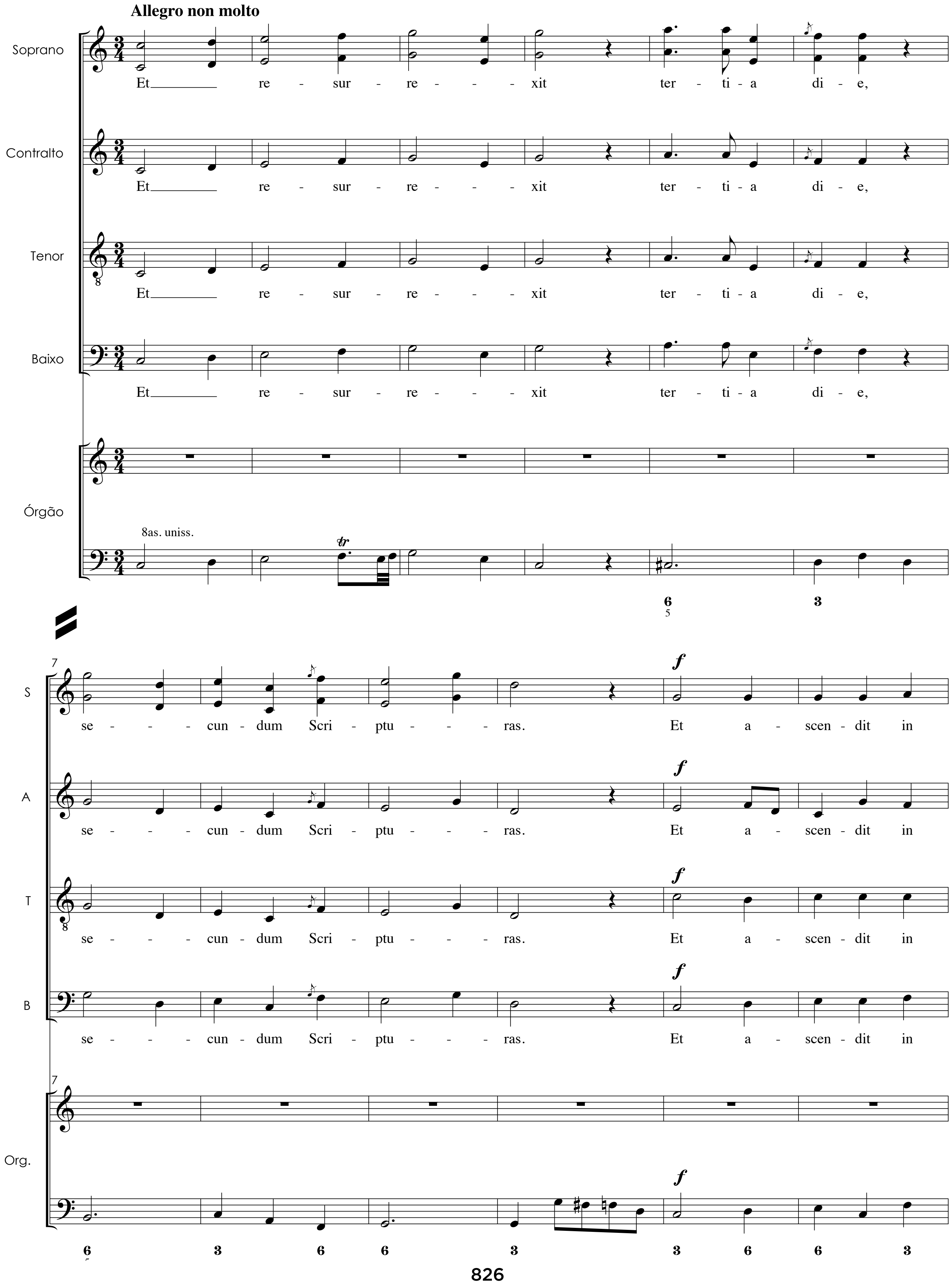

20
T
fa - - - - - - - - - - - - ctus est.
Org.
6
4
3

IX. Crucifixus

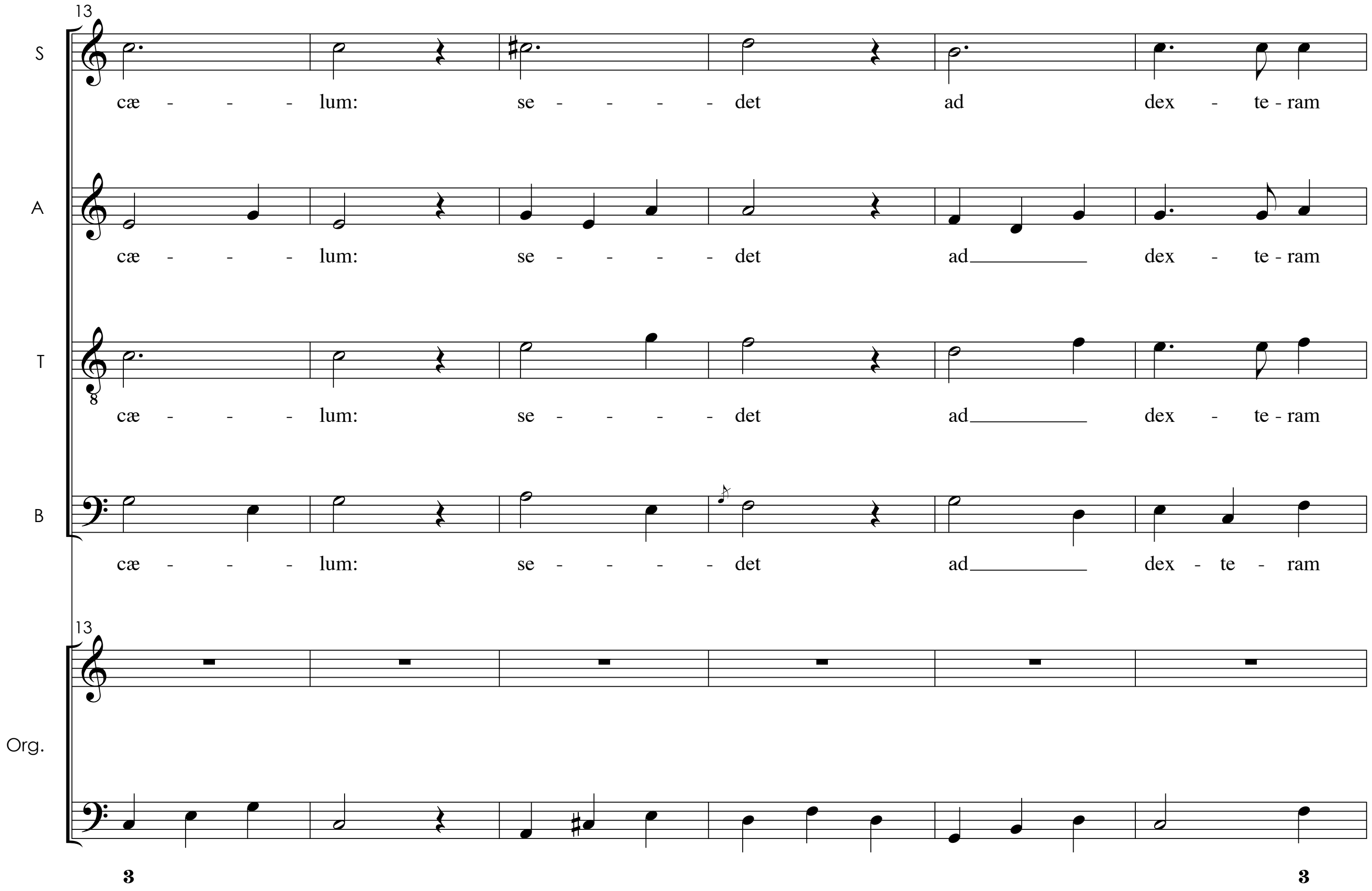


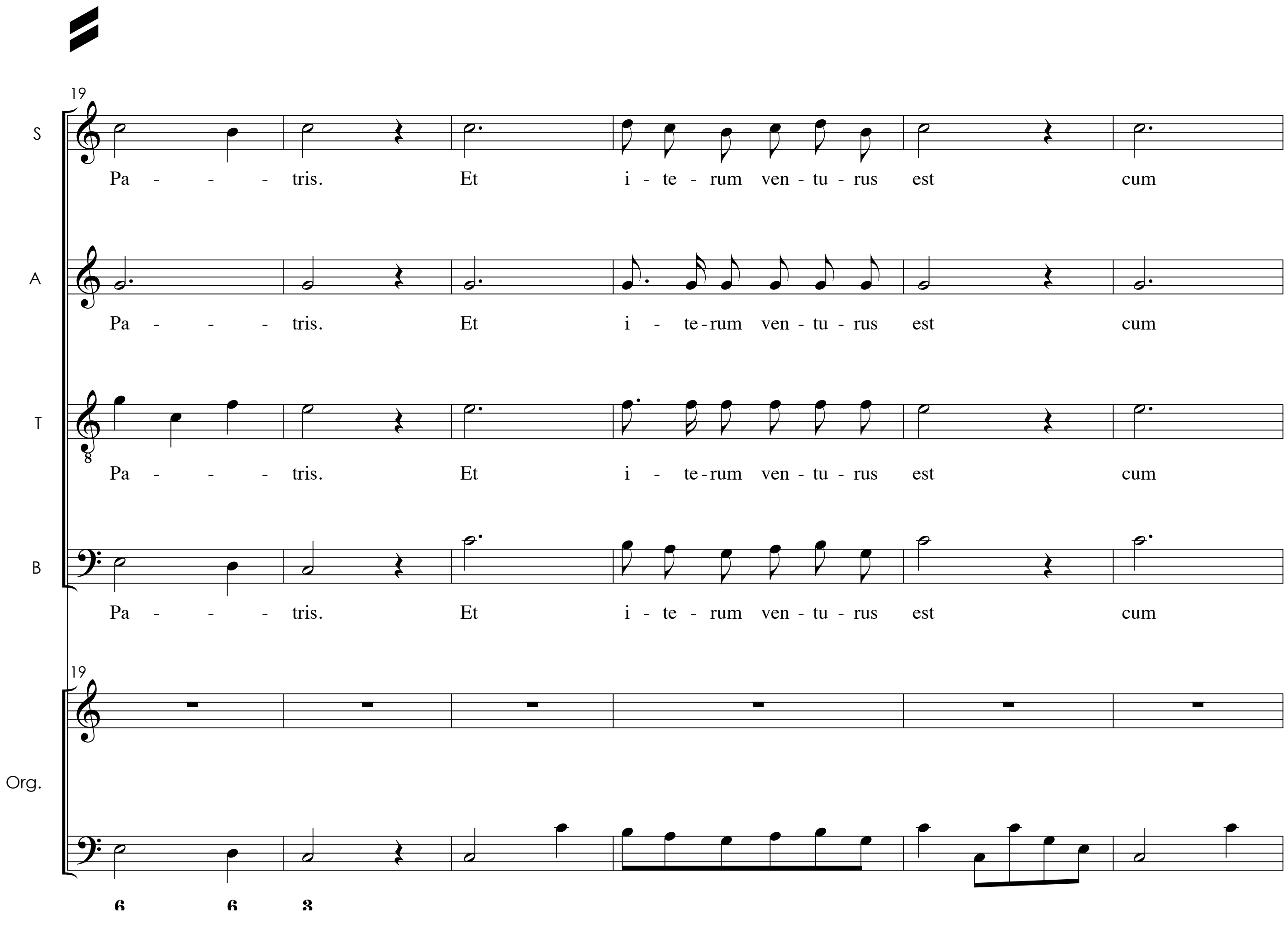

19
S
Pi - - - - - la - - - - - to
pas - - -
A
Pi - - - - - la - - - - - to
pas - - -
T
Pi - - - - - la - - - - - to
pas - - -
Org.
p
6
b4
3
25
sus,
pas - - - - sus,
pp
31
pp
et se - - - pul - - - - tus est.

X. Et resurrexit

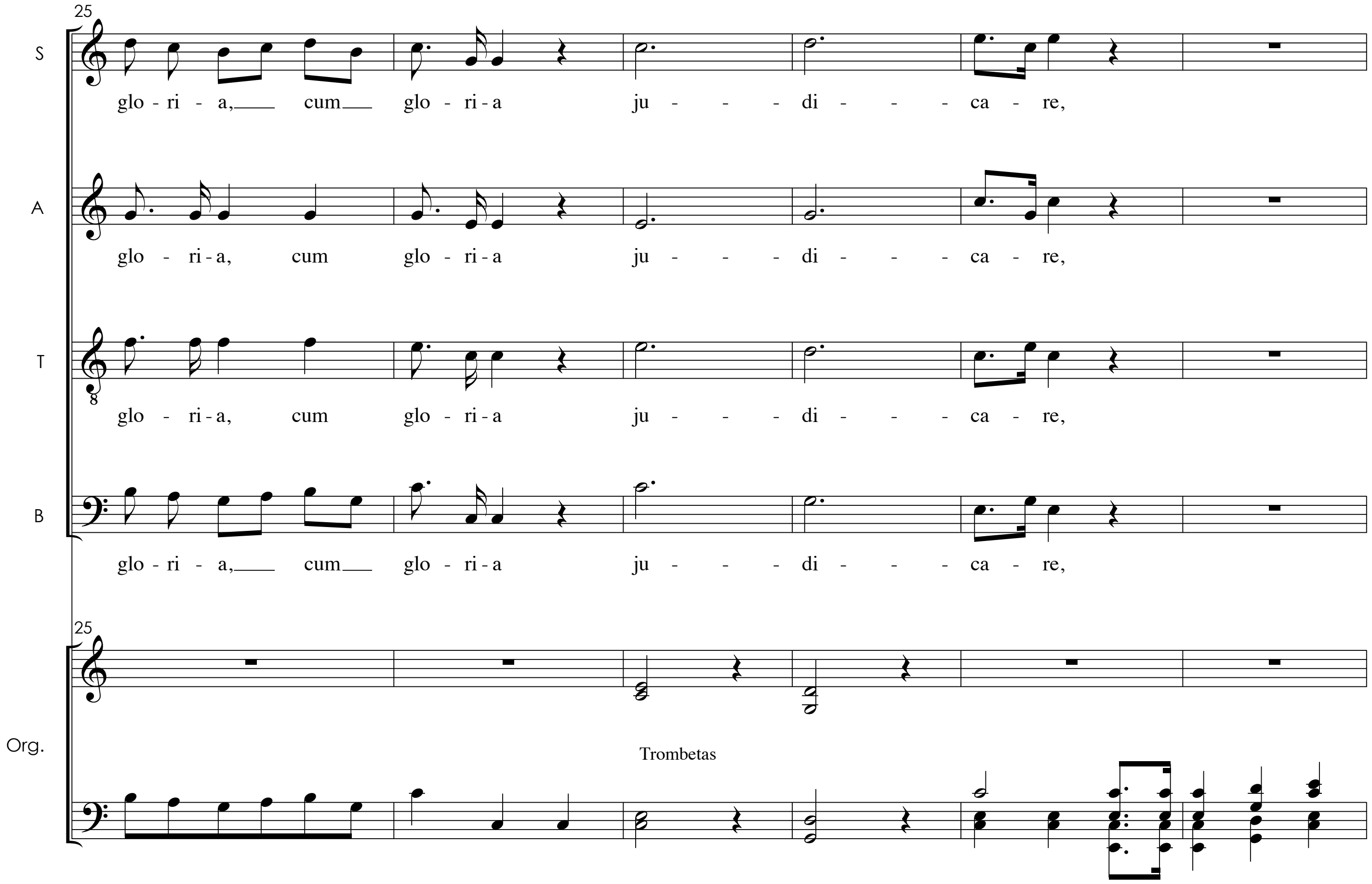


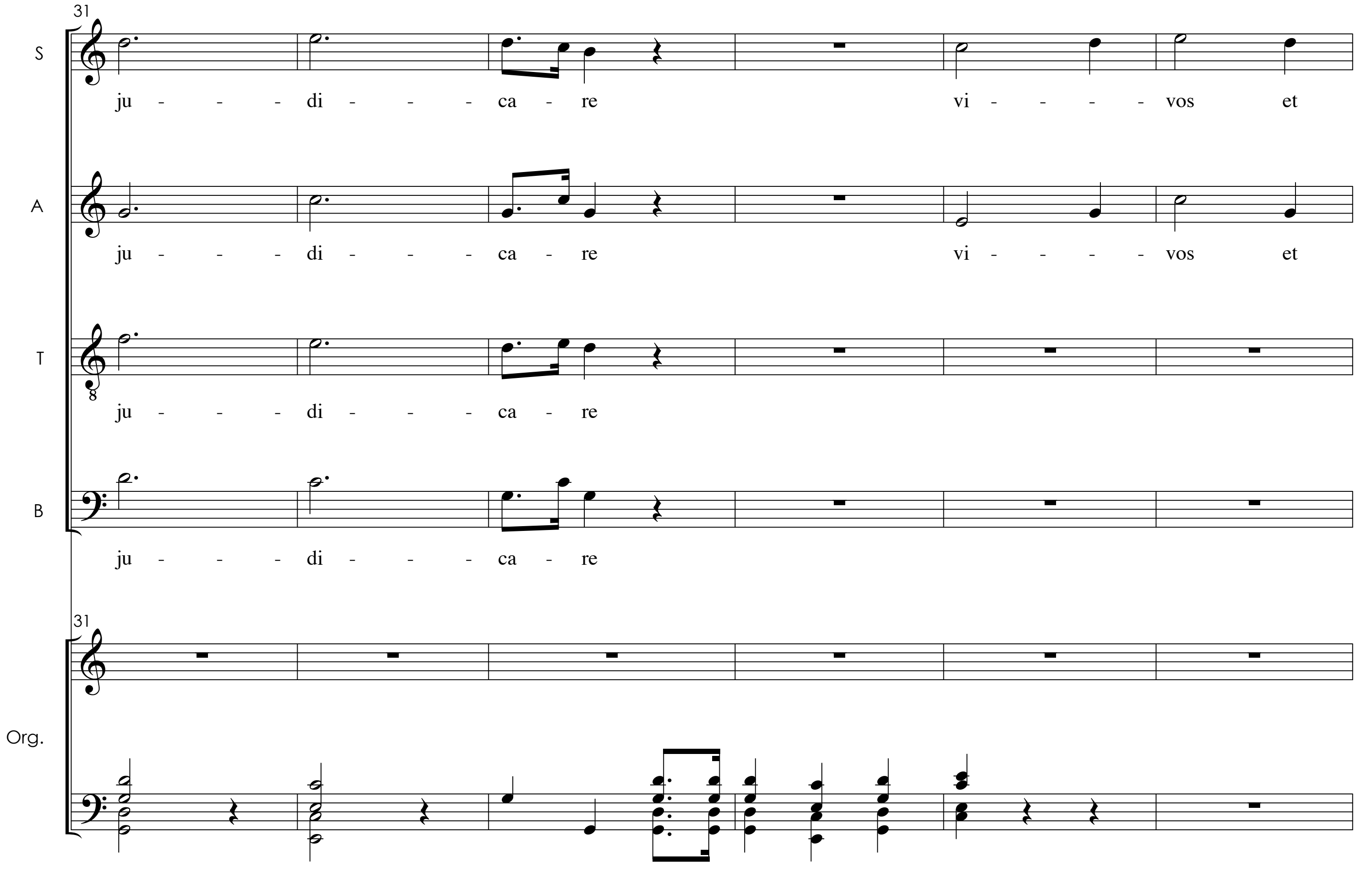
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia



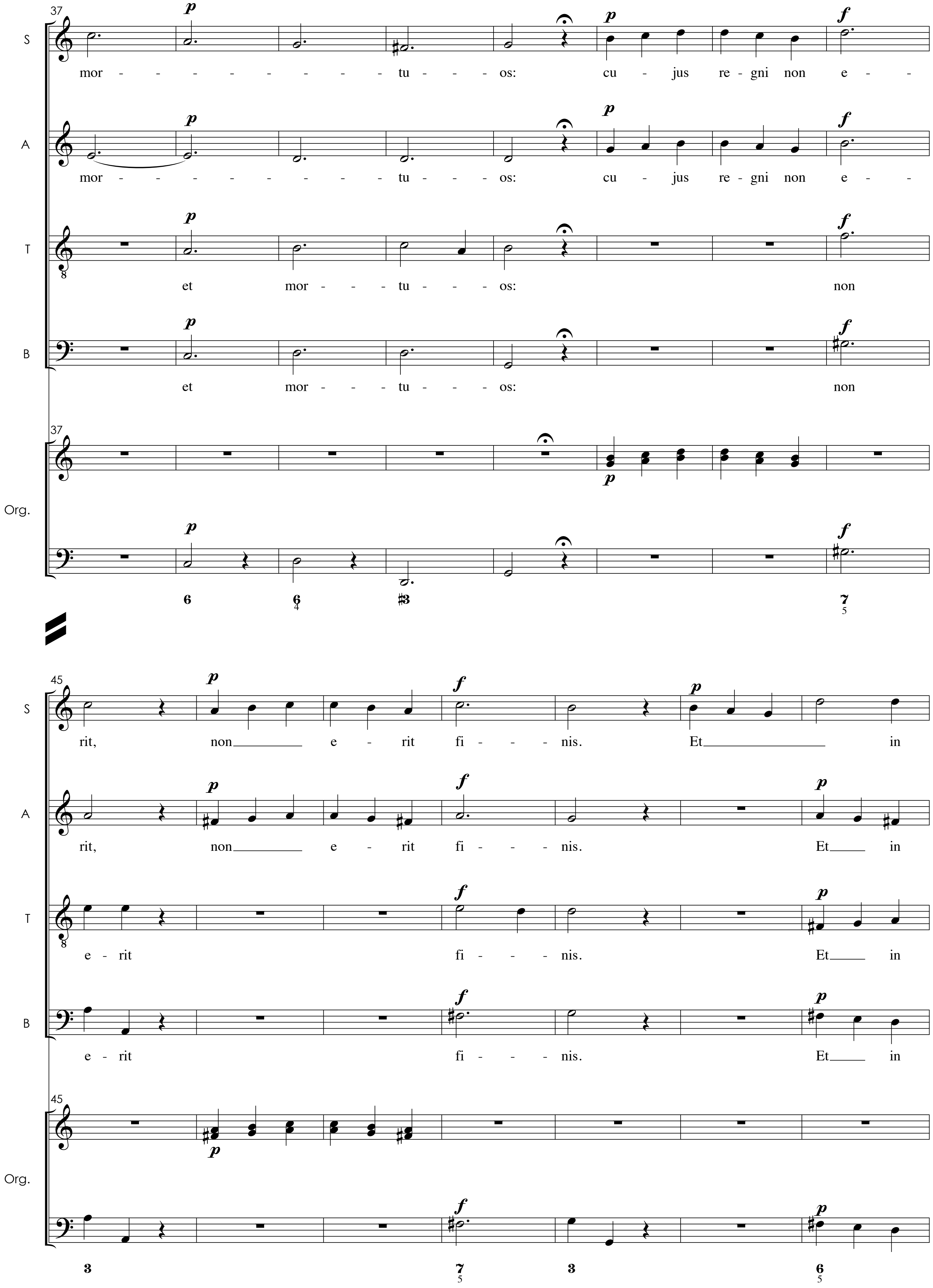


Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

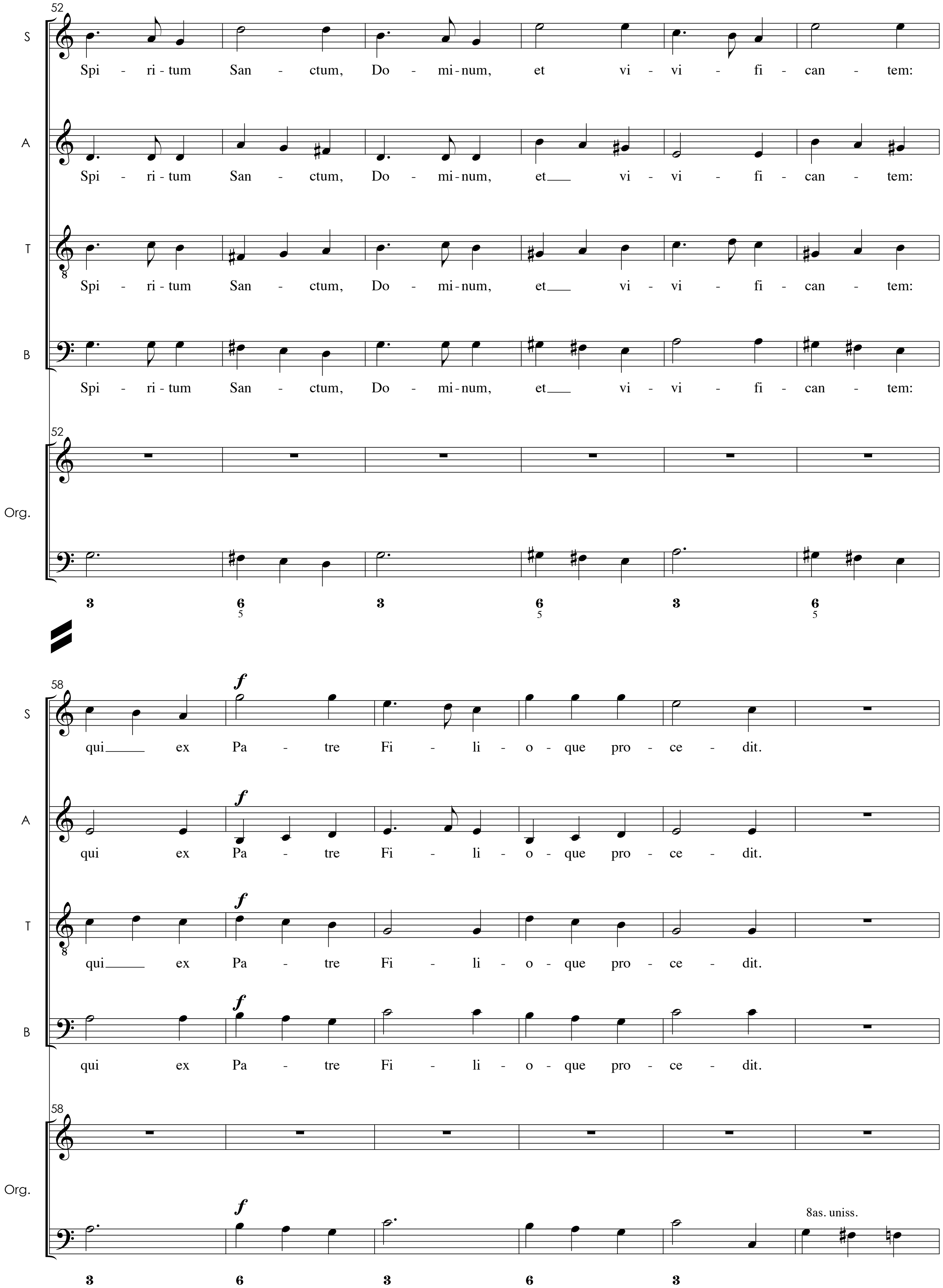




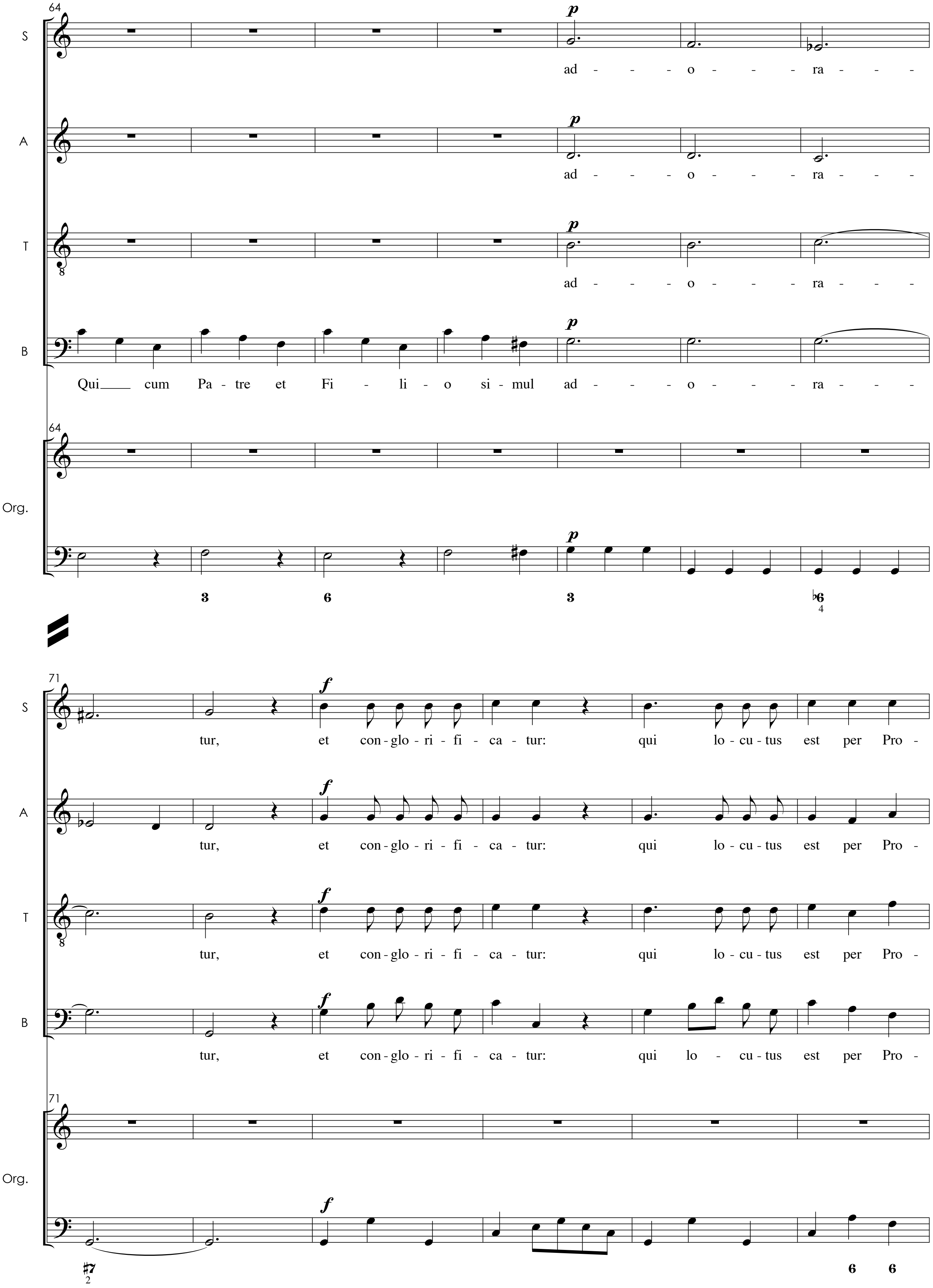
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia



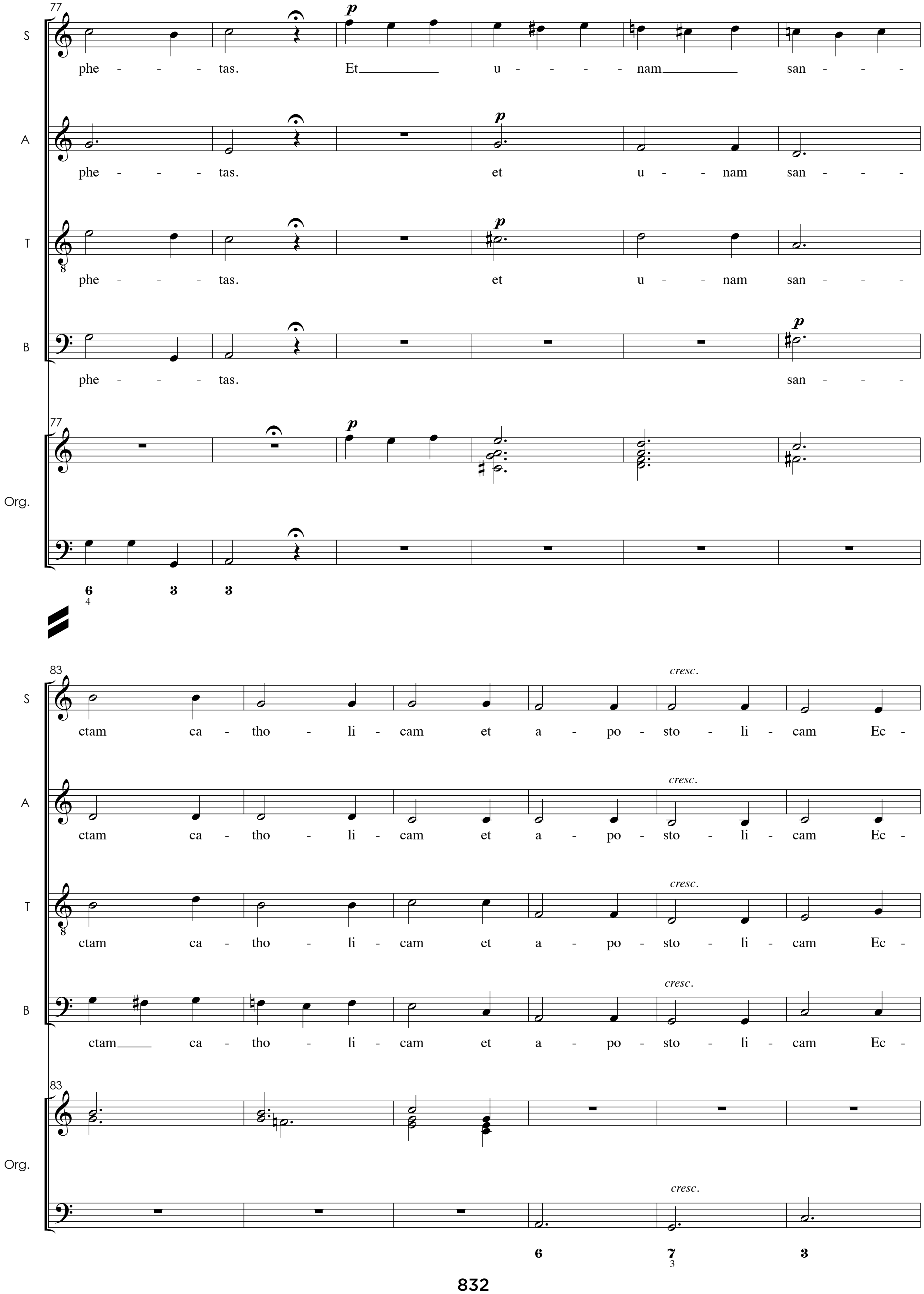
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia



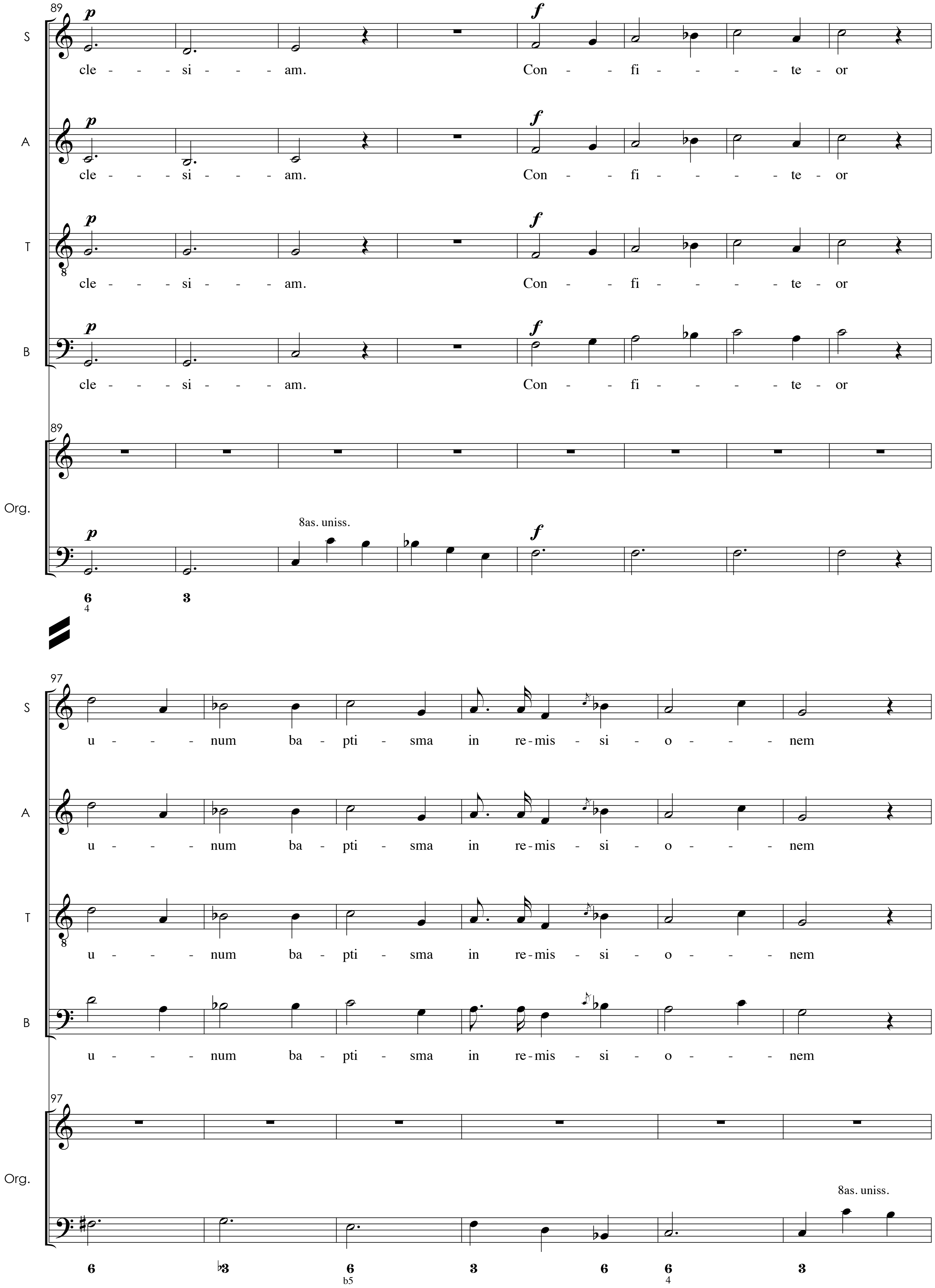
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia



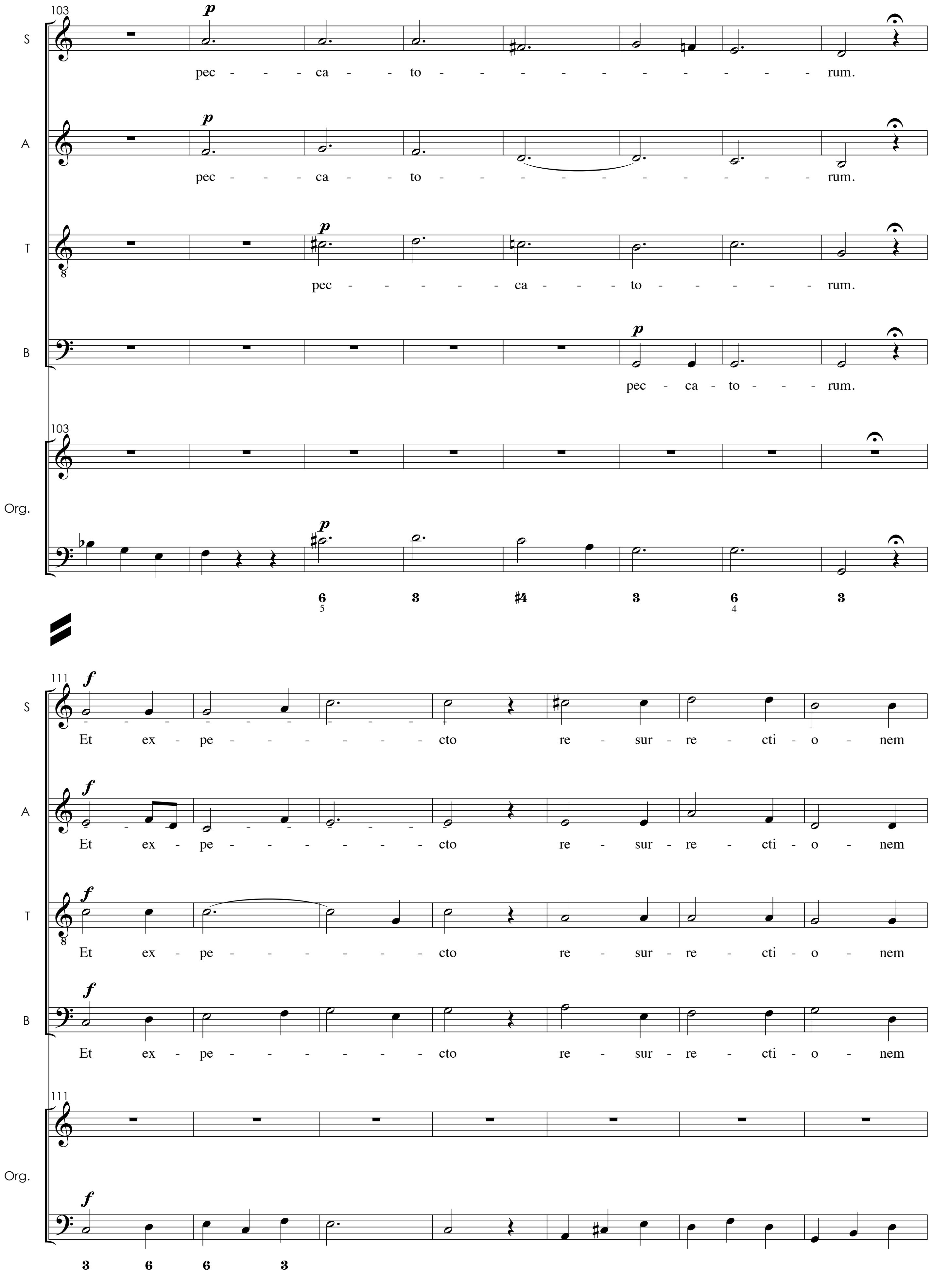
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia



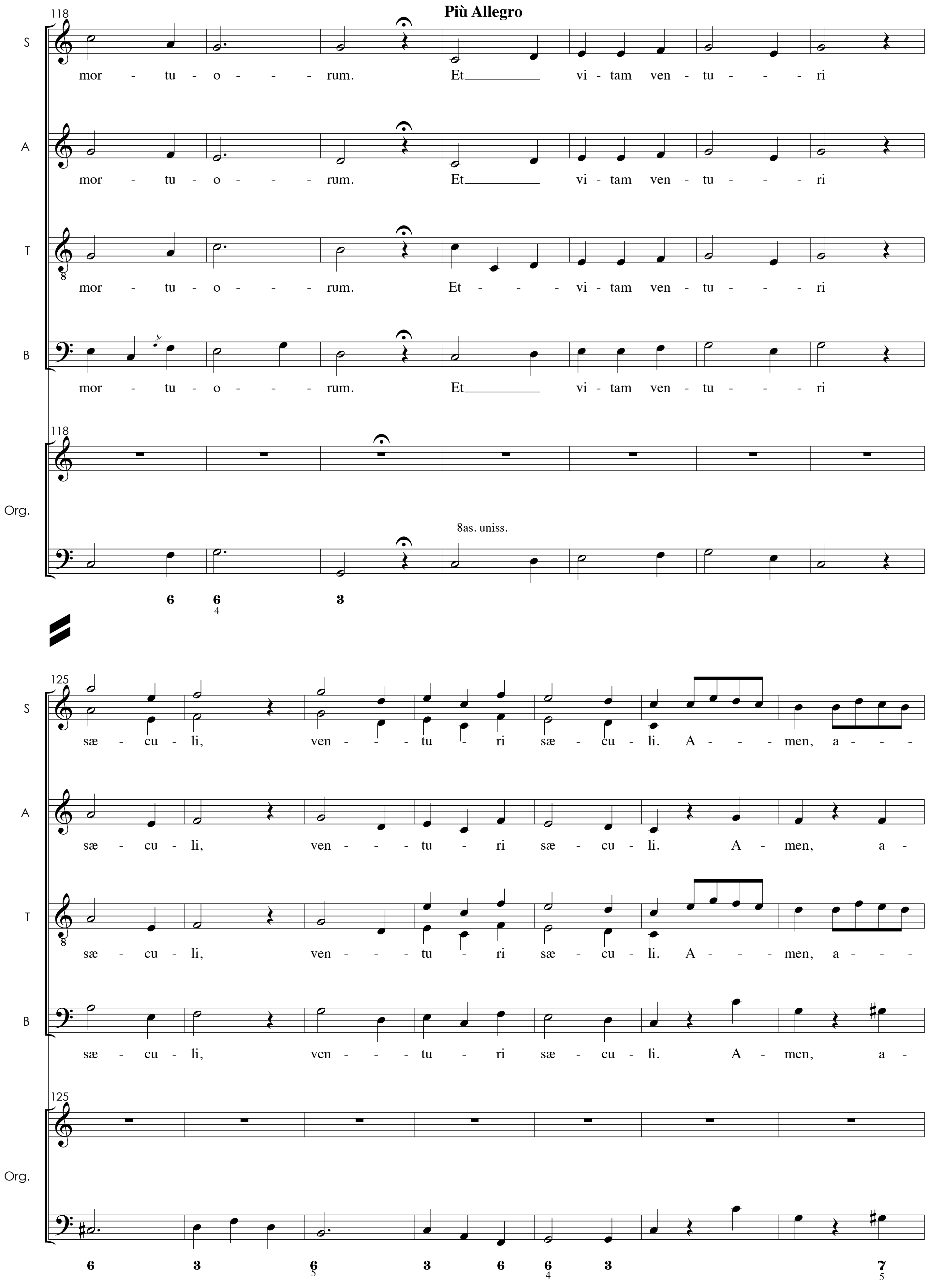
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia



Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

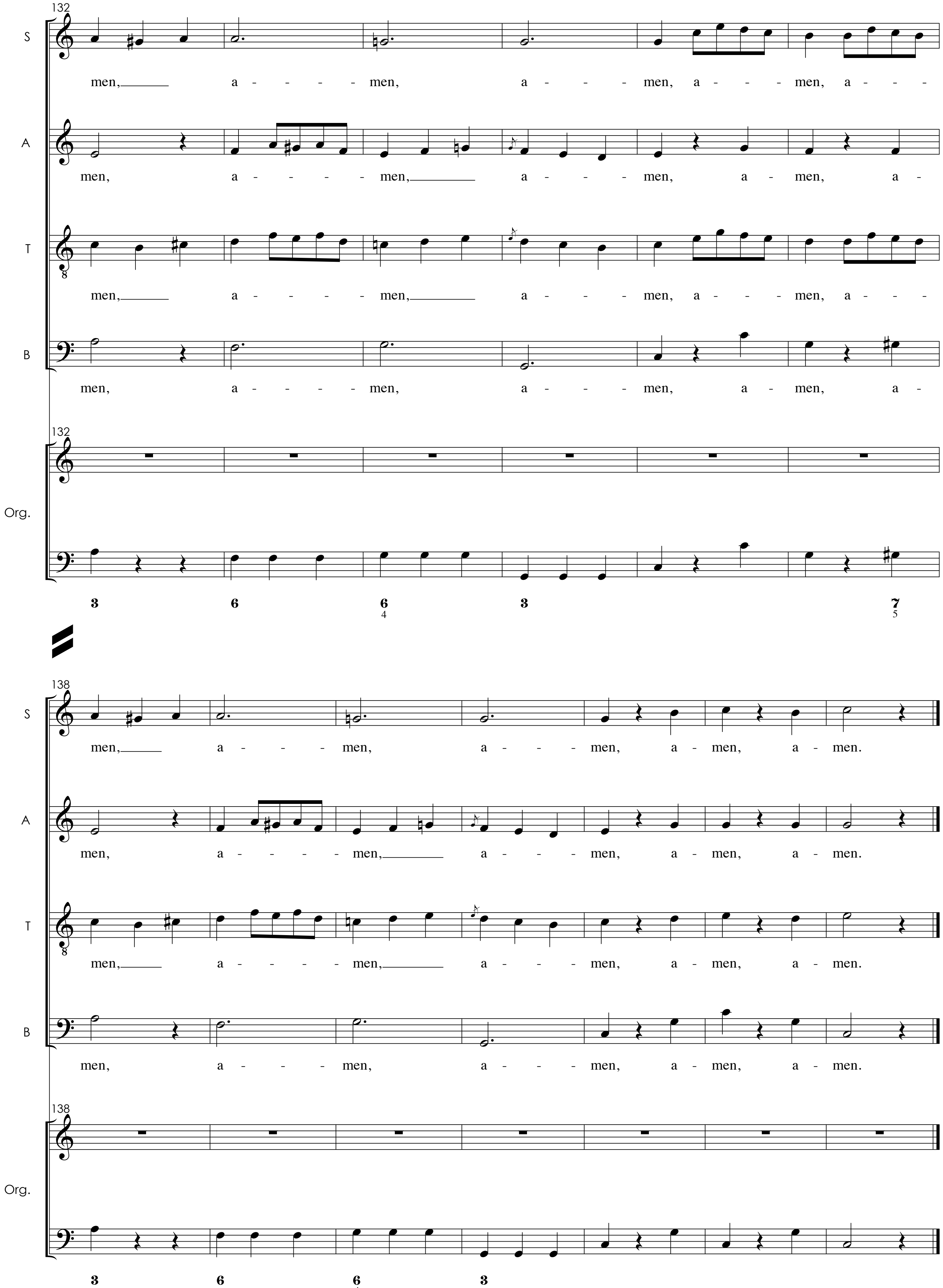


Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

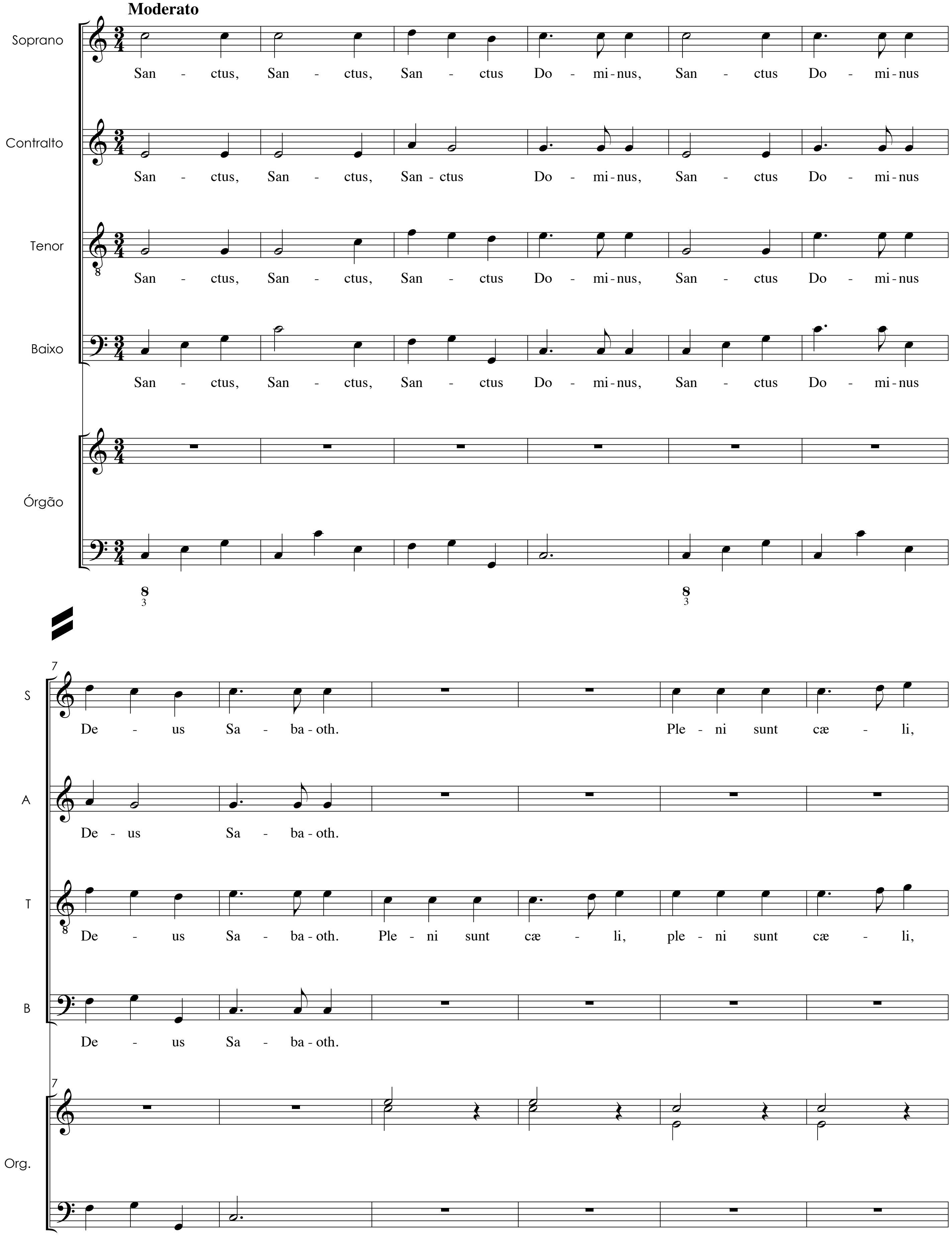


62

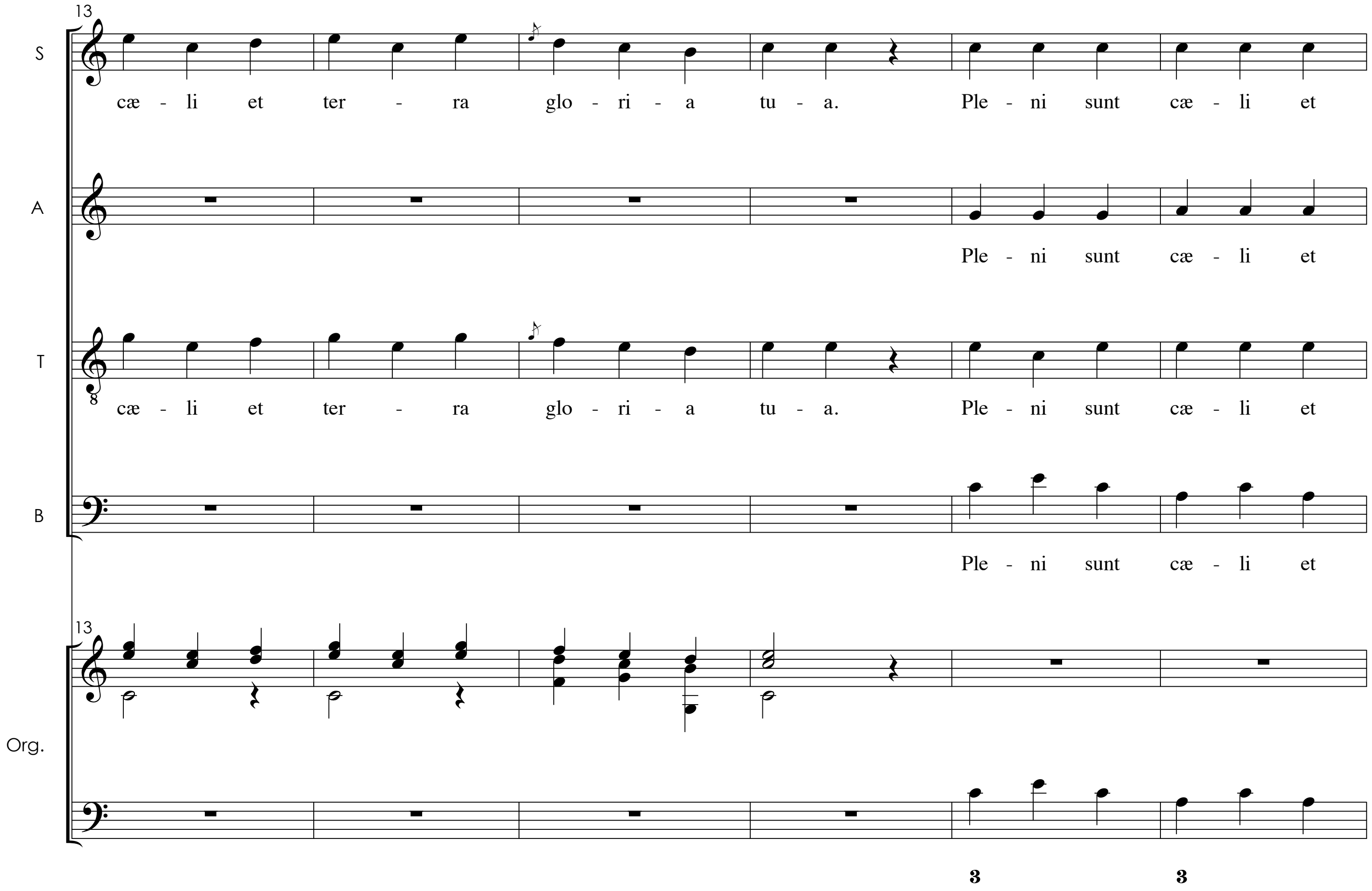
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

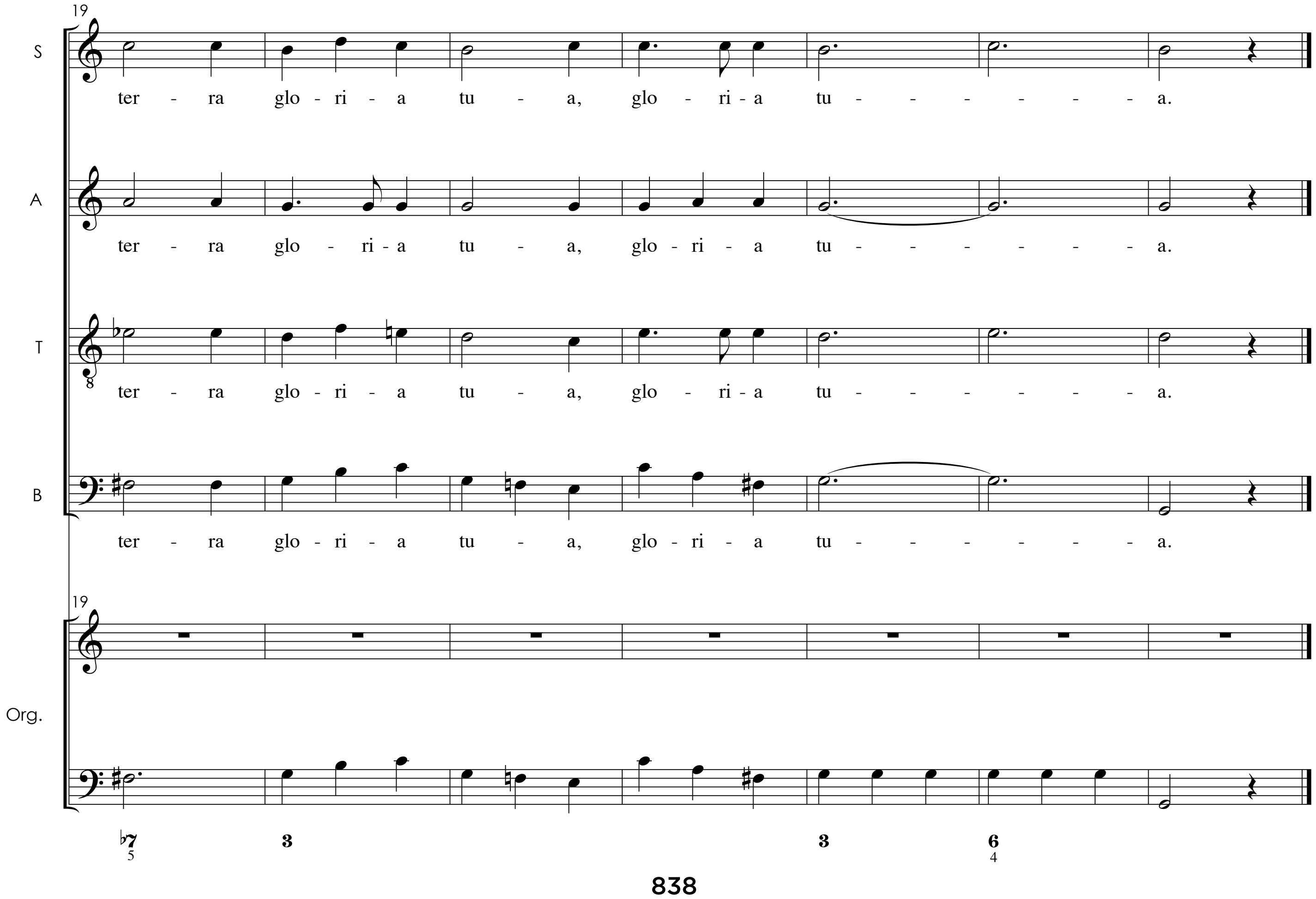


XI. Sanctus

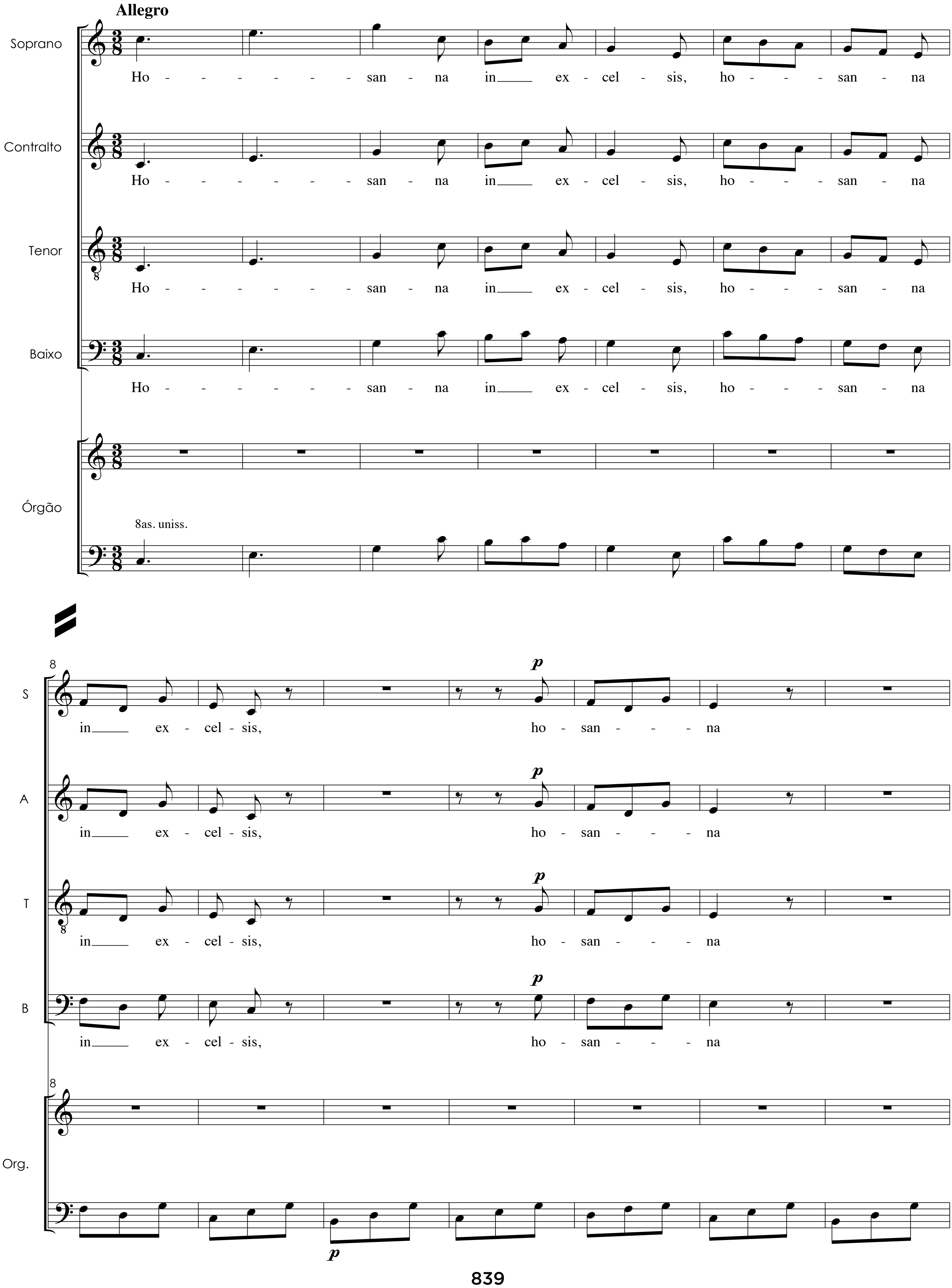

Moderato
Soprano
Contralto
Tenor
Baixo
Órgão
Sanctus, Sanctus, Sanctus Dominus, Sanctus Dominus
Sanctus, Sanctus, Sanctus Dominus, Sanctus Dominus
Sanctus, Sanctus, Sanctus Dominus, Sanctus Dominus
Sanctus, Sanctus, Sanctus Dominus, Sanctus Dominus
S
A
T
B
Org.
Deus Sabaoth. Pleni sunt cæli,
Deus Sabaoth.
Deus Sabaoth. Pleni sunt cæli, pleni sunt cæli,
Deus Sabaoth.

Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

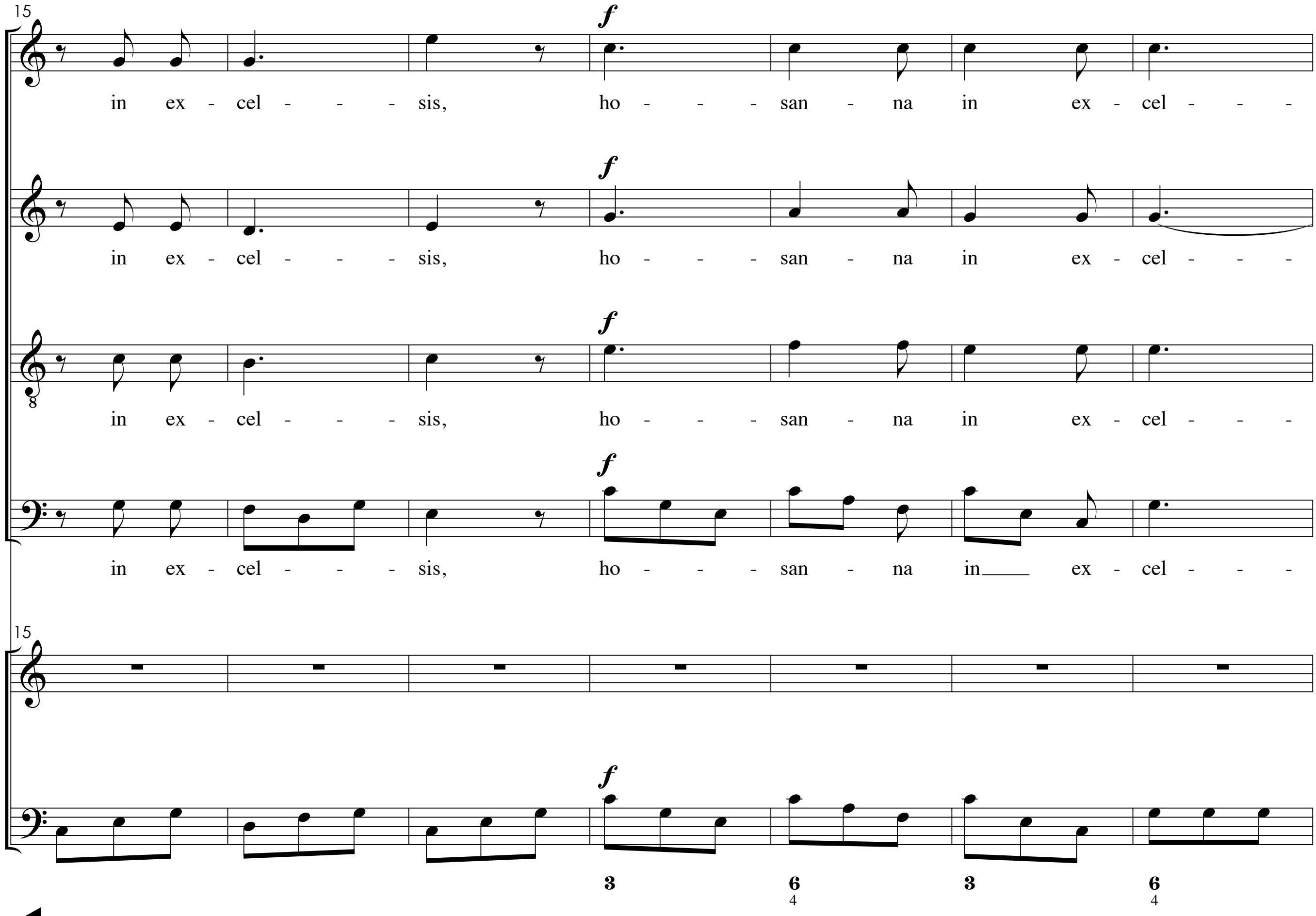


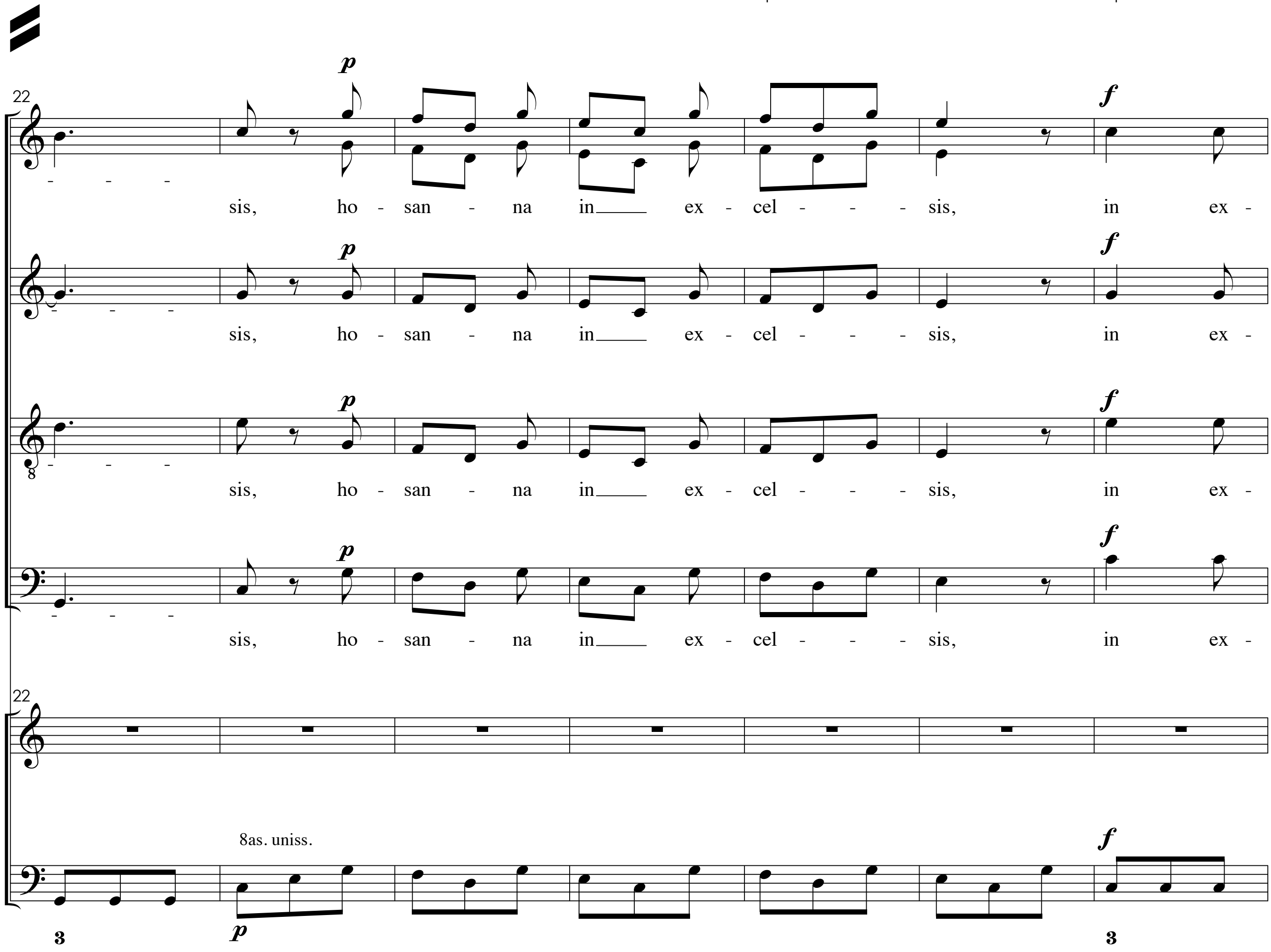


XII. Hosanna

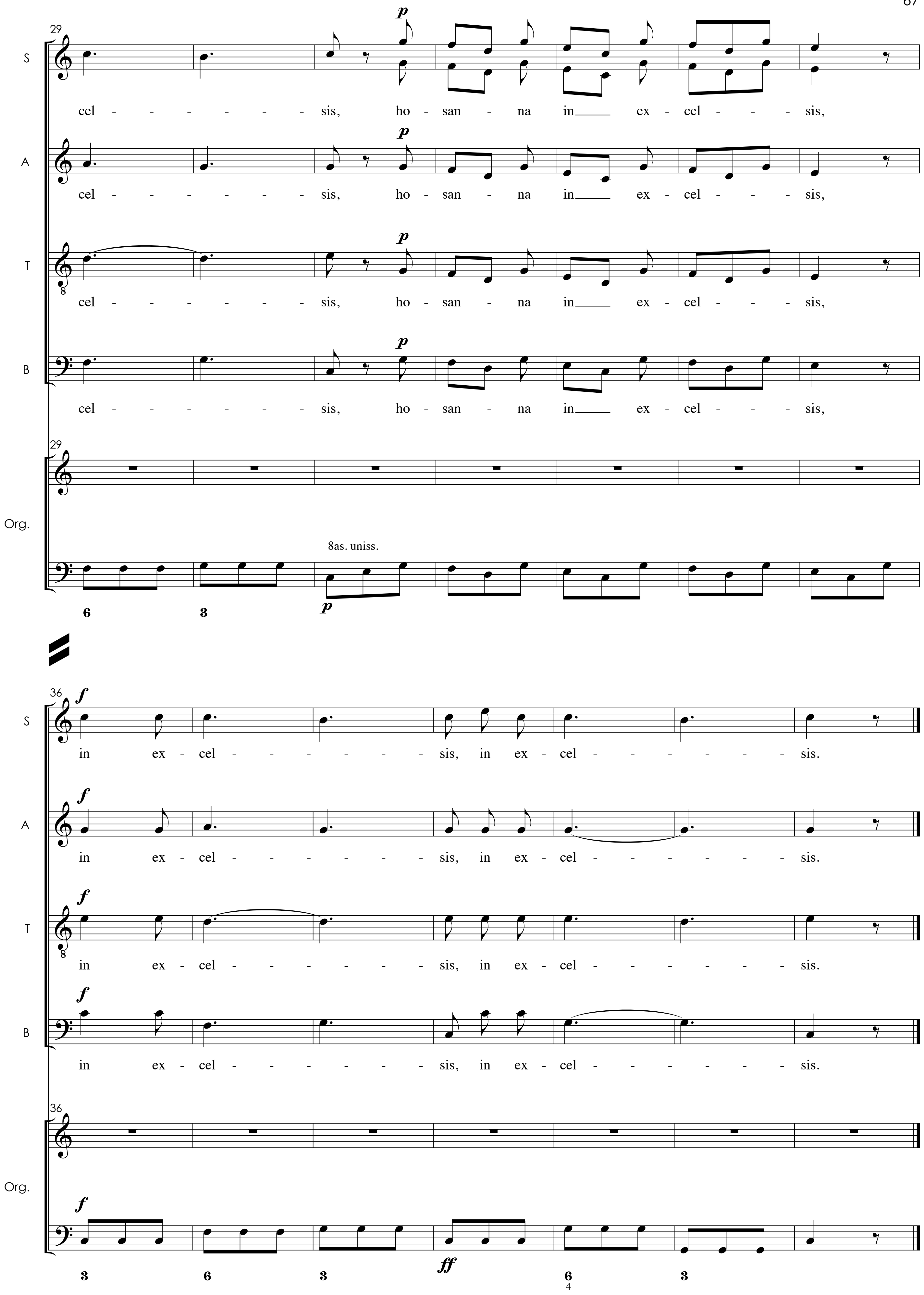

Allegro
Soprano
Contralto
Tenor
Baixo
Órgão
Ho - - - - - - - san - na in ex - cel - sis, ho - - - - san - na
8as. uniss.
S
A
T
B
Org.
in ex - cel - sis, ho - san - - - na
p

Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

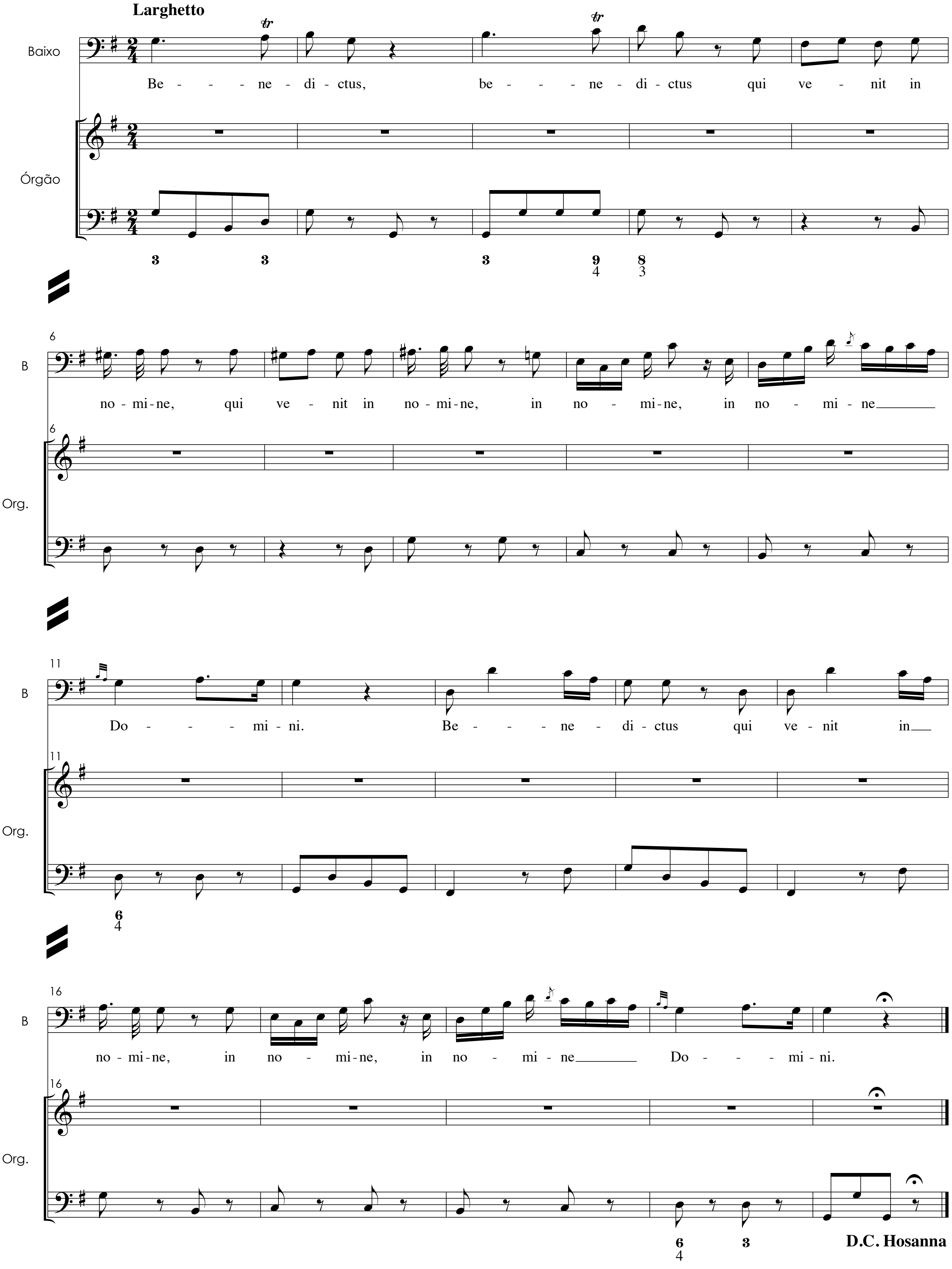




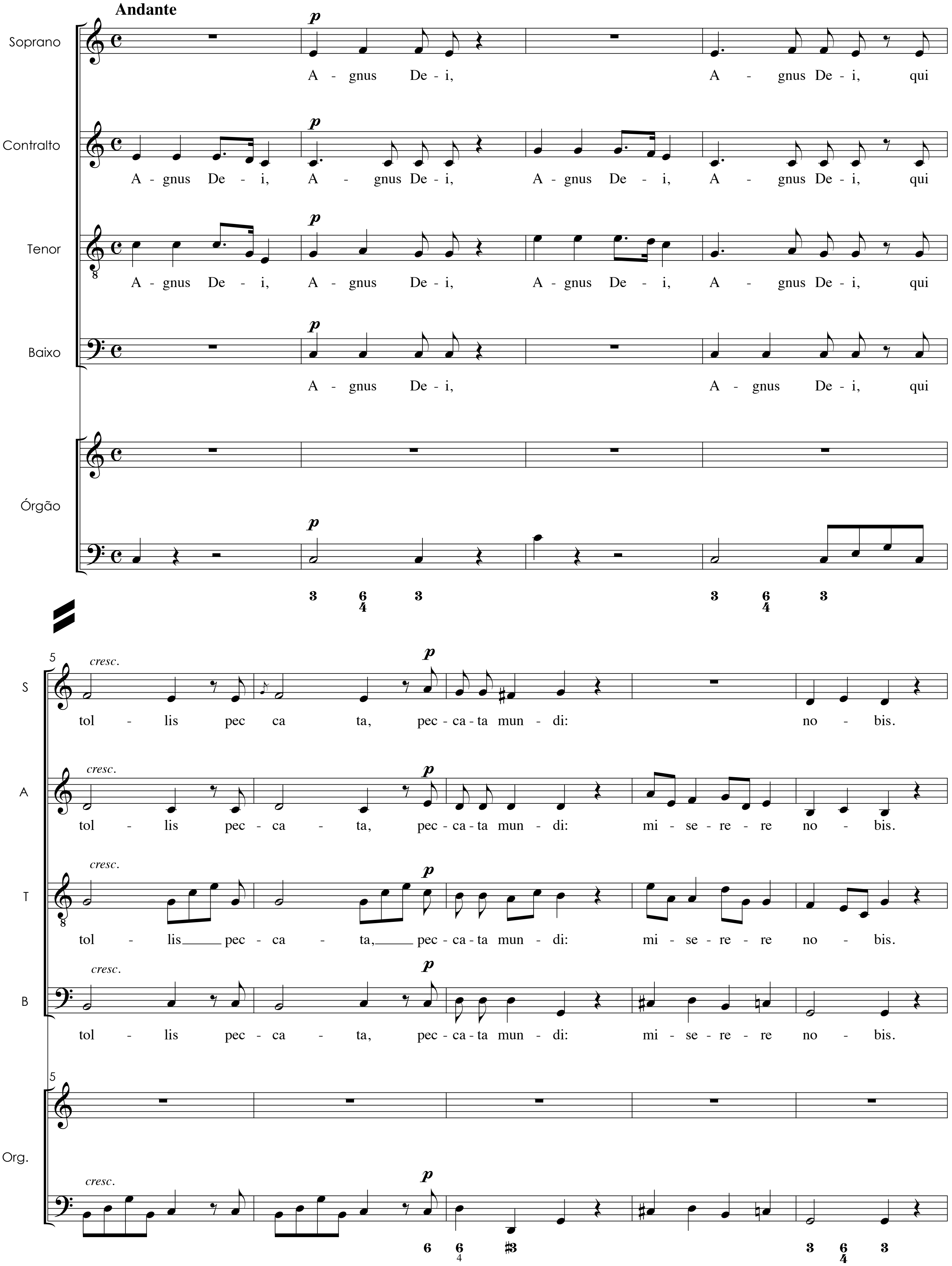
Missa de São Pedro de Alcântara - José Maurício Nunes Garcia

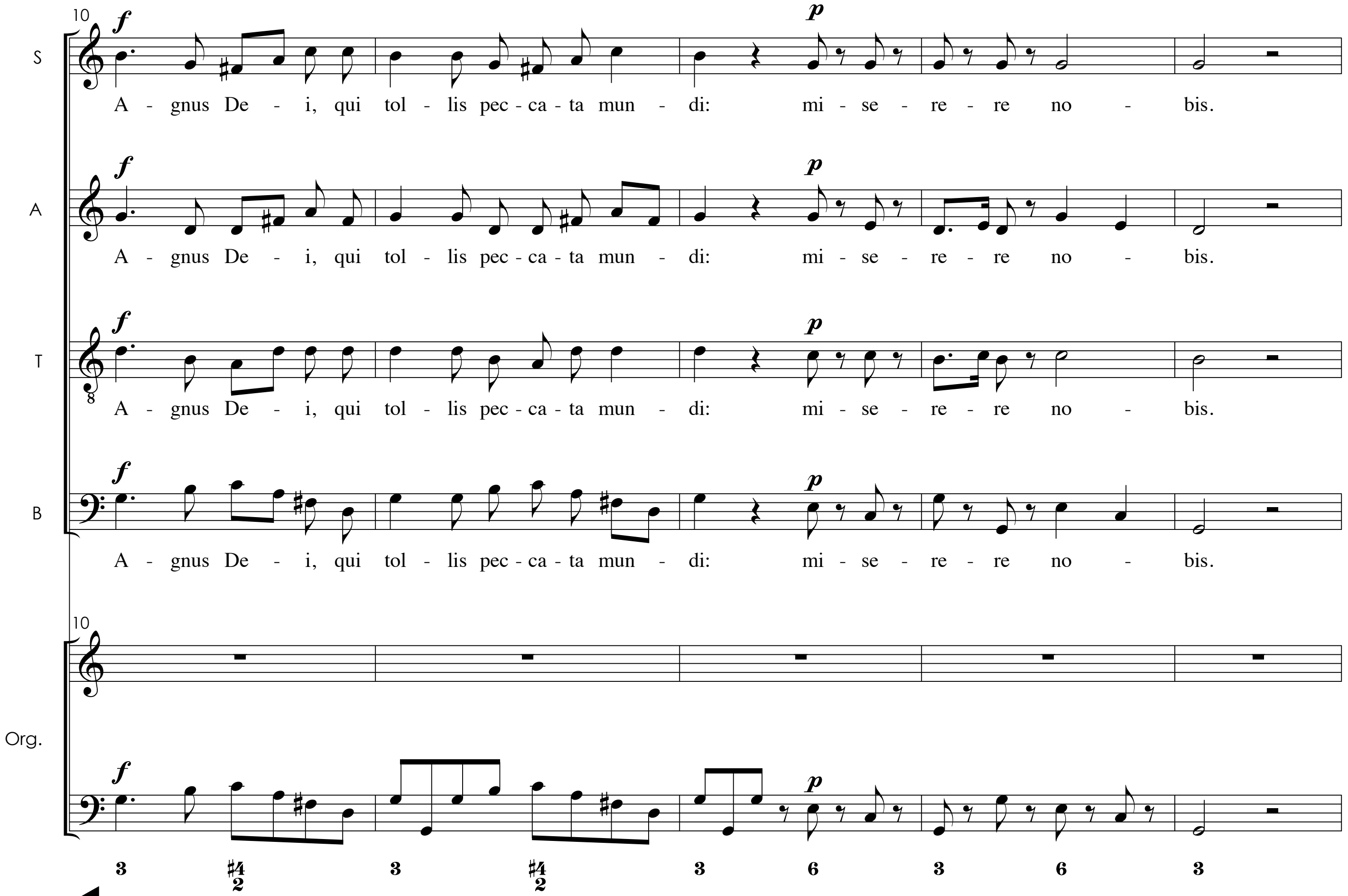


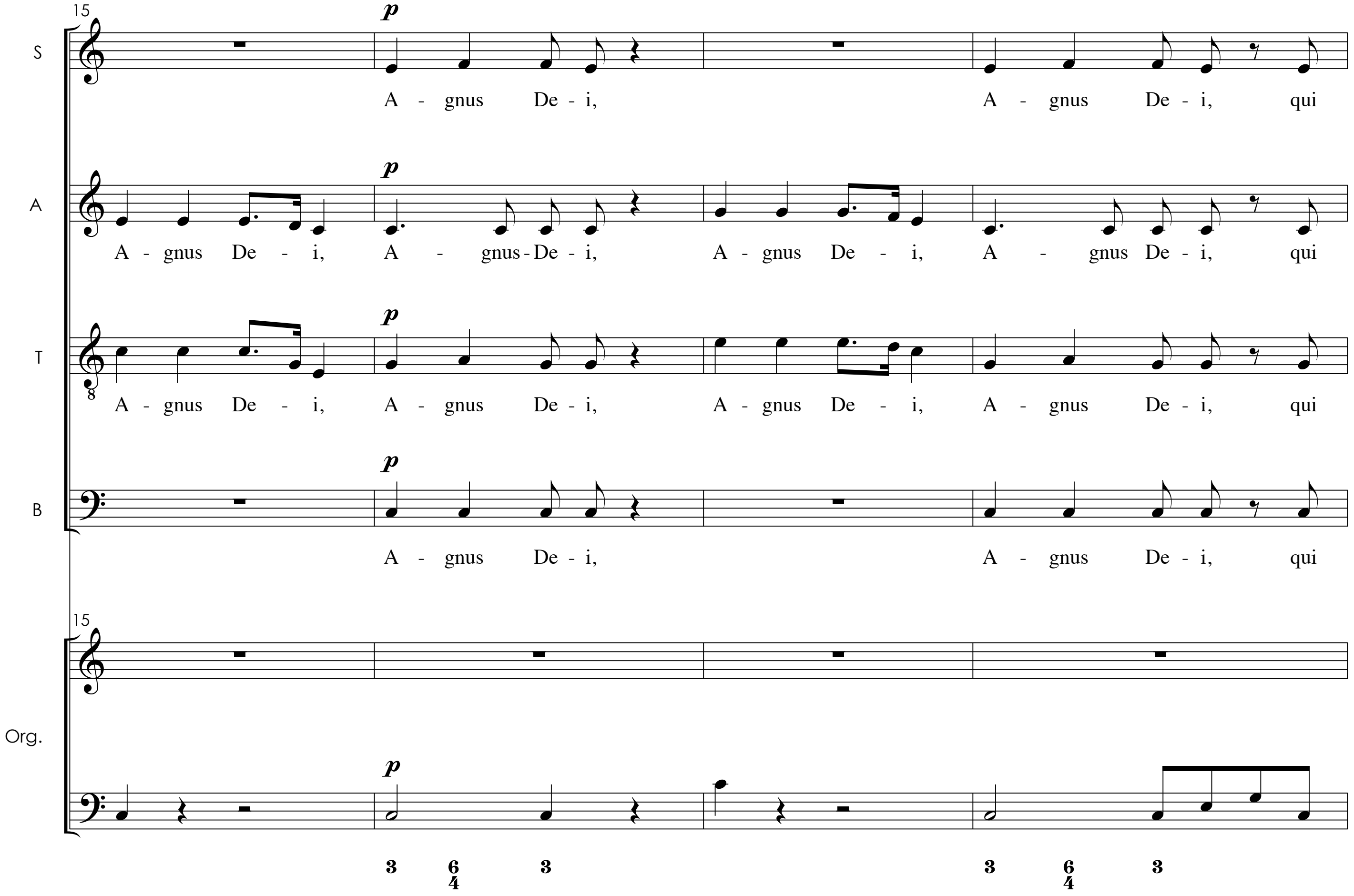
XIII. Benedictus

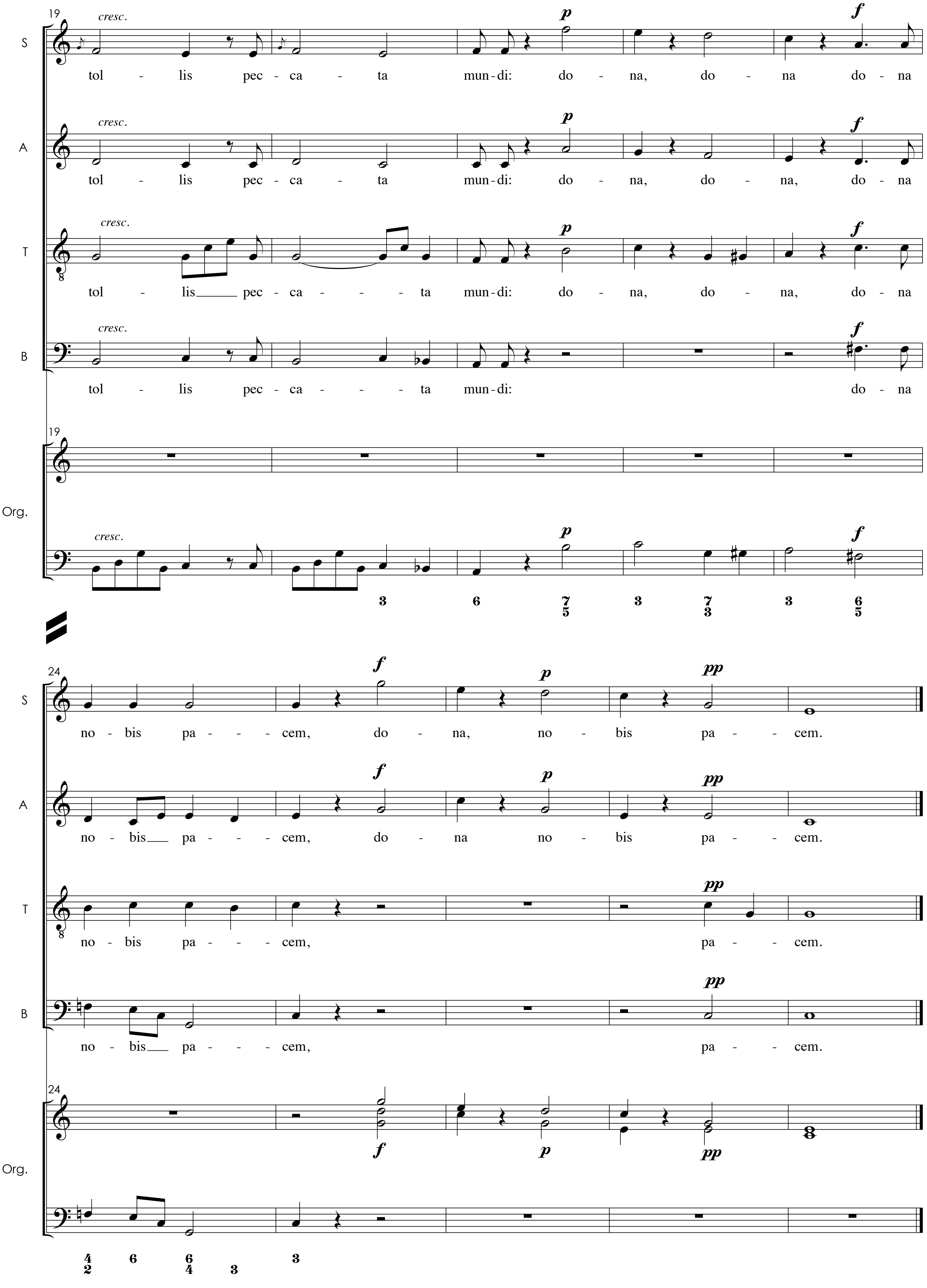


XIV. Agnus Dei




S
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.
A
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.
T
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.
B
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis.
Org.


S
A - gnus De - i, A - gnus De - i, qui
A
A - gnus De - i, A - gnus - De - i, A - gnus De - i, A - gnus De - i, qui
T
A - gnus De - i, A - gnus De - i, A - gnus De - i, A - gnus De - i, qui
B
A - gnus De - i, A - gnus De - i, qui
Org.


cresc.
tol - lis pec - ca - ta mun - di: do - na, do - na do - na
tol - lis pec - ca - ta mun - di: do - na, do - na, do - na
tol - lis pec - ca - - - ta mun - di: do - na, do - na, do - na
tol - lis pec - ca - - - ta mun - di: do - na
Org.
no - bis pa - - - cem, do - na, no - bis pa - - cem.
no - bis pa - - - cem, do - na no - bis pa - - cem.
no - bis pa - - - cem, pa - - cem.
no - bis pa - - - cem, pa - - cem.

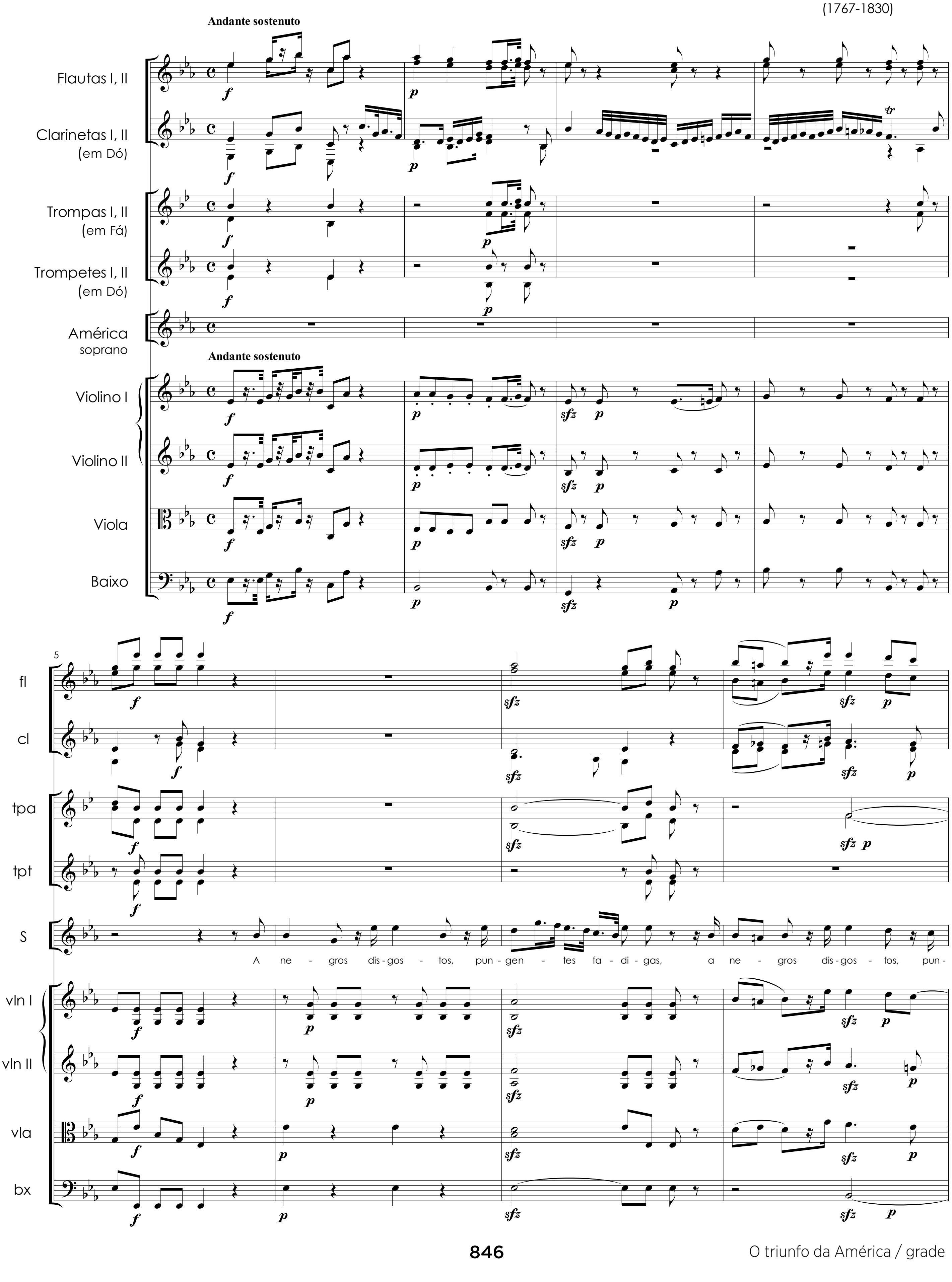
O triunfo da américa

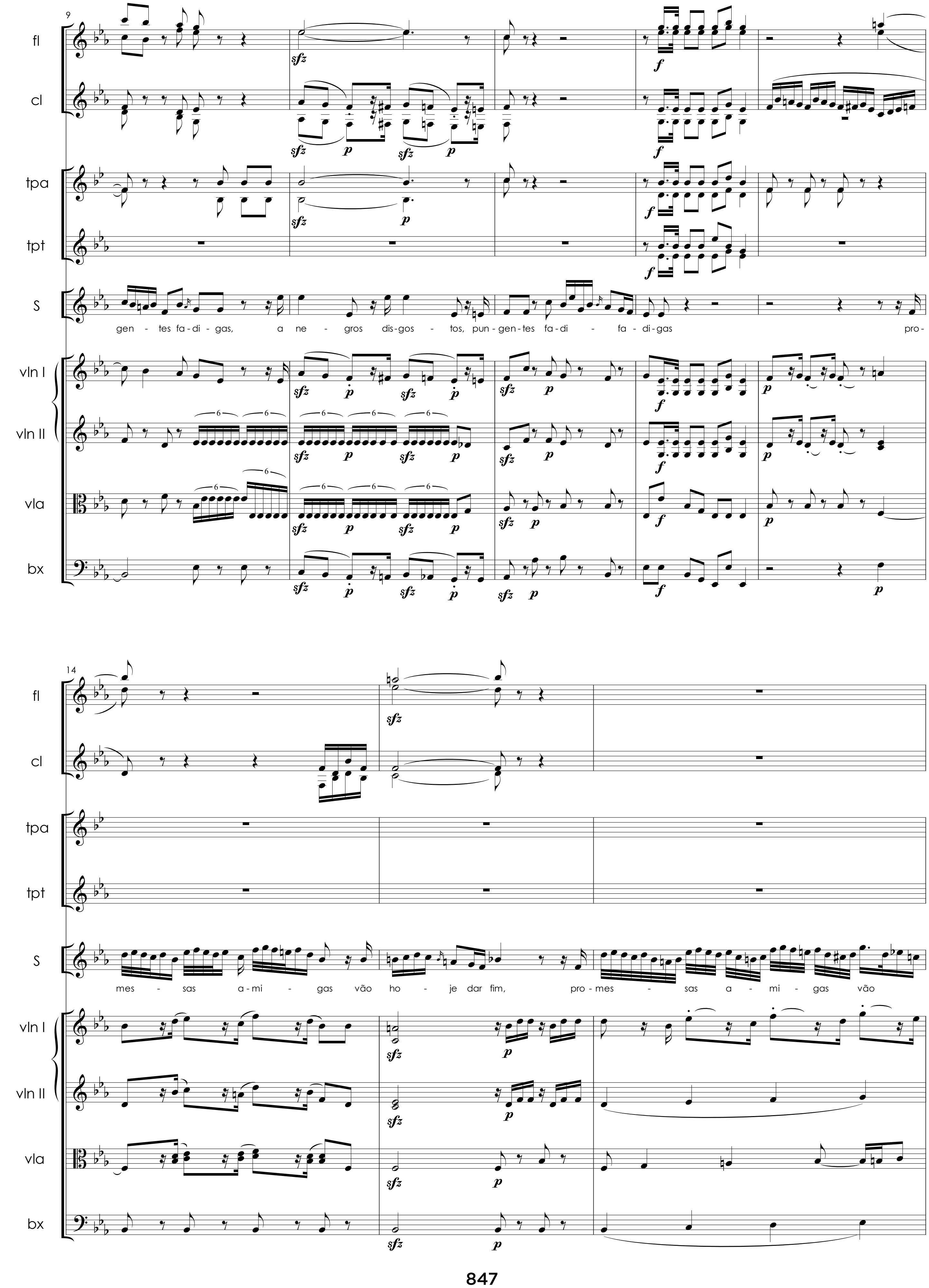
Ária - América

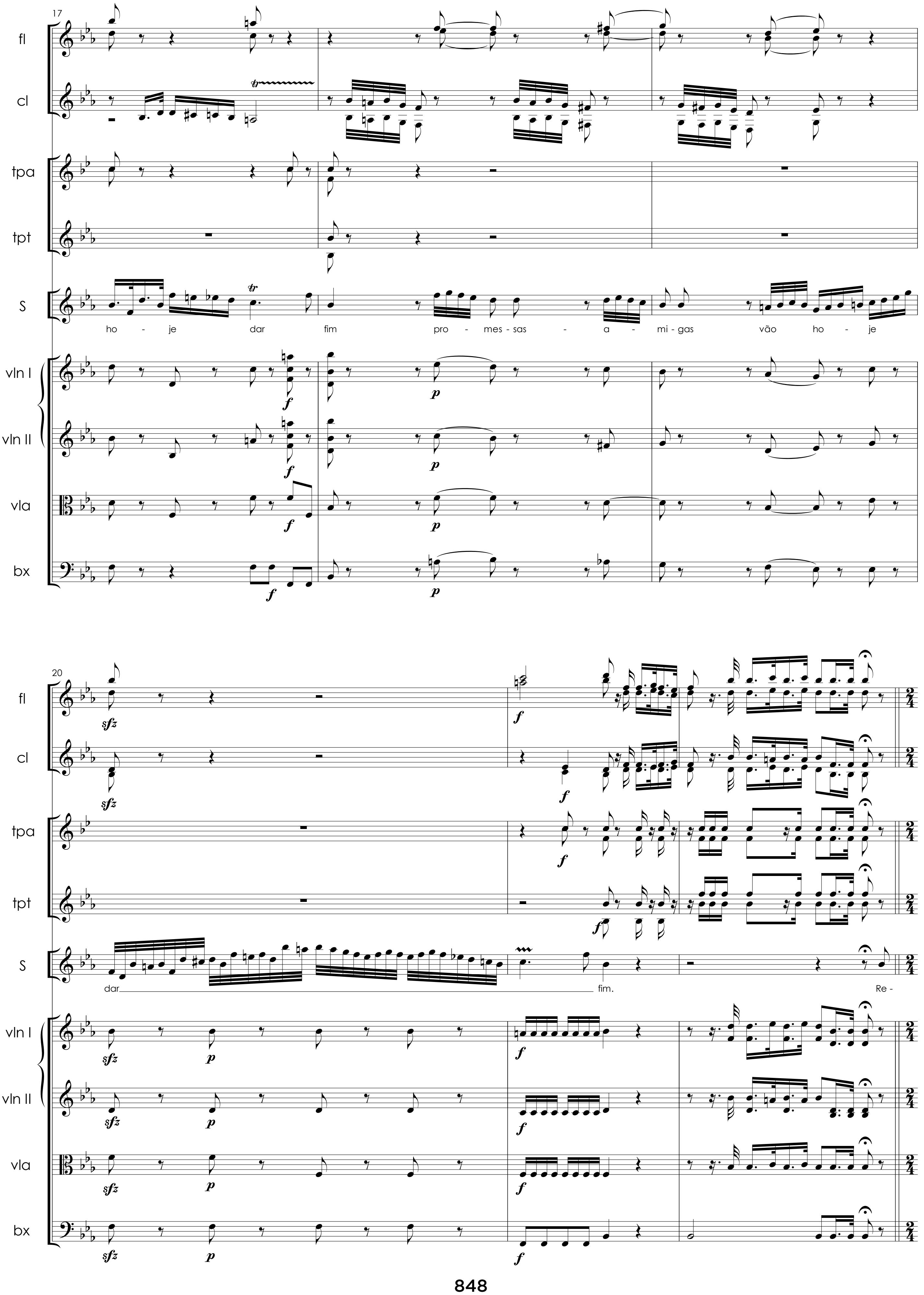
(1809)

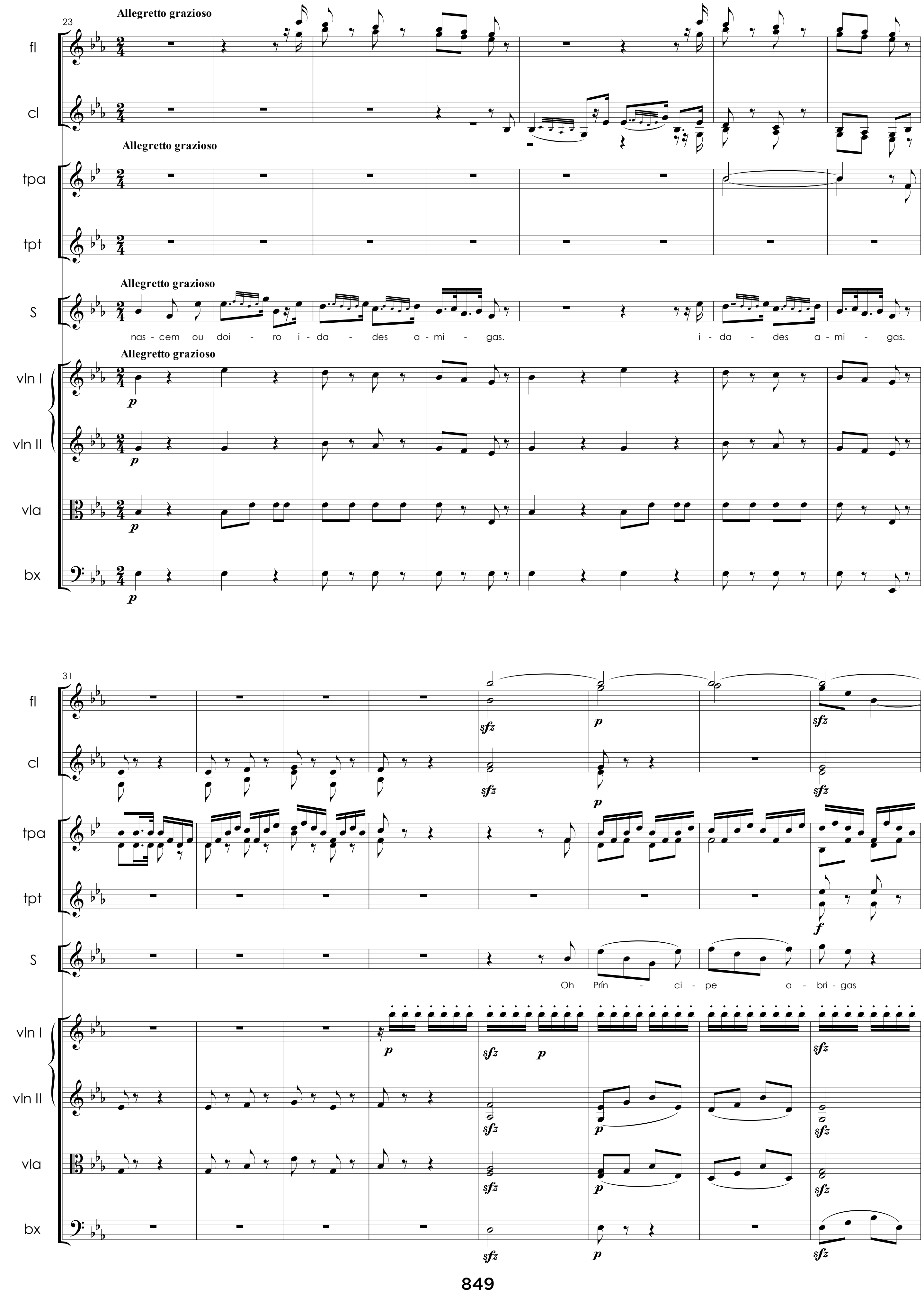
José Maurício Nunes Garcia

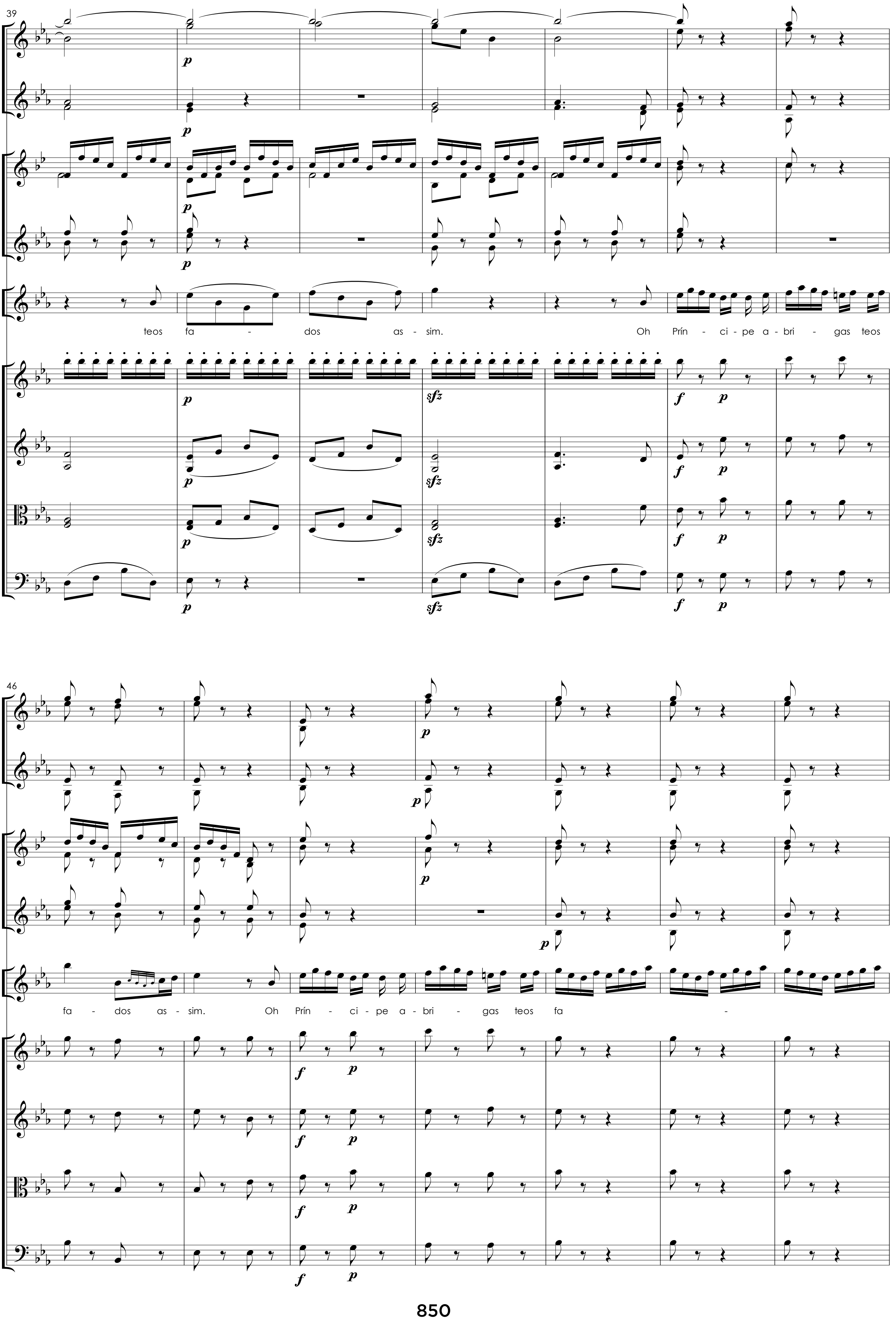
(1767-1830)

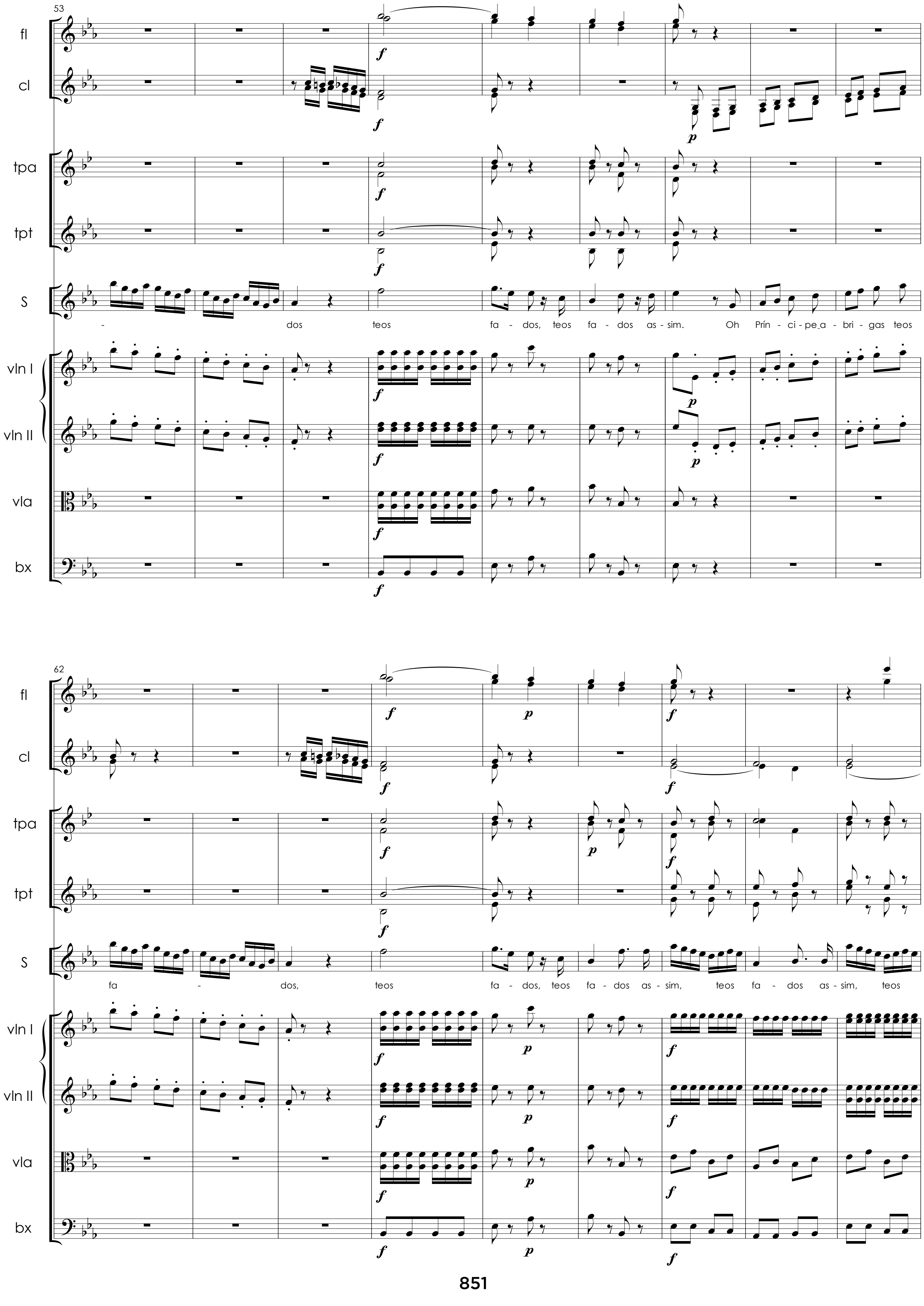


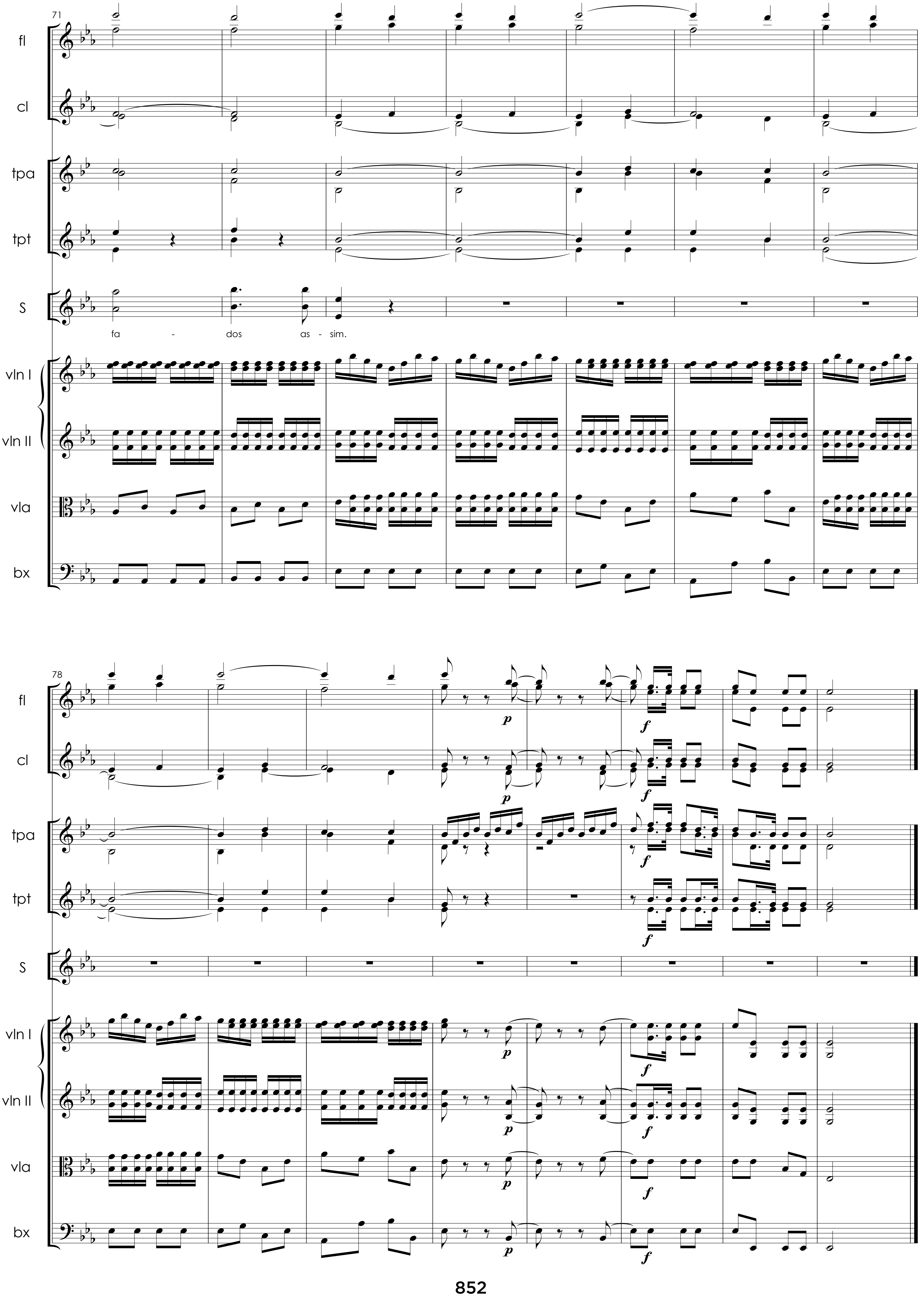

9
fl
cl
tpa
tpt
S
vln I
vln II
vla
bx
gen - tes fa - di - gas, a ne - gros dis - gos - tos, pun - gen - tes fa - di - fa - di - gas pro -
14
fl
cl
tpa
tpt
S
vln I
vln II
vla
bx
mes - sas a - mi - gas vão ho - je dar fim, pro - mes - sas a - mi - gas vão


17
fl
cl
tpa
tpt
S
ho - je dar fim pro - mes - sas - a - mi - gas vão ho - je
vln I
vln II
vla
bx
20
dar fim.
Re -


Allegretto grazioso
fl
cl
tpa
tpt
S
vln I
vln II
vla
bx
nas - cem ou doi - ro i - da - des a - mi - gas. i - da - des a - mi - gas.
Oh Prín - ci - pe a - bri - gas

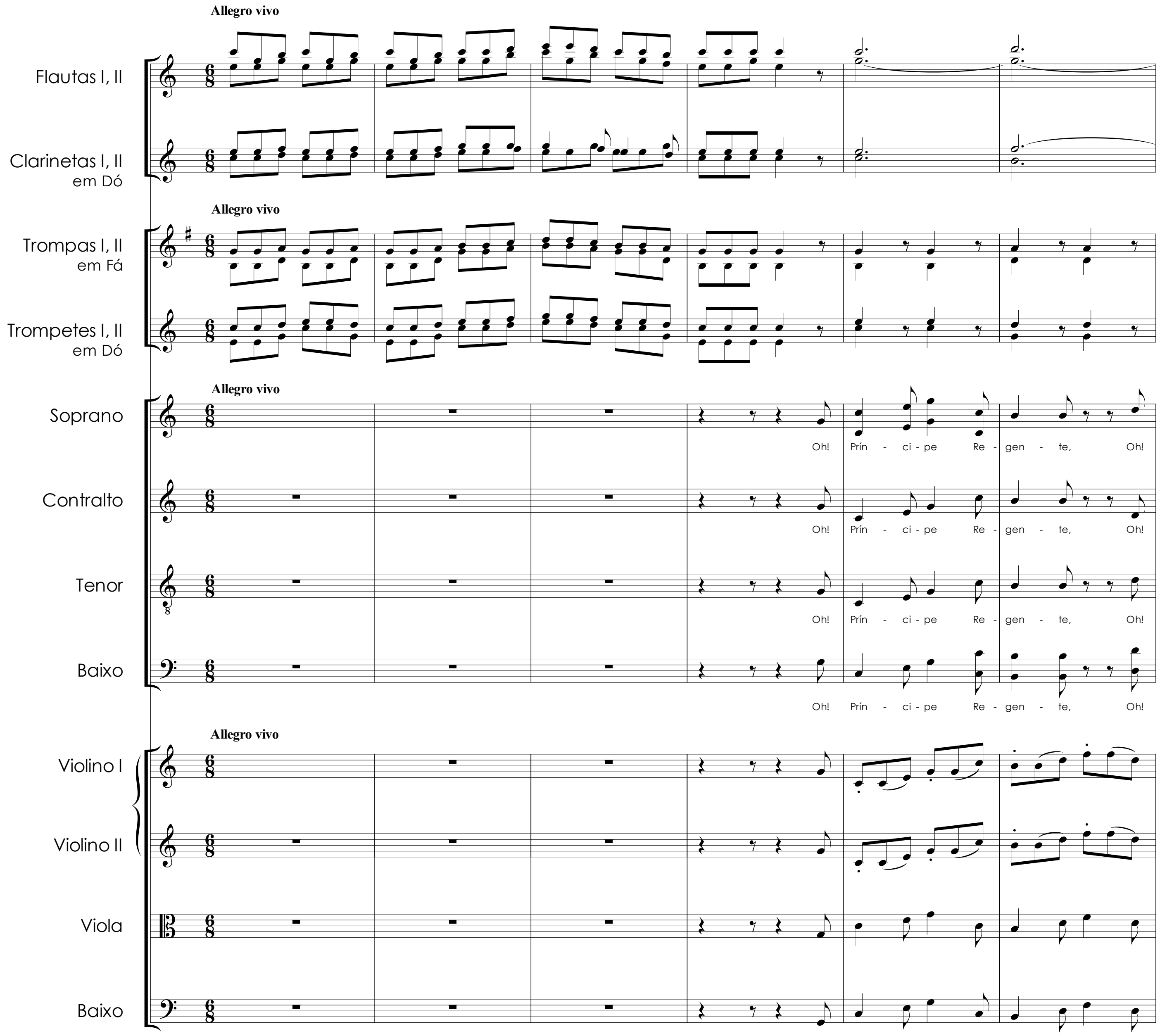

39
fl
cl
tpa
tpt
S
teos fa - dos as - sim. Oh Prín - ci - pe a - bri - gas teos
vln I
vln II
vla
bx
46
fl
cl
tpa
tpt
S
fa - dos as - sim. Oh Prín - ci - pe a - bri - gas teos fa -
vln I
vln II
vla
bx

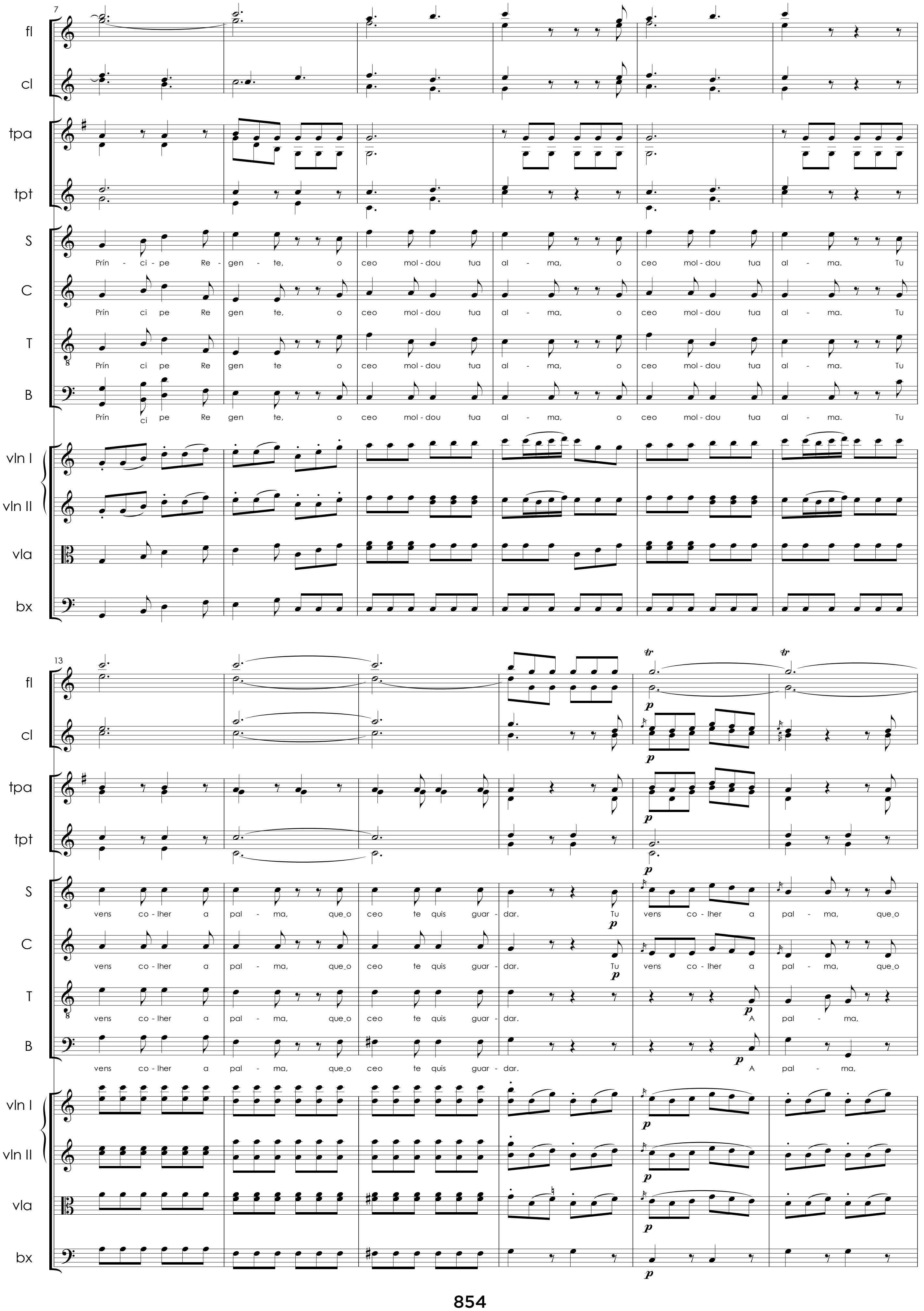

53
fl
cl
tpa
tpt
S
vln I
vln II
vla
bx
- dos teos fa - dos, teos fa - dos as - sim. Oh Prín - ci - pe a - bri - gas teos
62
fl
cl
tpa
tpt
S
vln I
vln II
vla
bx
fa - dos, teos fa - dos, teos fa - dos as - sim, teos fa - dos as - sim, teos

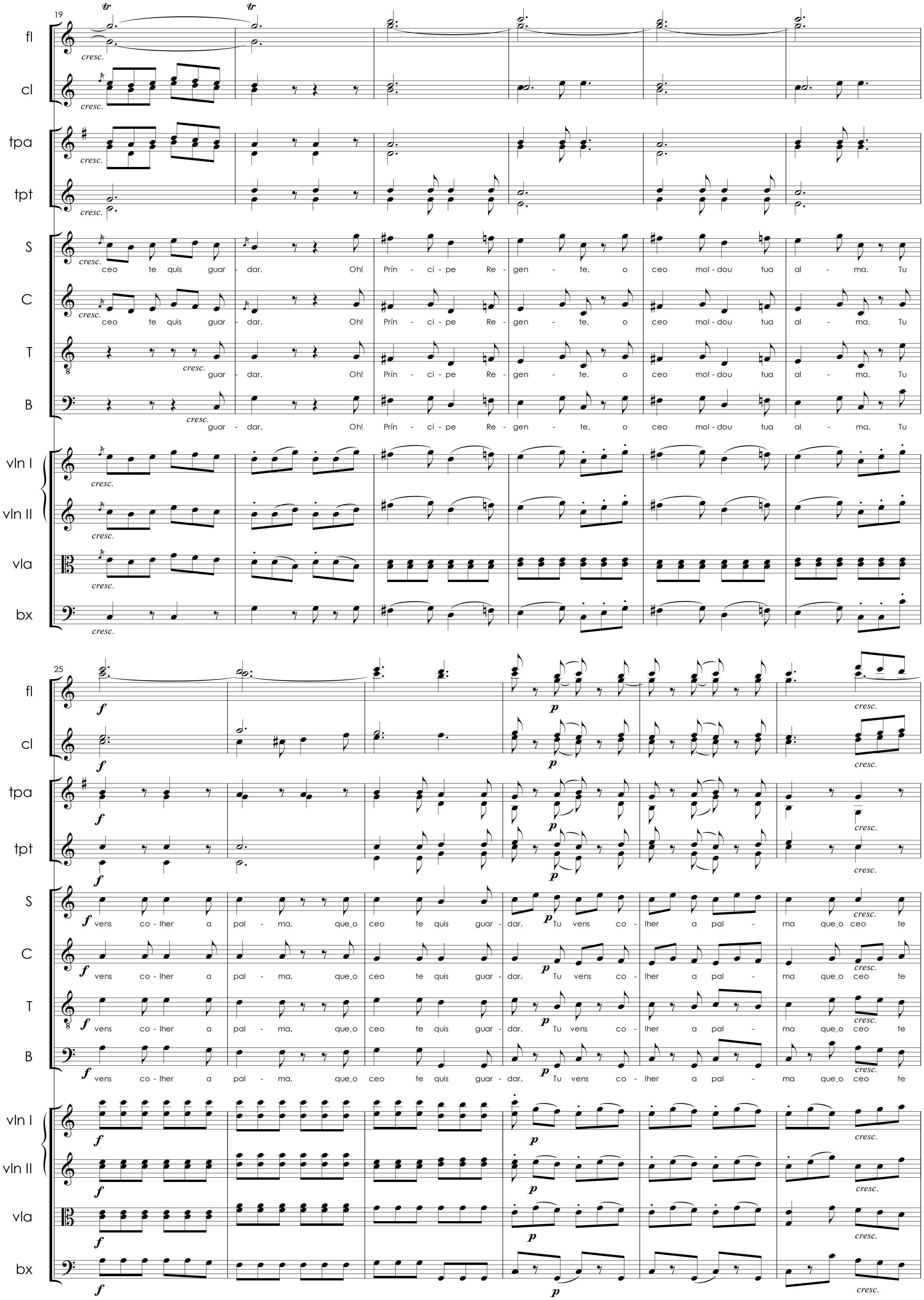

71
fl
cl
tpa
tpt
S
fa - dos as - sim.
vln I
vln II
vla
bx
78
fl
cl
tpa
tpt
S
vln I
vln II
vla
bx

O triunfo da américa

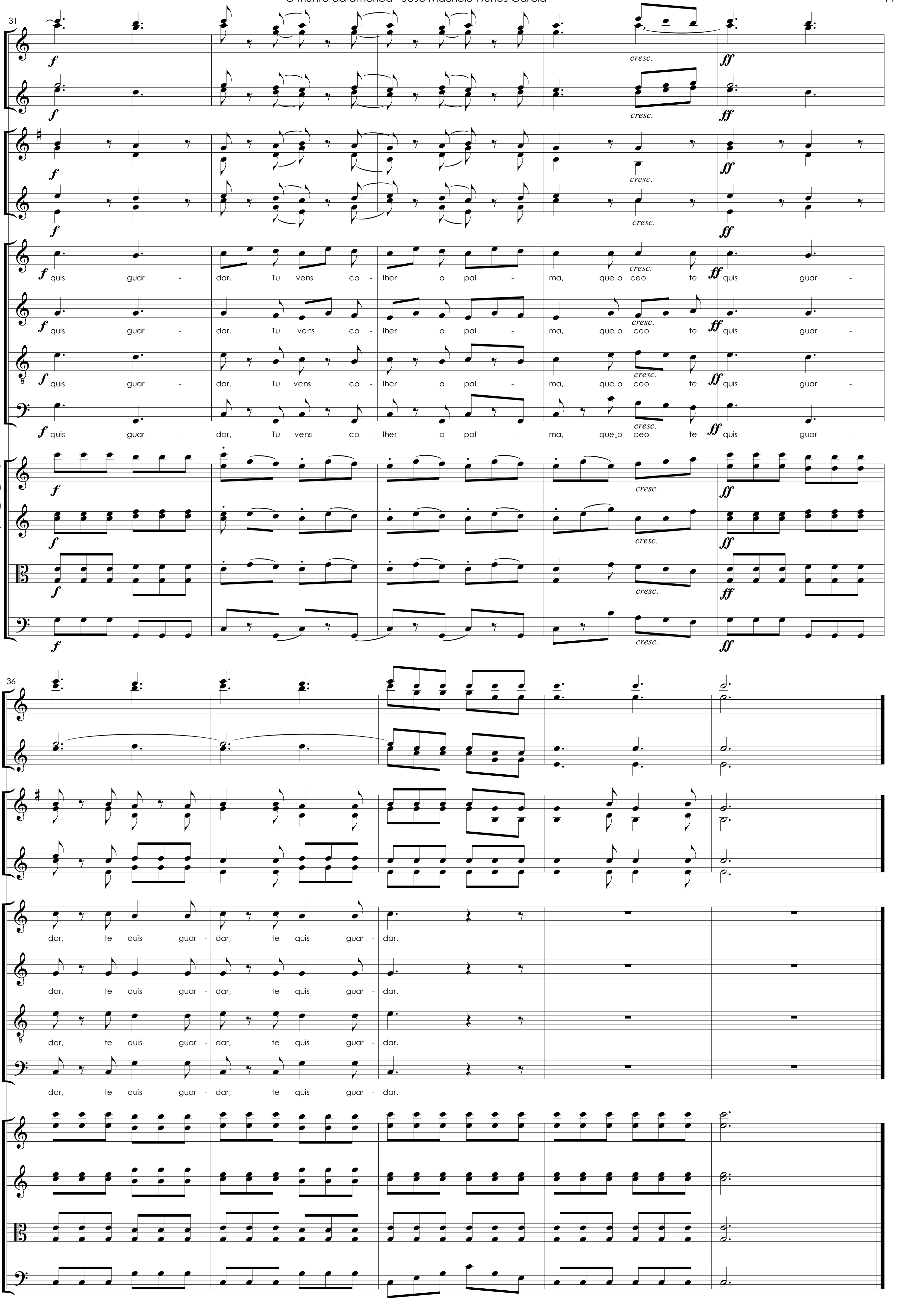
Coro que se há de cantar dentro




7
fl
cl
tpa
tpt
S
Prín - ci - pe Re - gen - te, o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu
C
Prín ci pe Re gen te, o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu
T
Prín ci pe Re gen te o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu
B
Prín ci pe Re gen te, o ceo mol - dou tua al - ma, o ceo mol - dou tua al - ma. Tu
vln I
vln II
vla
bx
13
fl
cl
tpa
tpt
S
vens co - lher a pal - ma, que_o ceo te quis guar - dar. Tu vens co - lher a pal - ma, que_o
C
vens co - lher a pal - ma, que_o ceo te quis guar - dar. Tu vens co - lher a pal - ma, que_o
T
vens co - lher a pal - ma, que_o ceo te quis guar - dar. A pal - ma,
B
vens co - lher a pal - ma, que_o ceo te quis guar - dar. A pal - ma,
vln I
vln II
vla
bx
p
tr

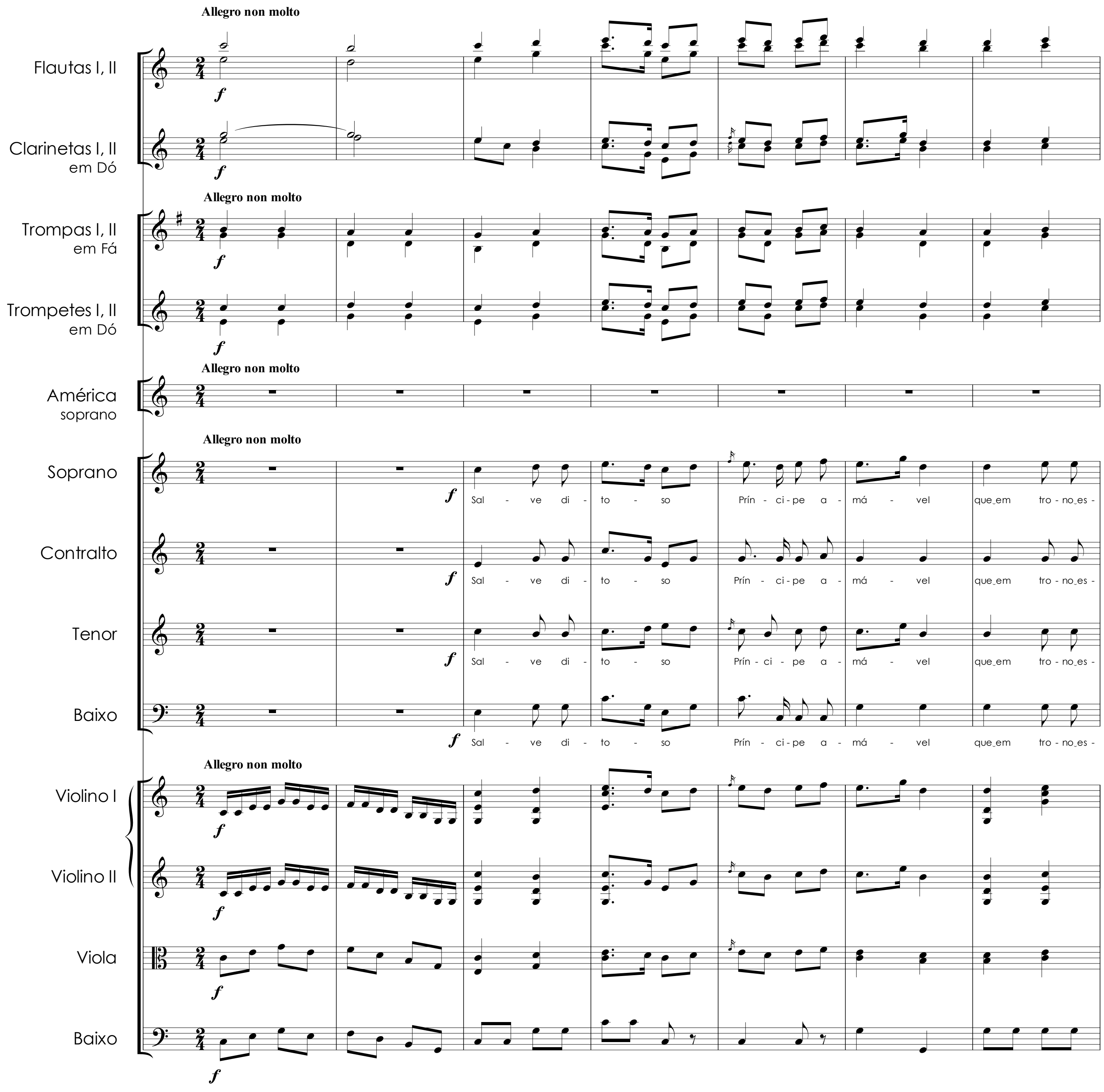

19
fl
cl
tpa
tpt
S
C
T
B
vln I
vln II
vla
bx
cresc.
ceo te quis guar - dar. Oh! Prín - ci - pe Re - gen - te, o ceo mol - dou tua al - ma. Tu
guar - dar. Oh! Prín - ci - pe Re - gen - te, o ceo mol - dou tua al - ma. Tu
25
f
p
vens co - lher a pal - ma, que o ceo te quis guar - dar. Tu vens co - lher a pal - ma que o ceo te

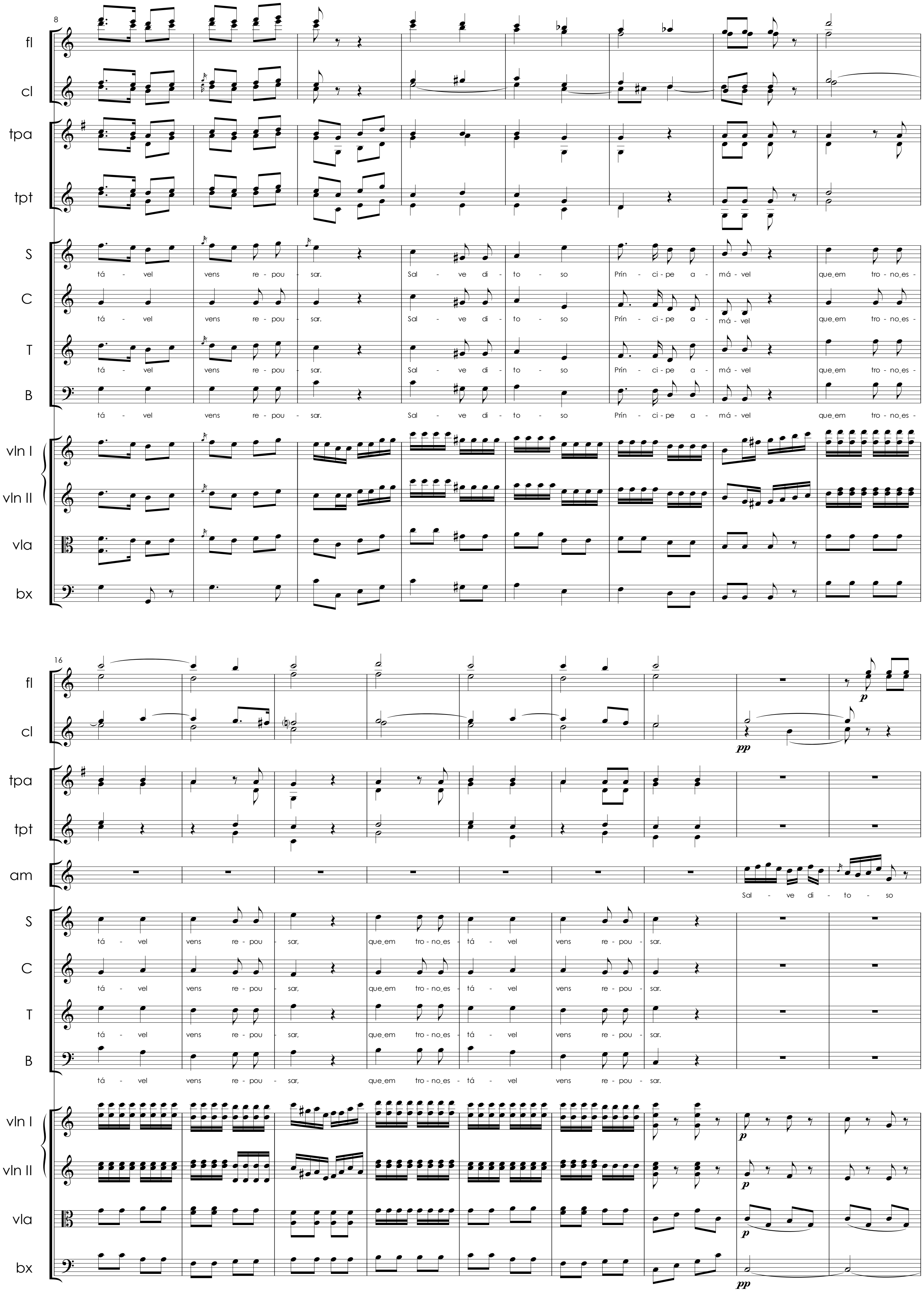
O triunfo da américa - José Maurício Nunes Garcia 11



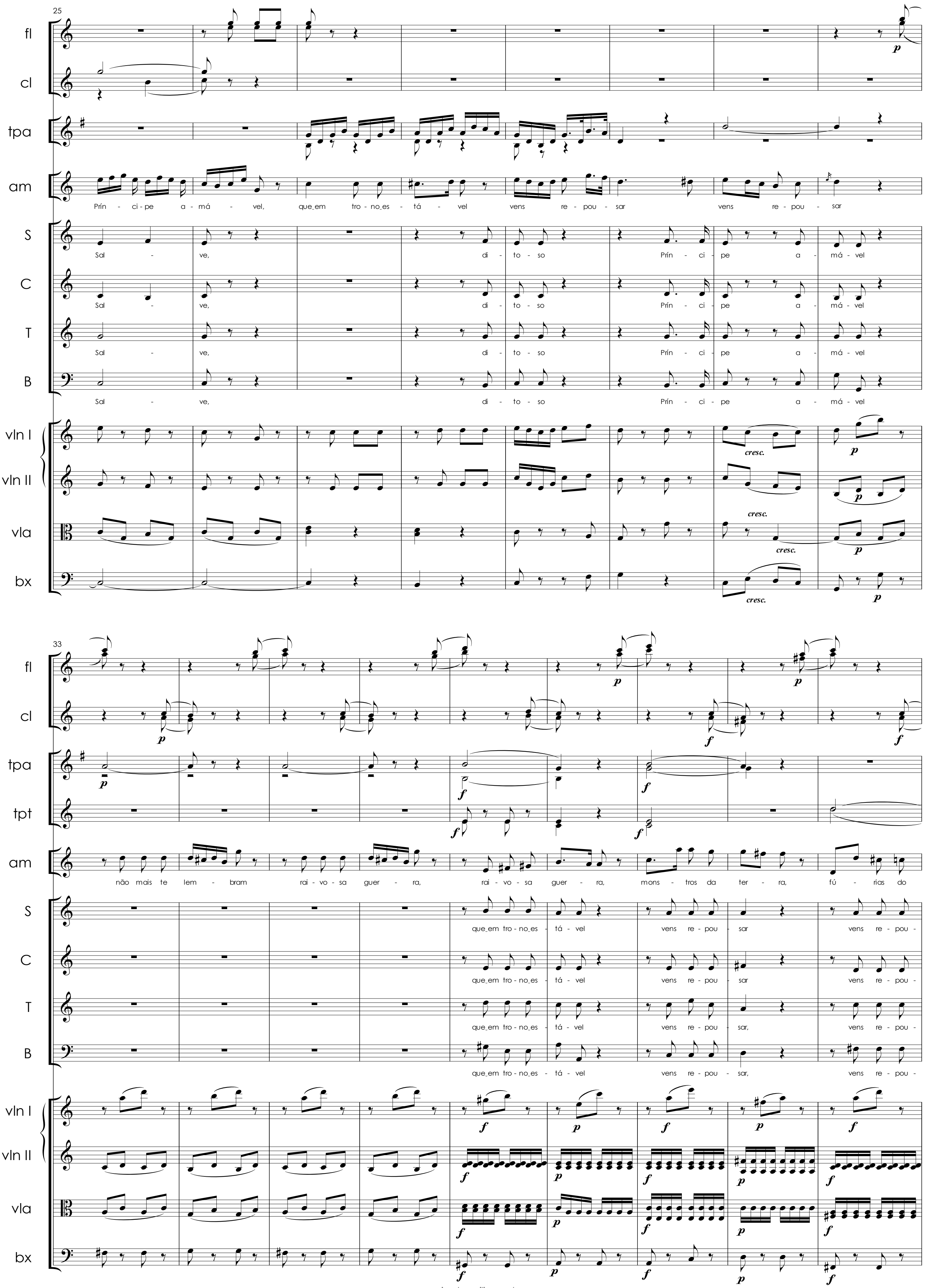
O triunfo da américa

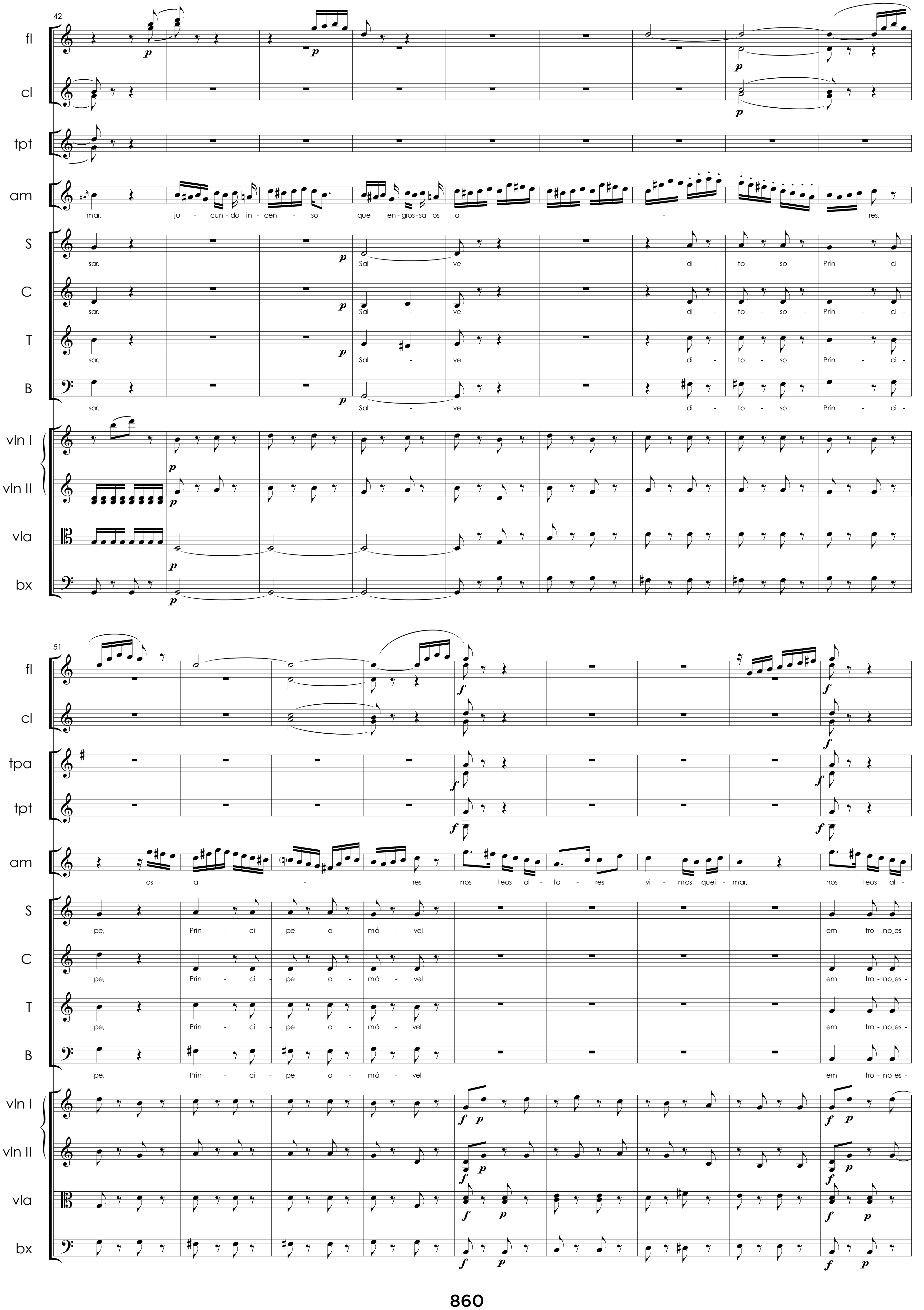
Coro final do drama

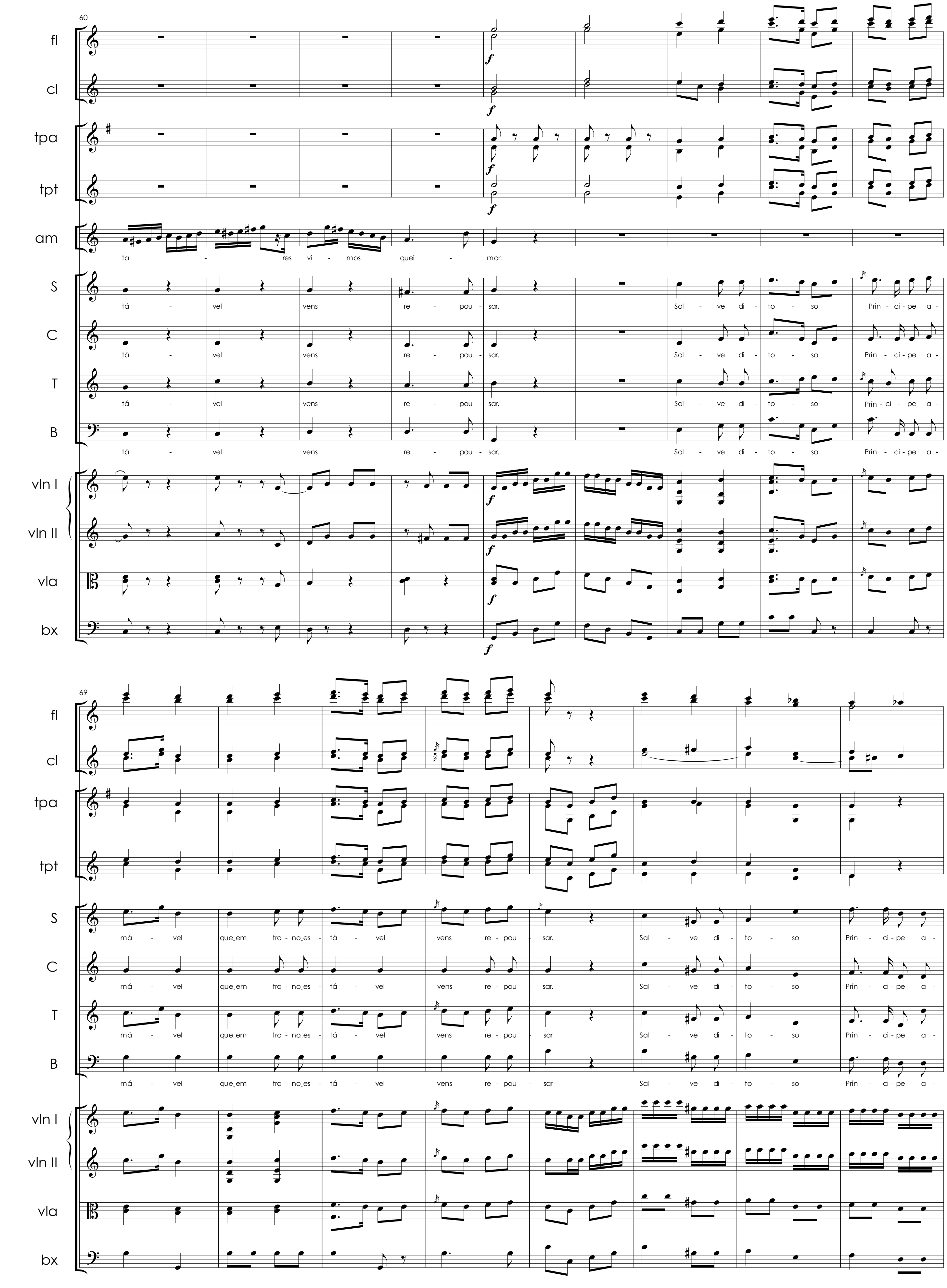


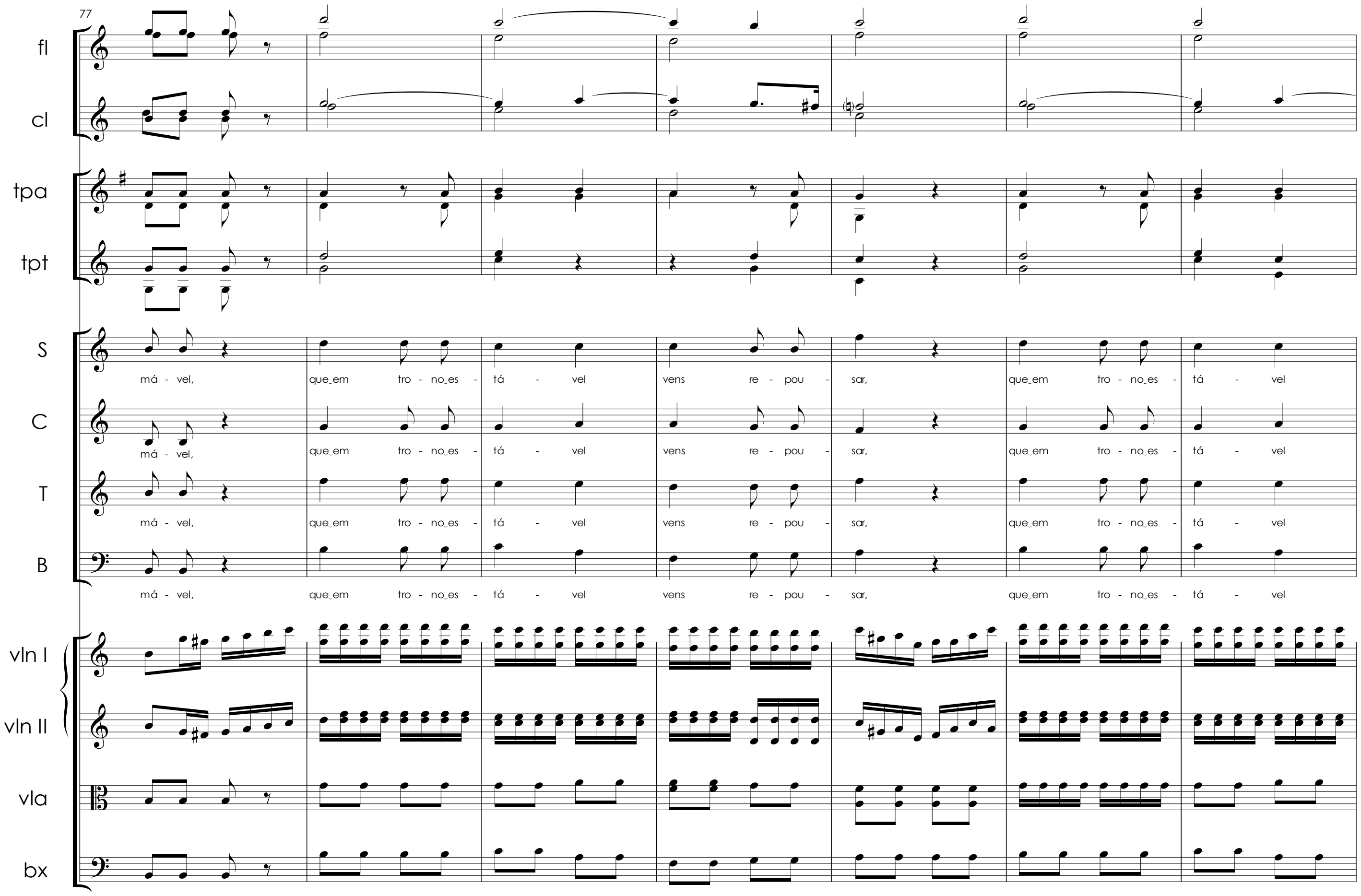

8
fl
cl
tpa
tpt
S
C
T
B
vln I
vln II
vla
bx
tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a - má - vel que_em tro - no_es -
16
am
Sal - ve di - to - so
tá - vel vens re - pou - sar, que_em tro - no_es - tá - vel vens re - pou - sar.
p
pp

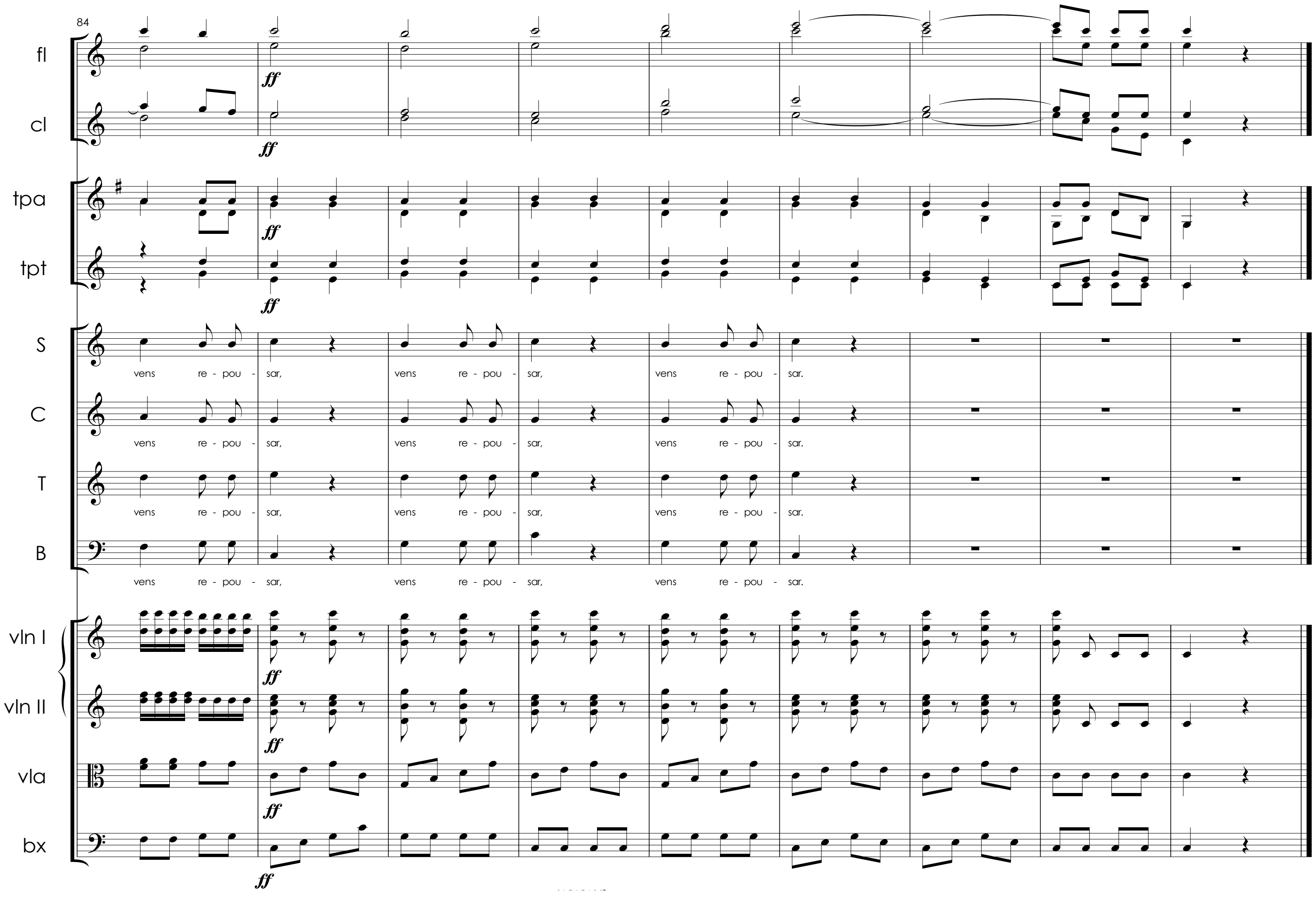
14 O triunfo da américa - José Maurício Nunes Garcia




42
fl
cl
tpt
am
mar. ju - cun-do in-cen - so que en-gros-sa os a - res,
S
Sal - ve di - to - so Prín - ci -
C
T
B
sar.
vln I
vln II
vla
bx
51
fl
cl
tpa
tpt
am
os a - res nos teos al - ta - res vi - mos quei - mar, nos teos al -
S
pe, Prín - ci - pe a - má - vel em tro - no_es -
C
T
B
vln I
vln II
vla
bx


60
fl
cl
tpa
tpt
am
ta - res vi - mos quei - mar.
S
tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -
C
tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -
T
tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -
B
tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -
vln I
vln II
vla
bx
69
fl
cl
tpa
tpt
S
má - vel que_em tro - no_es - tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -
C
má - vel que_em tro - no_es - tá - vel vens re - pou - sar. Sal - ve di - to - so Prín - ci - pe a -
T
má - vel que_em tro - no_es - tá - vel vens re - pou - sar Sal - ve di - to - so Prín - ci - pe a -
B
má - vel que_em tro - no_es - tá - vel vens re - pou - sar Sal - ve di - to - so Prín - ci - pe a -
vln I
vln II
vla
bx


77
fl
cl
tpa
tpt
S
C
T
B
má - vel, que_em tro - no_es - tá - vel vens re - pou - sar, que_em tro - no_es - tá - vel
vln I
vln II
vla
bx

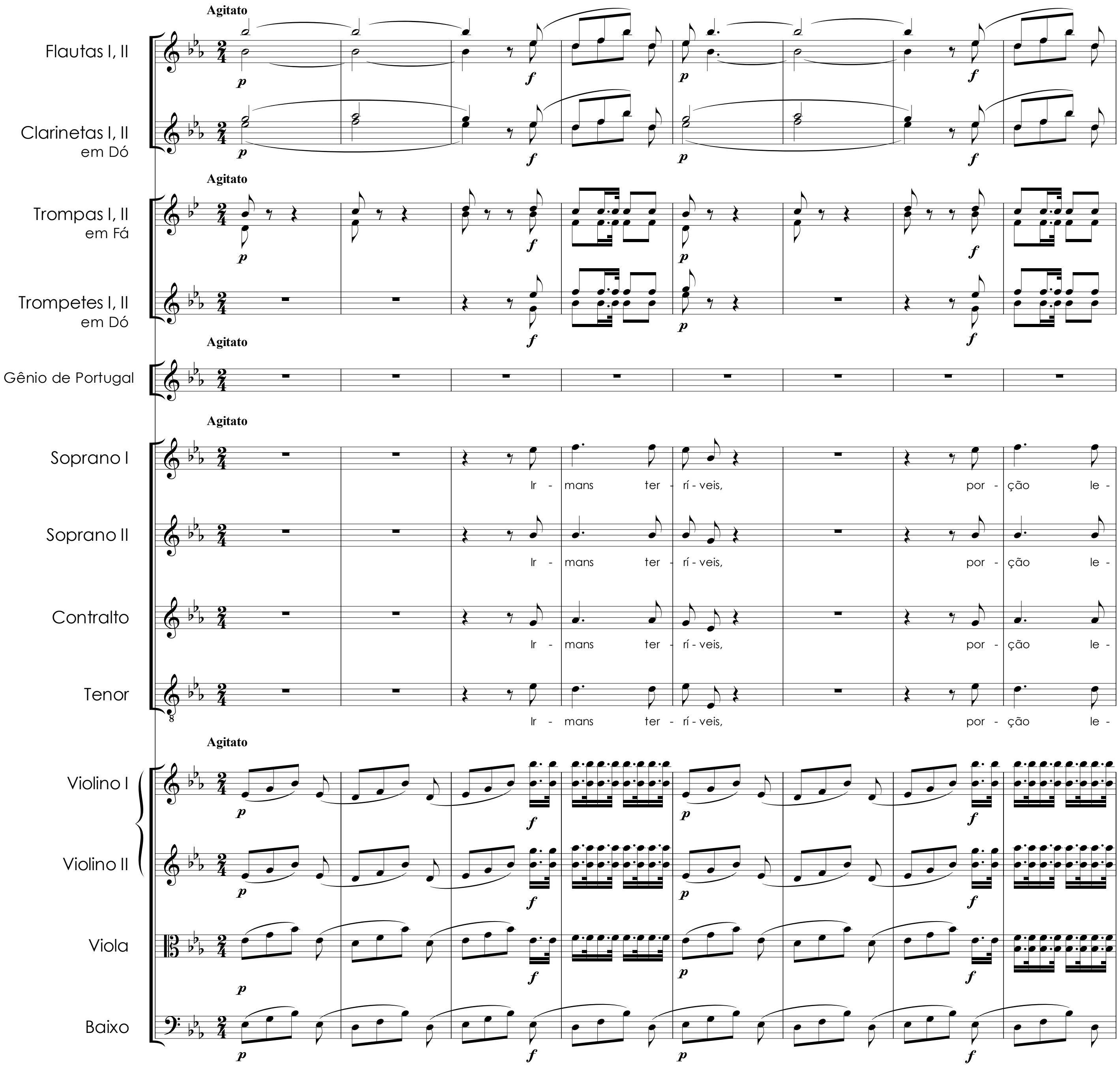

84
fl
cl
tpa
tpt
S
C
T
B
vens re - pou - sar, vens re - pou - sar, vens re - pou - sar.
vln I
vln II
vla
bx
ff

Ulissea

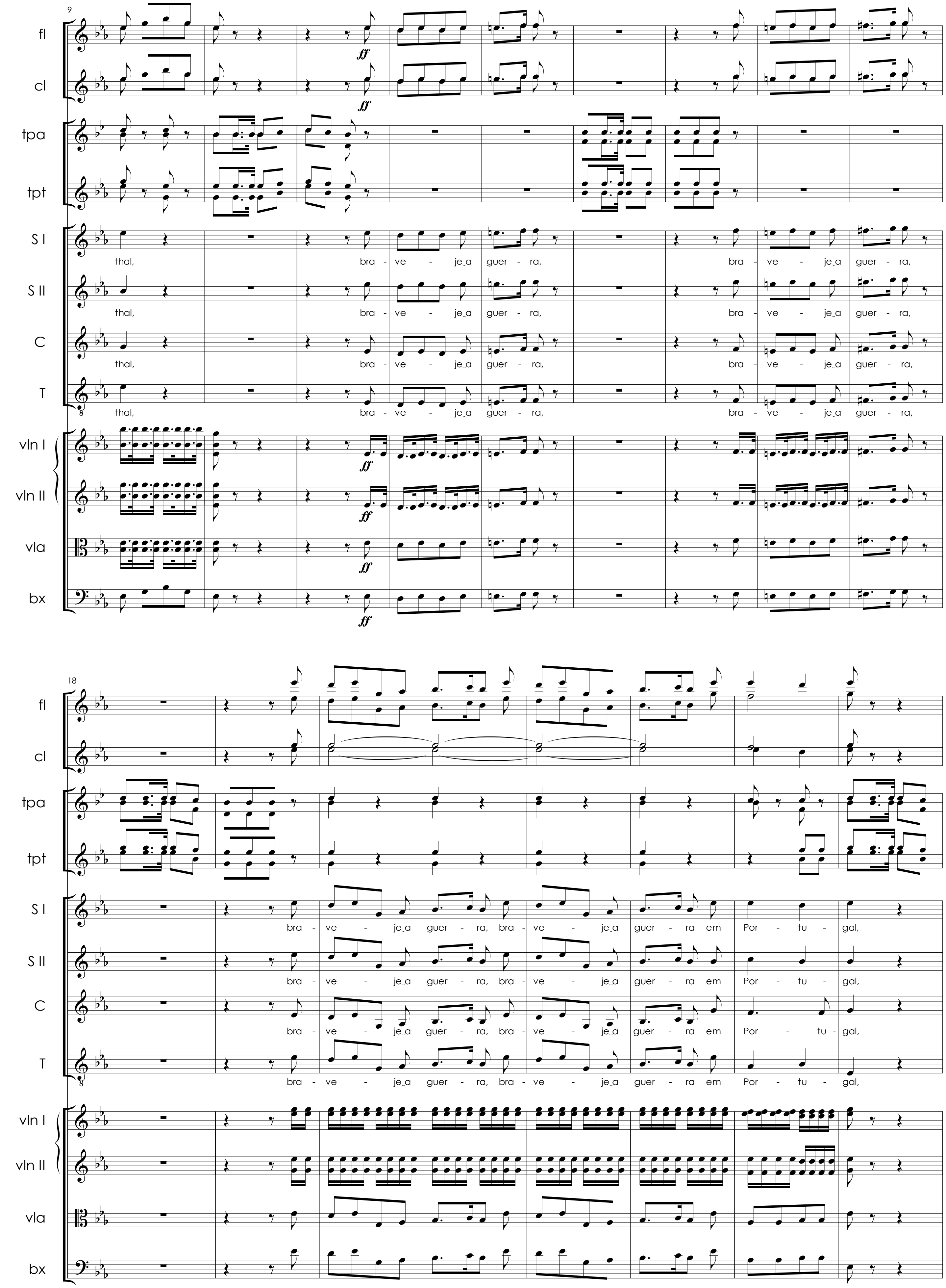
(Drama eroico)

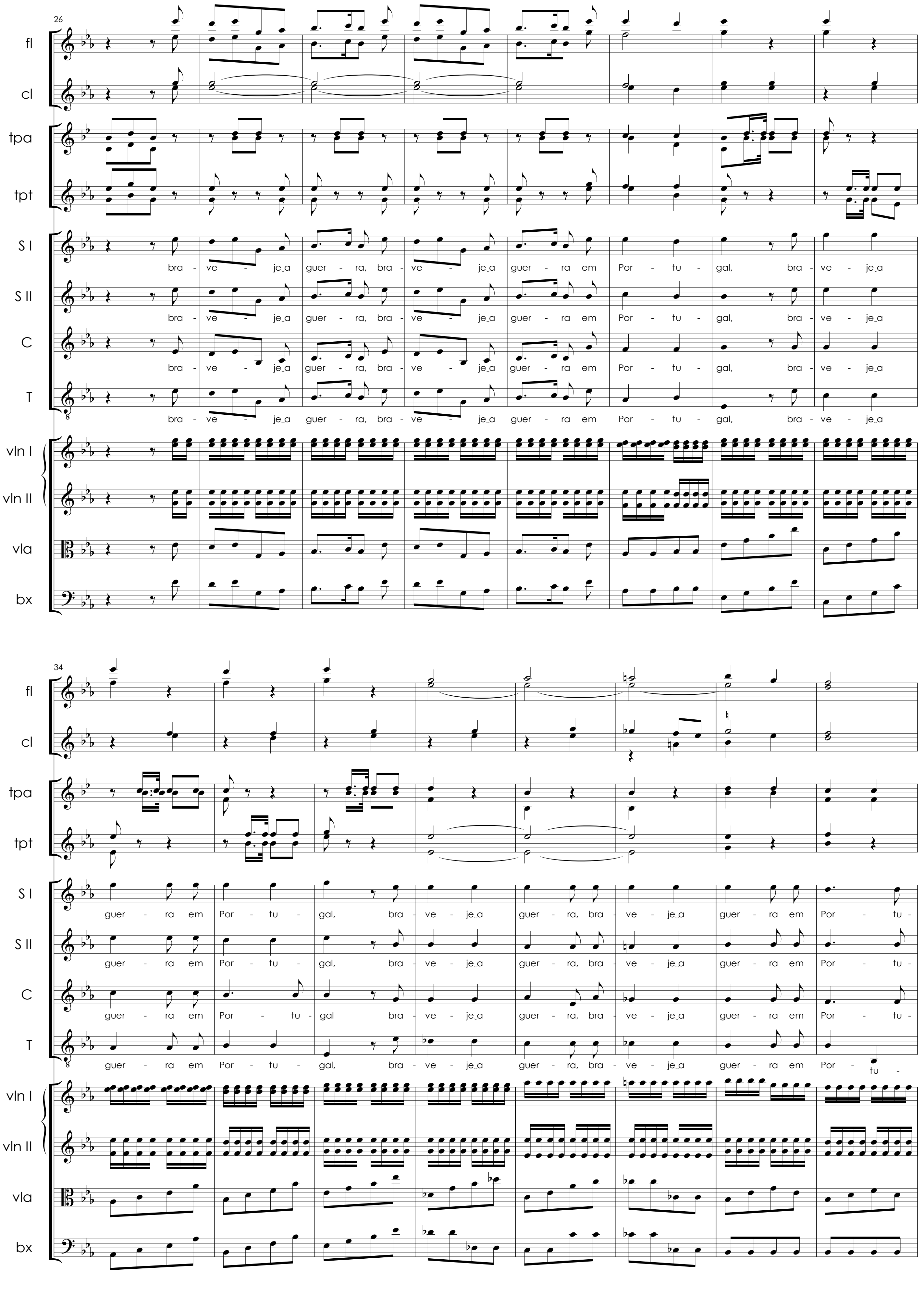
CPM 229

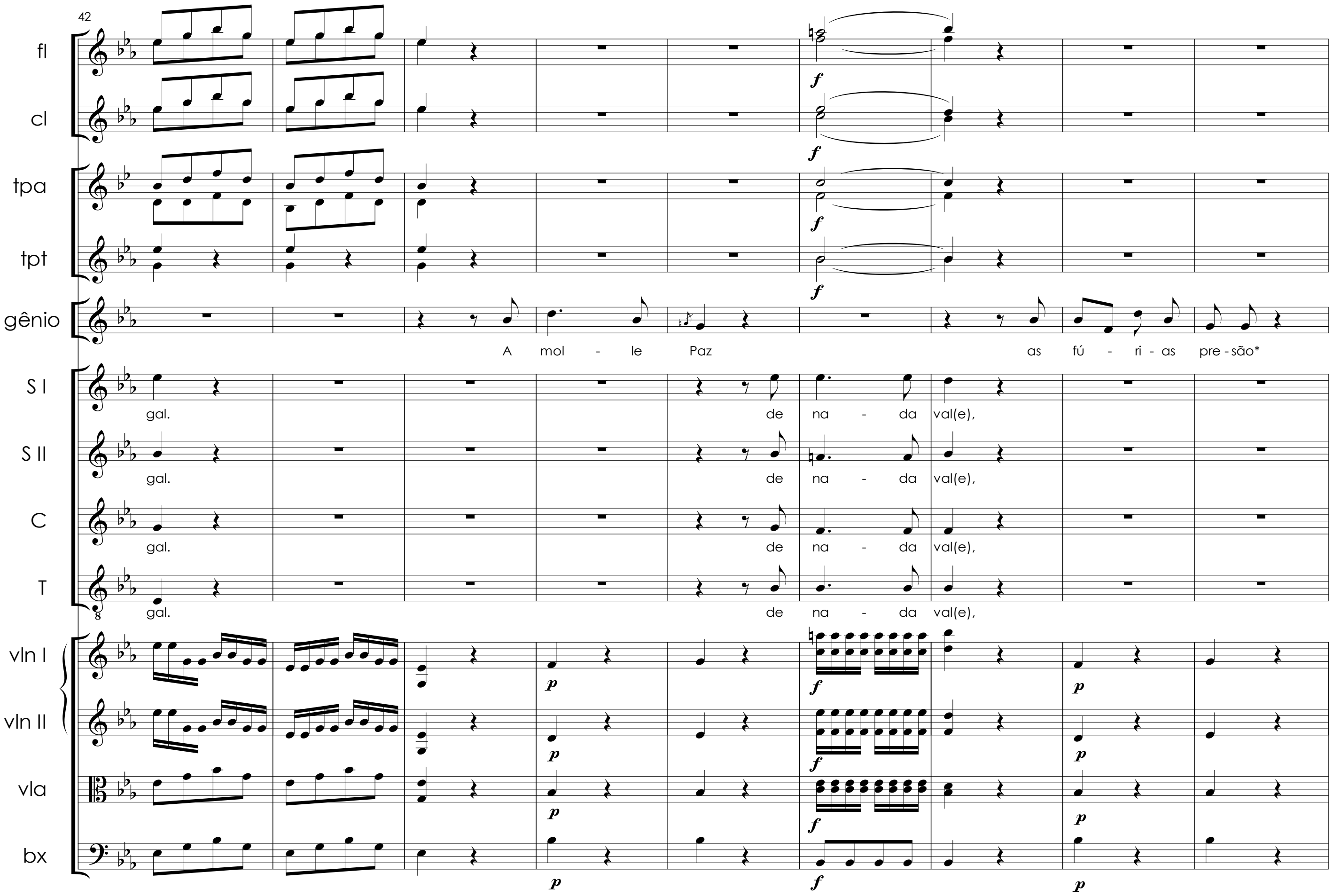
José Maurício Nunes Garcia



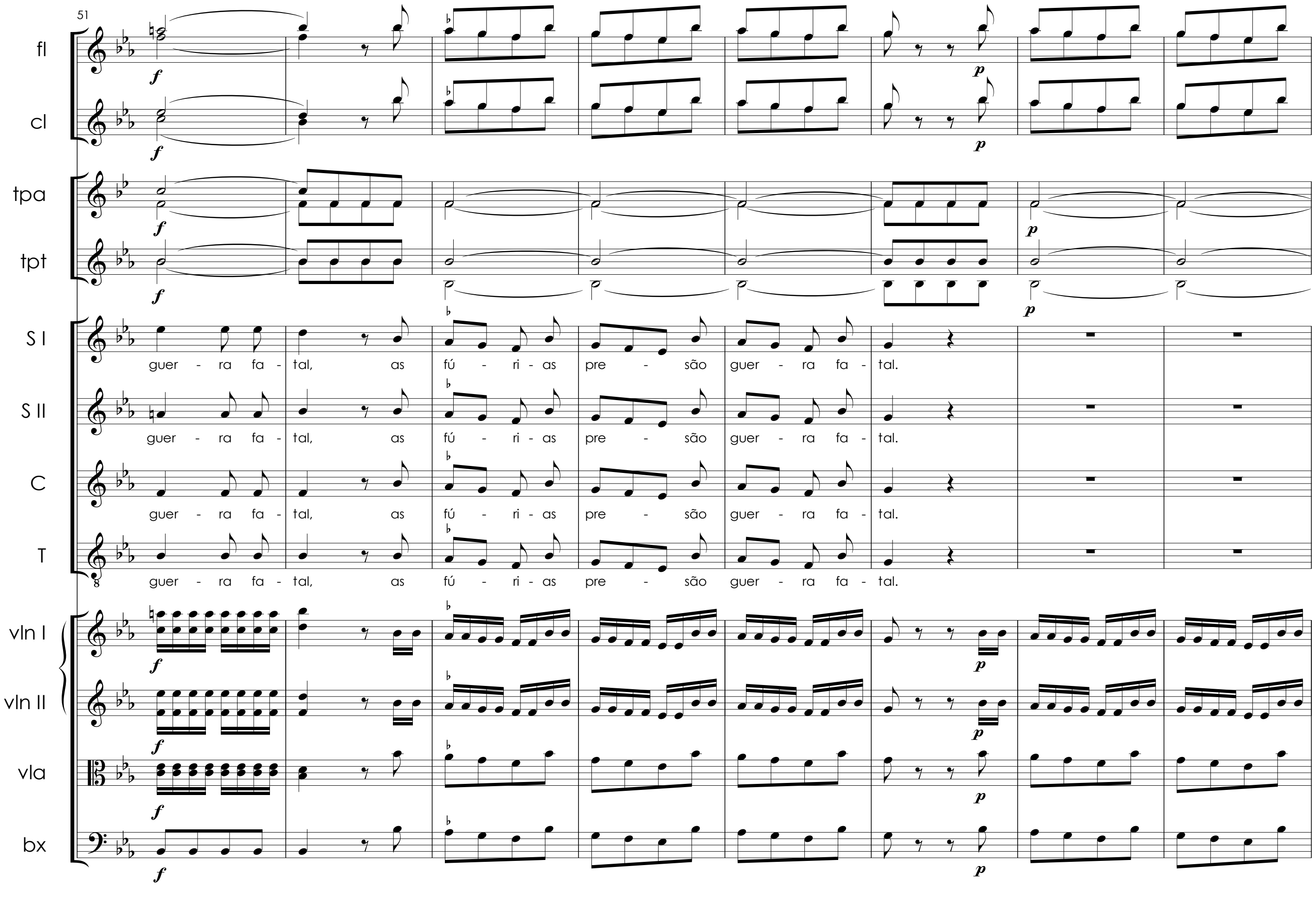
Ulissea - José Maurício Nunes Garcia

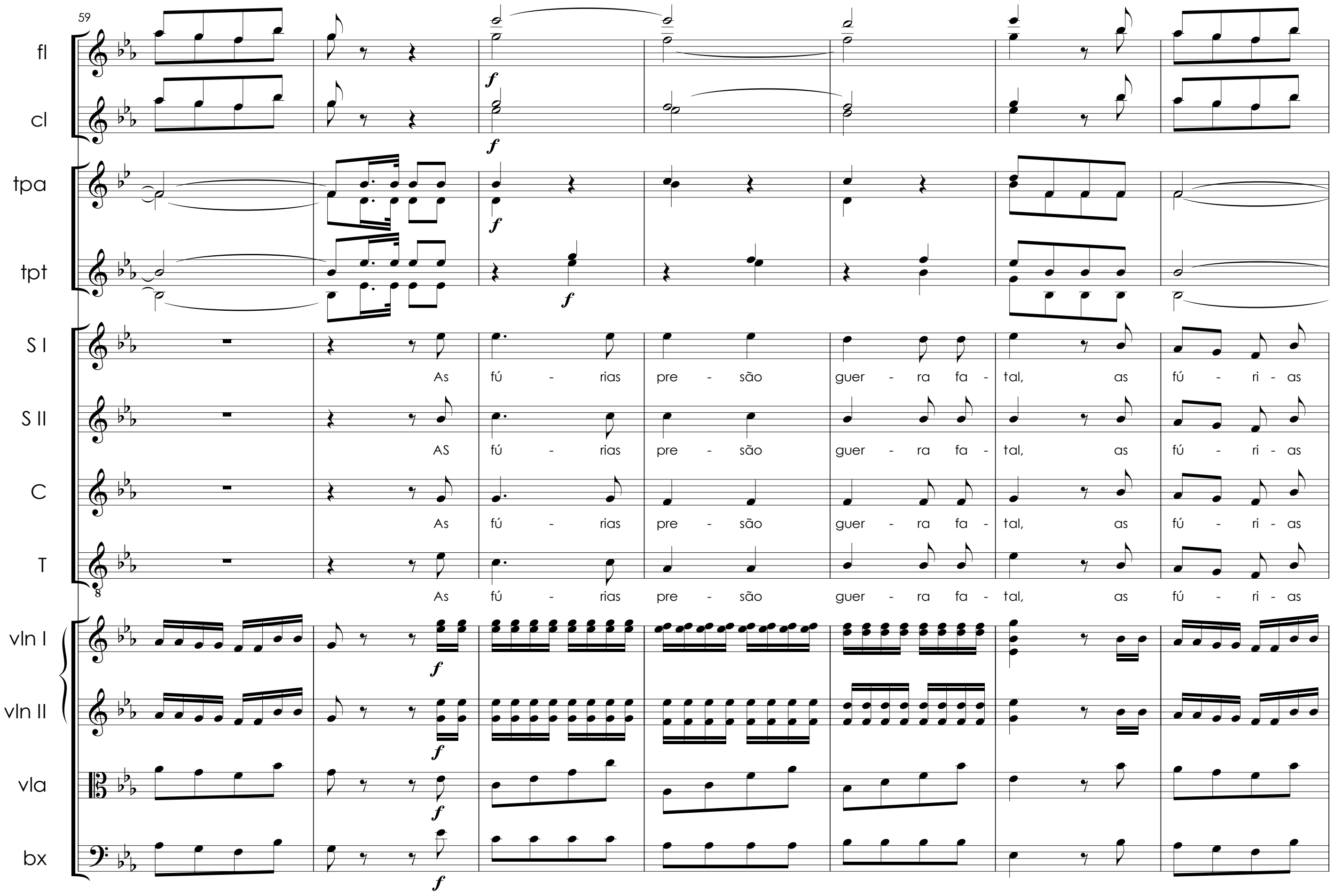


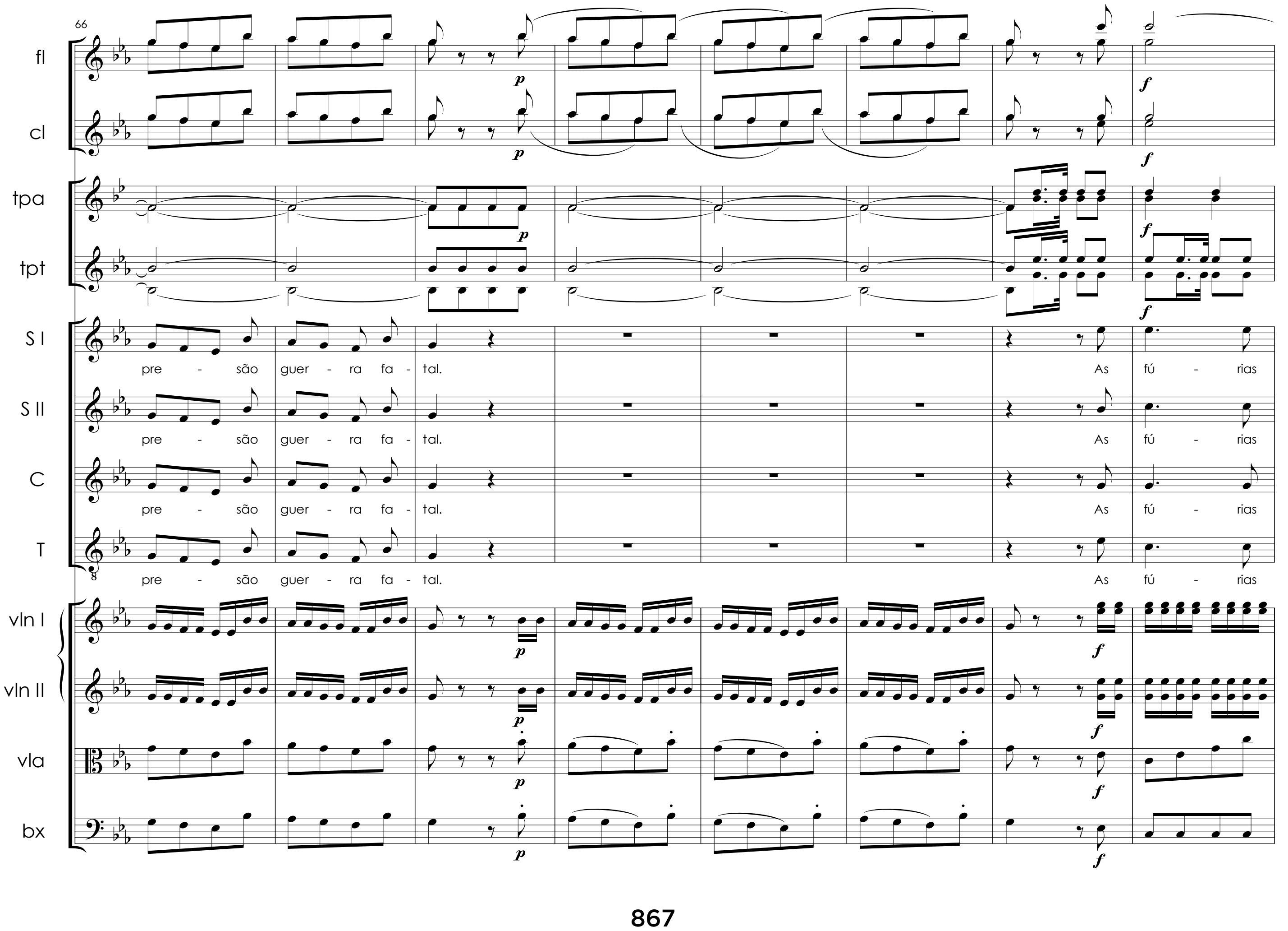

26
fl
cl
tpa
tpt
S I
bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu - gal, bra - ve - je_a
S II
bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu - gal, bra - ve - je_a
C
bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu - gal, bra - ve - je_a
T
bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu - gal, bra - ve - je_a
vln I
vln II
vla
bx
34
fl
cl
tpa
tpt
S I
guer - ra em Por - tu - gal, bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu -
S II
guer - ra em Por - tu - gal, bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu -
C
guer - ra em Por - tu - gal bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu -
T
guer - ra em Por - tu - gal, bra - ve - je_a guer - ra, bra - ve - je_a guer - ra em Por - tu -
vln I
vln II
vla
bx

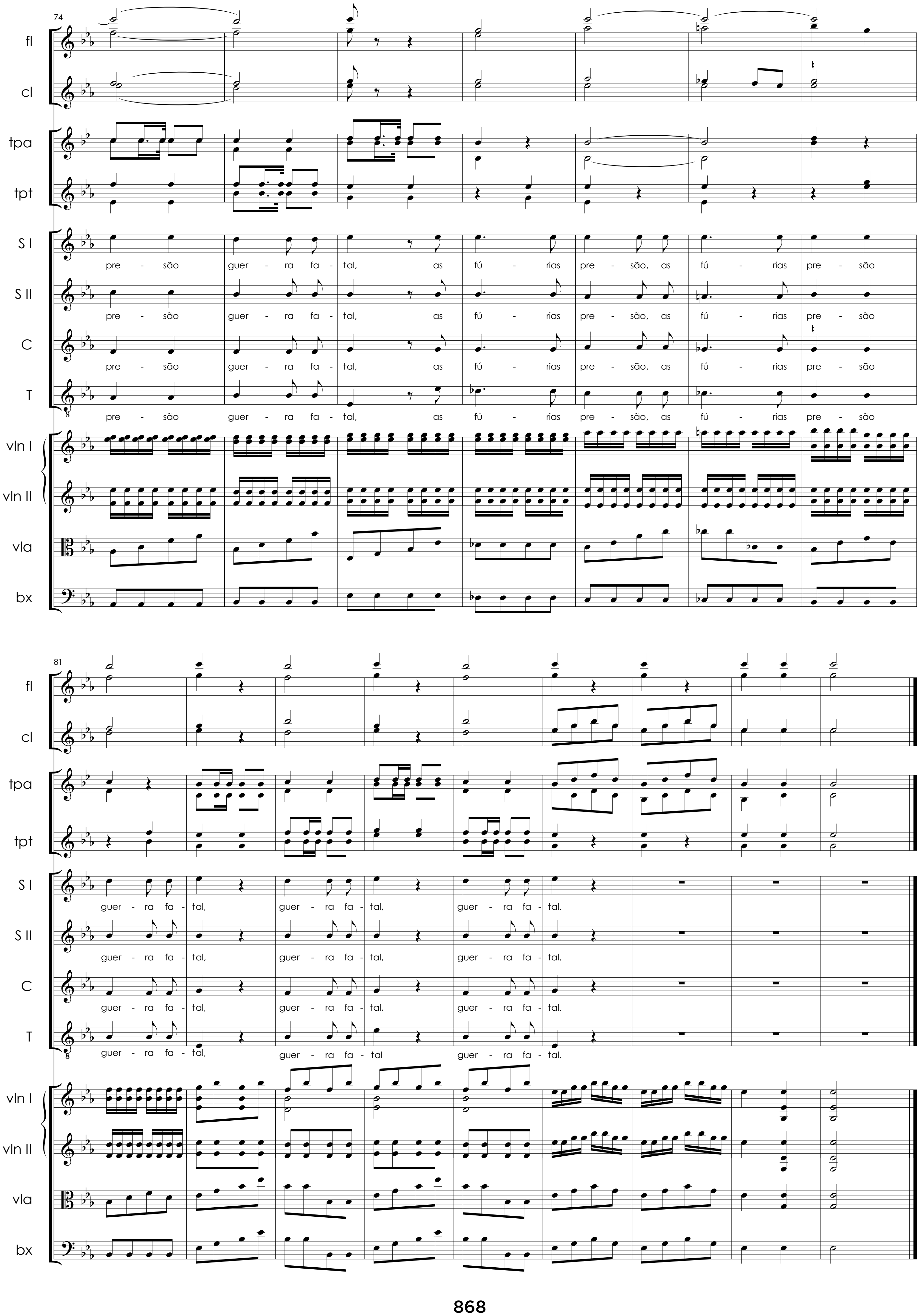


* No ms., a palavra está grafada com "z", mas no libreto, impresso em 1808, vem com "s".



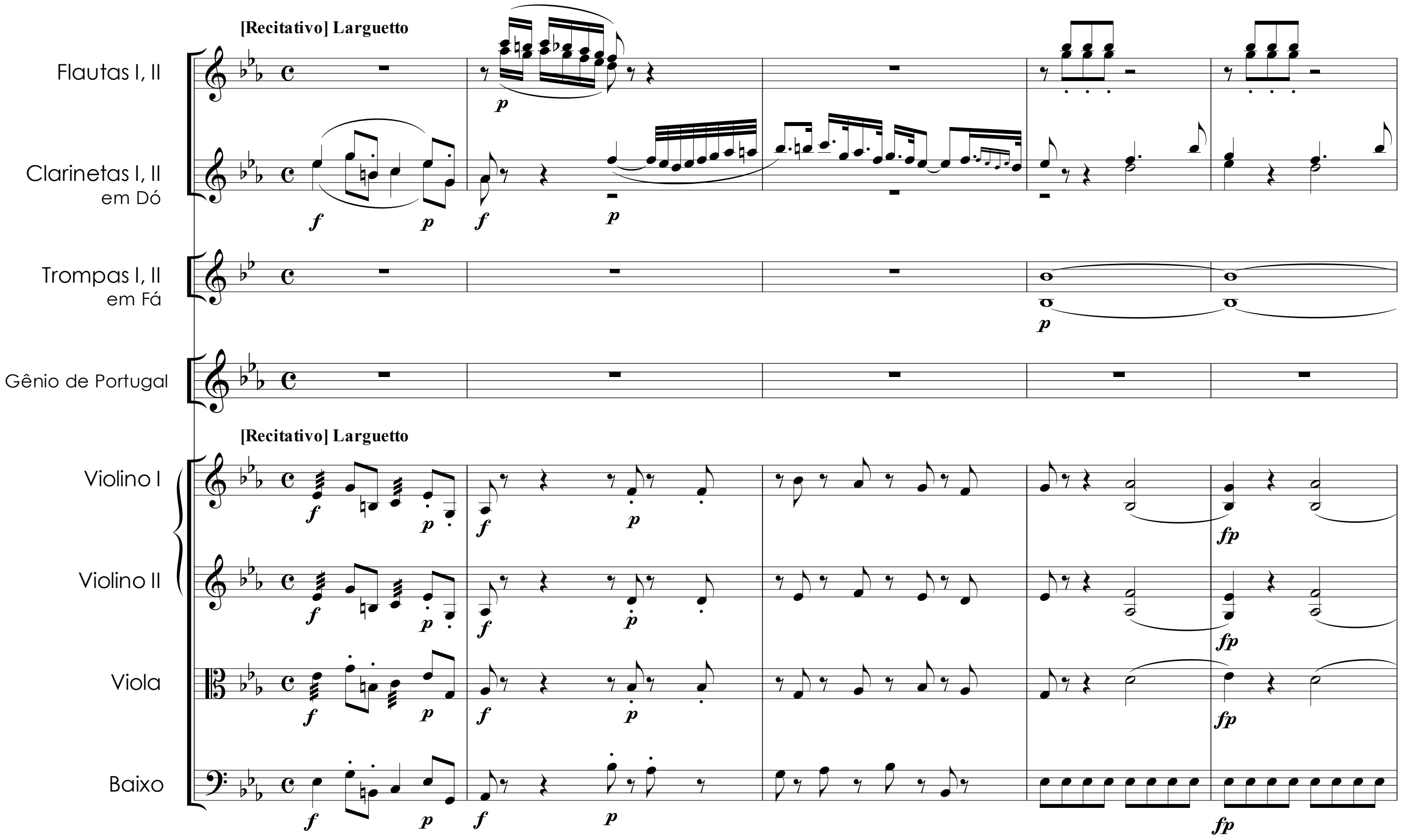

59
fl
cl
tpa
tpt
S I
As fú - rias pre - são guer - ra fa - tal, as fú - ri - as
S II
AS fú - rias pre - são guer - ra fa - tal, as fú - ri - as
C
As fú - rias pre - são guer - ra fa - tal, as fú - ri - as
T
As fú - rias pre - são guer - ra fa - tal, as fú - ri - as
vln I
vln II
vla
bx

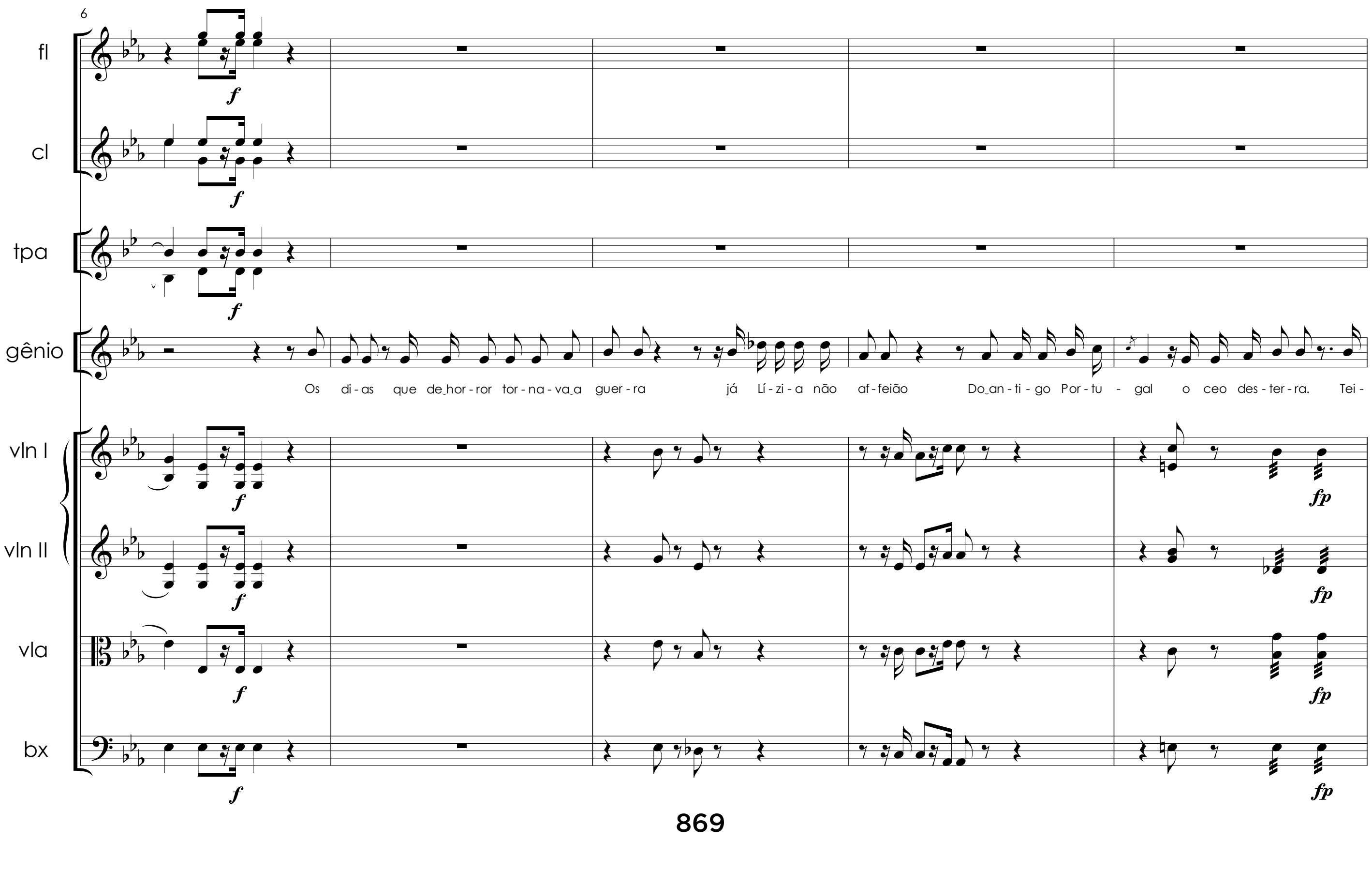

66
fl
cl
tpa
tpt
S I
pre - são guer - ra fa - tal. As fú - rias
S II
pre - são guer - ra fa - tal. As fú - rias
C
pre - são guer - ra fa - tal. As fú - rias
T
pre - são guer - ra fa - tal. As fú - rias
vln I
vln II
vla
bx

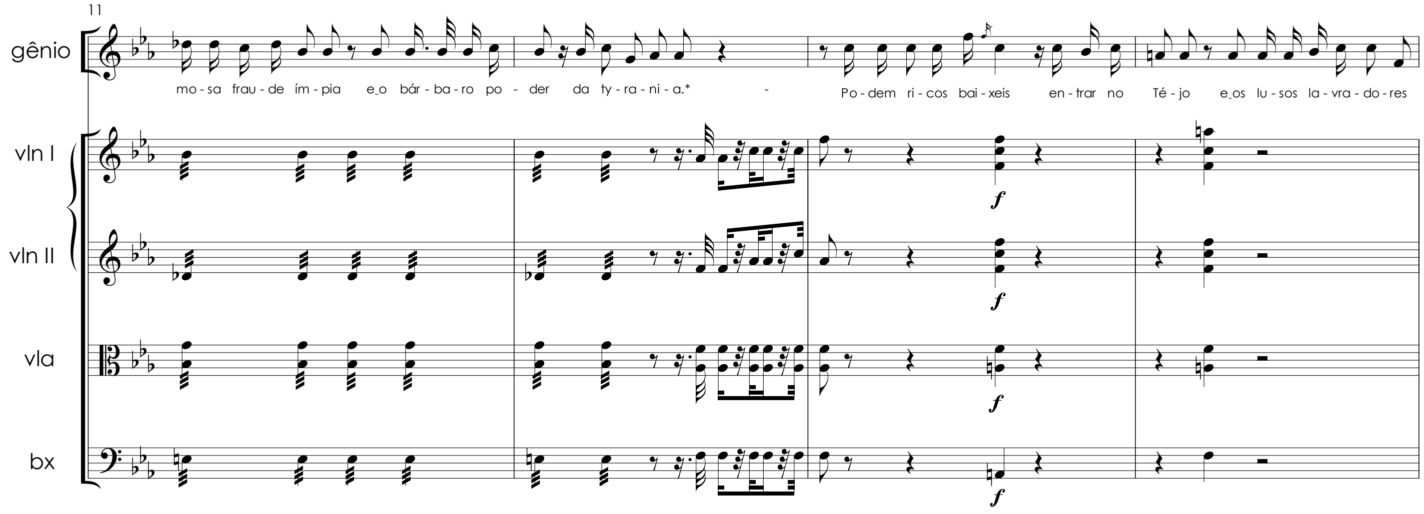

74
fl
cl
tpa
tpt
S I
S II
C
T
vln I
vln II
vla
bx
pre - são guer - ra fa - tal, as fú - rias pre - são, as fú - rias pre - são
81
guer - ra fa - tal, guer - ra fa - tal, guer - ra fa - tal.

Recitado

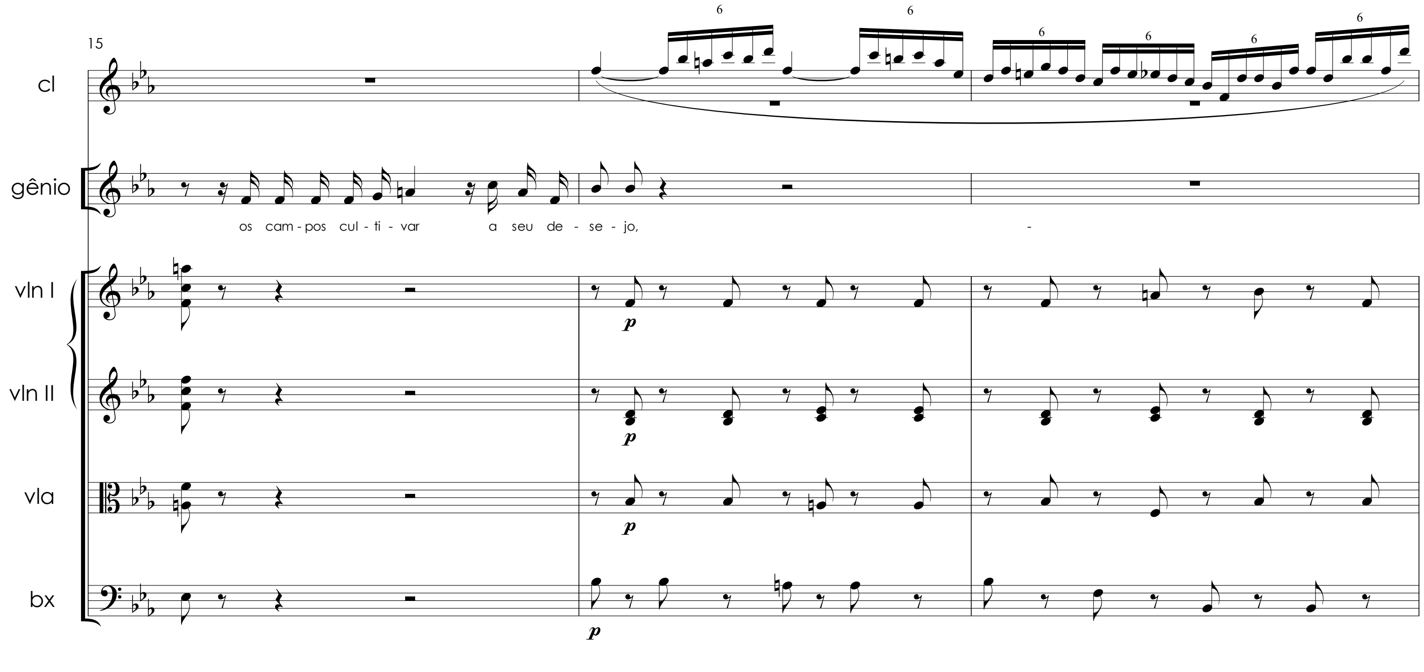
(Gênio de Portugal)

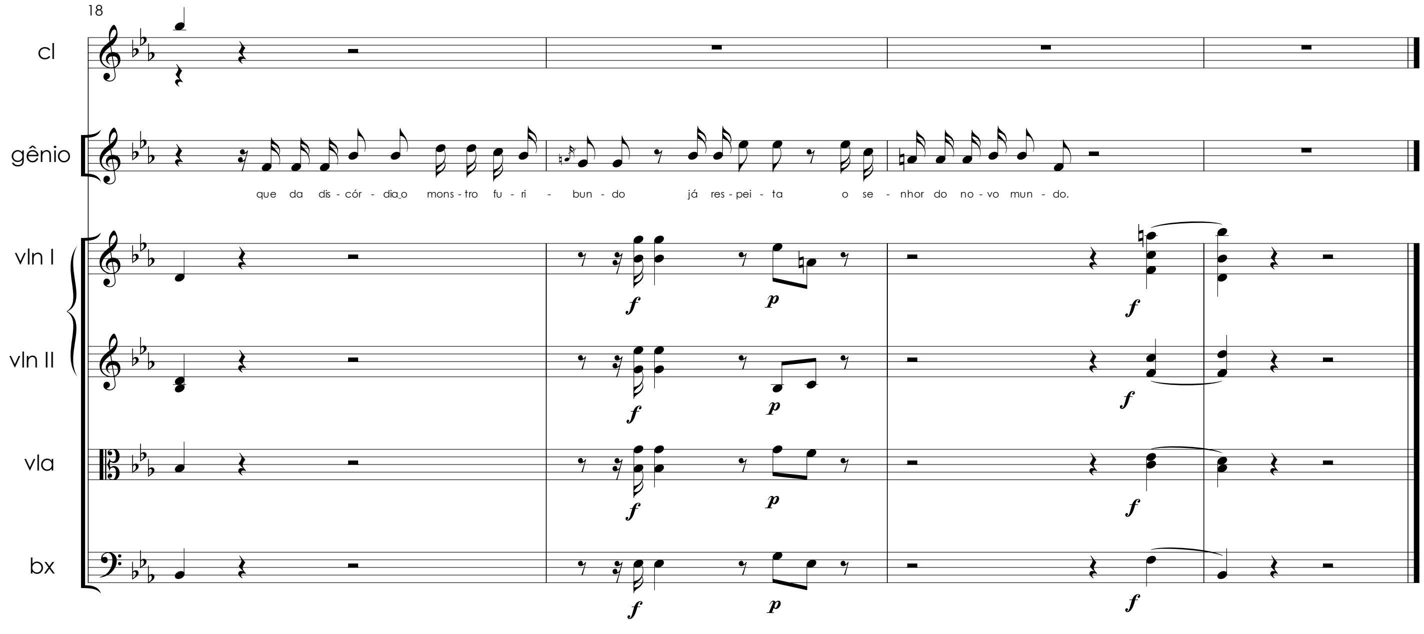






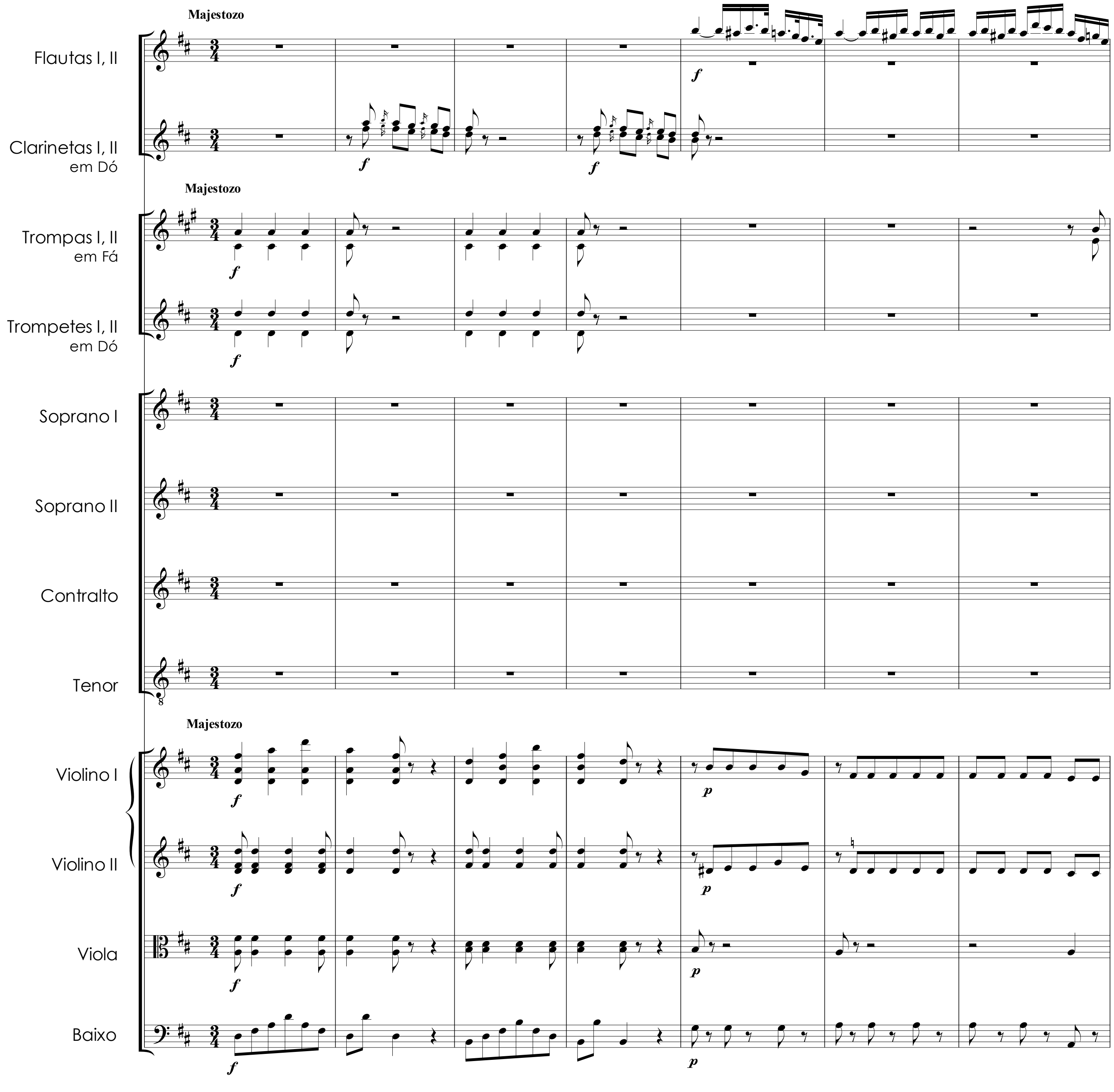
* No ms., a palavra tirania vem com "i" na primeira sílaba.

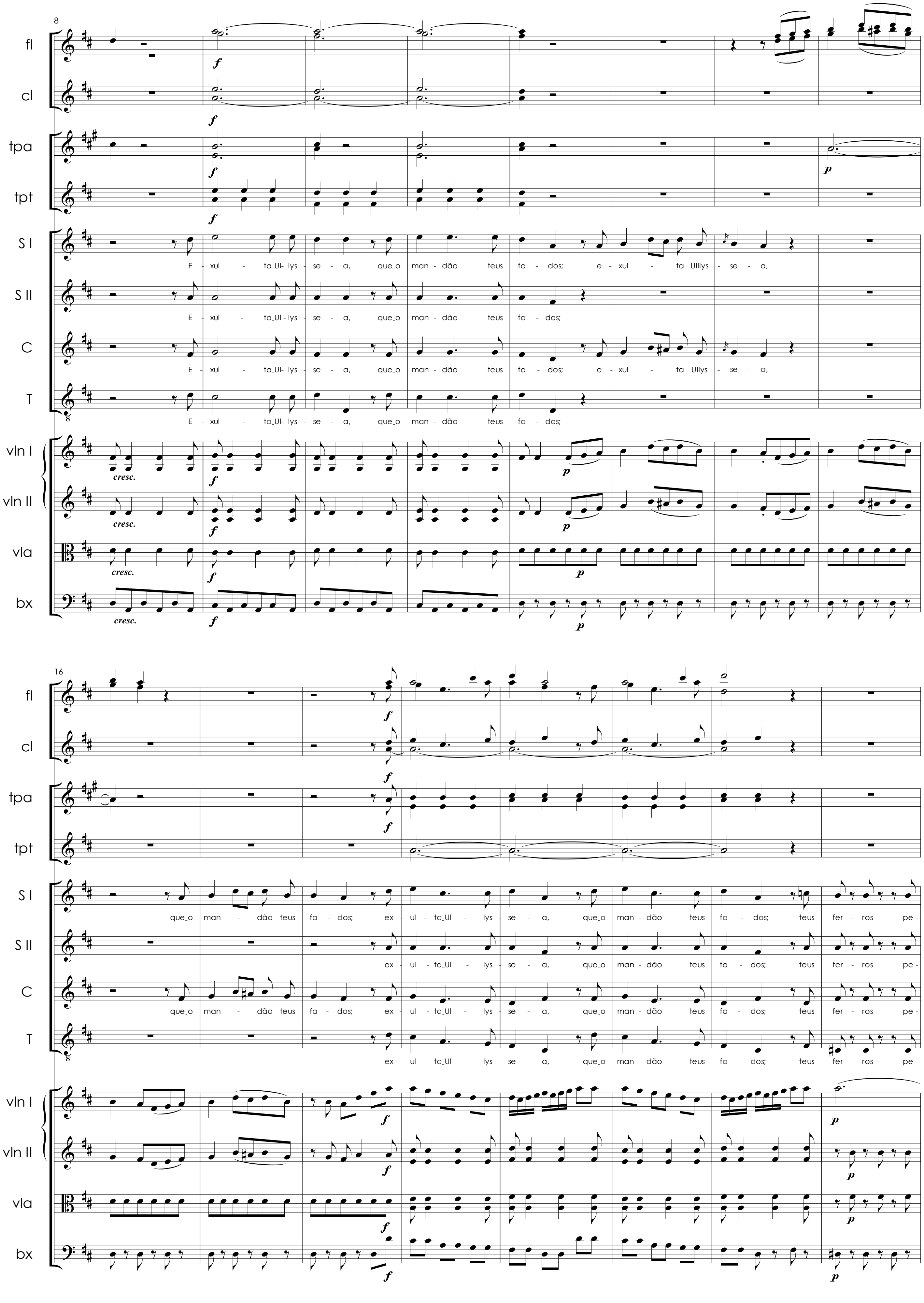


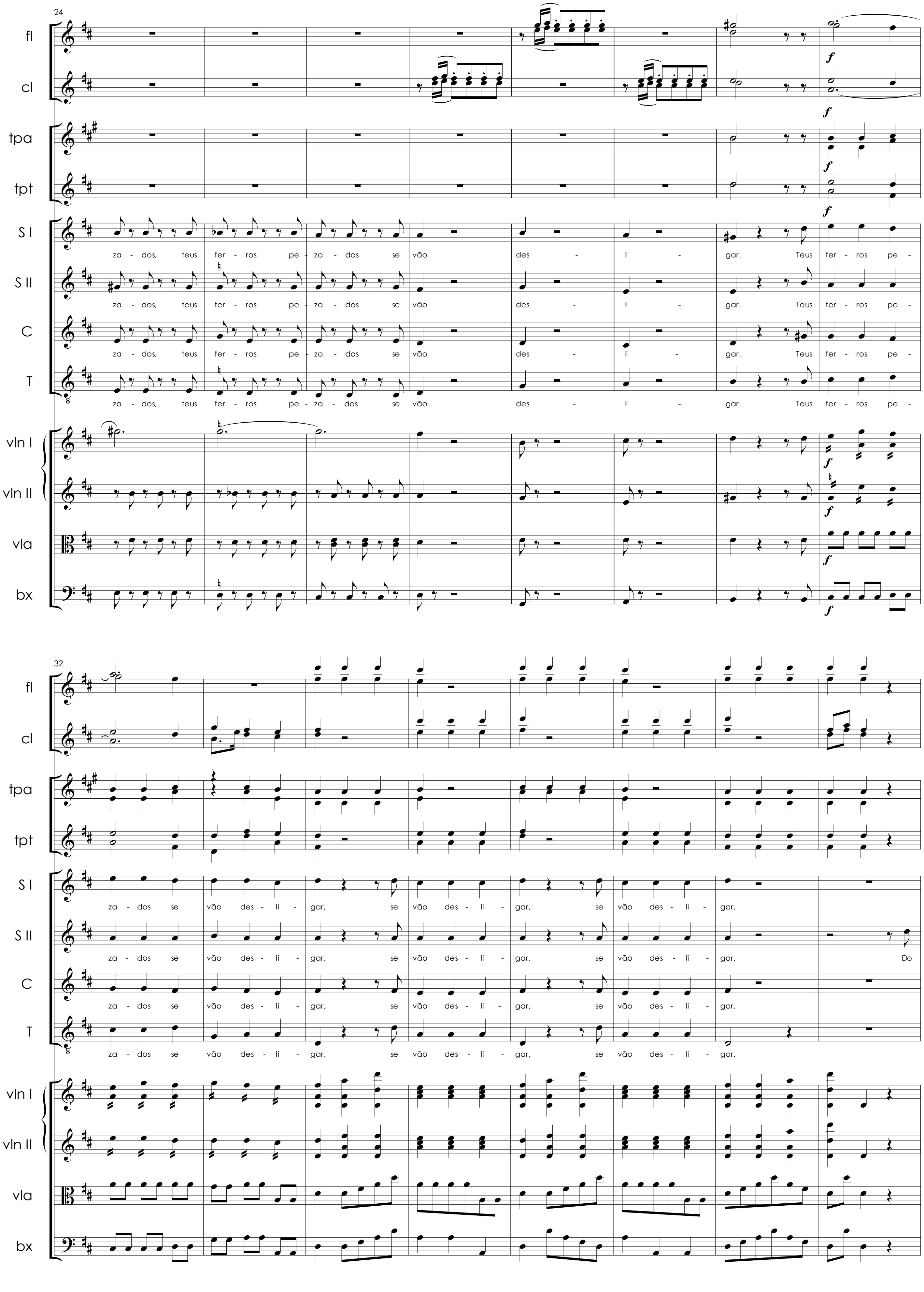


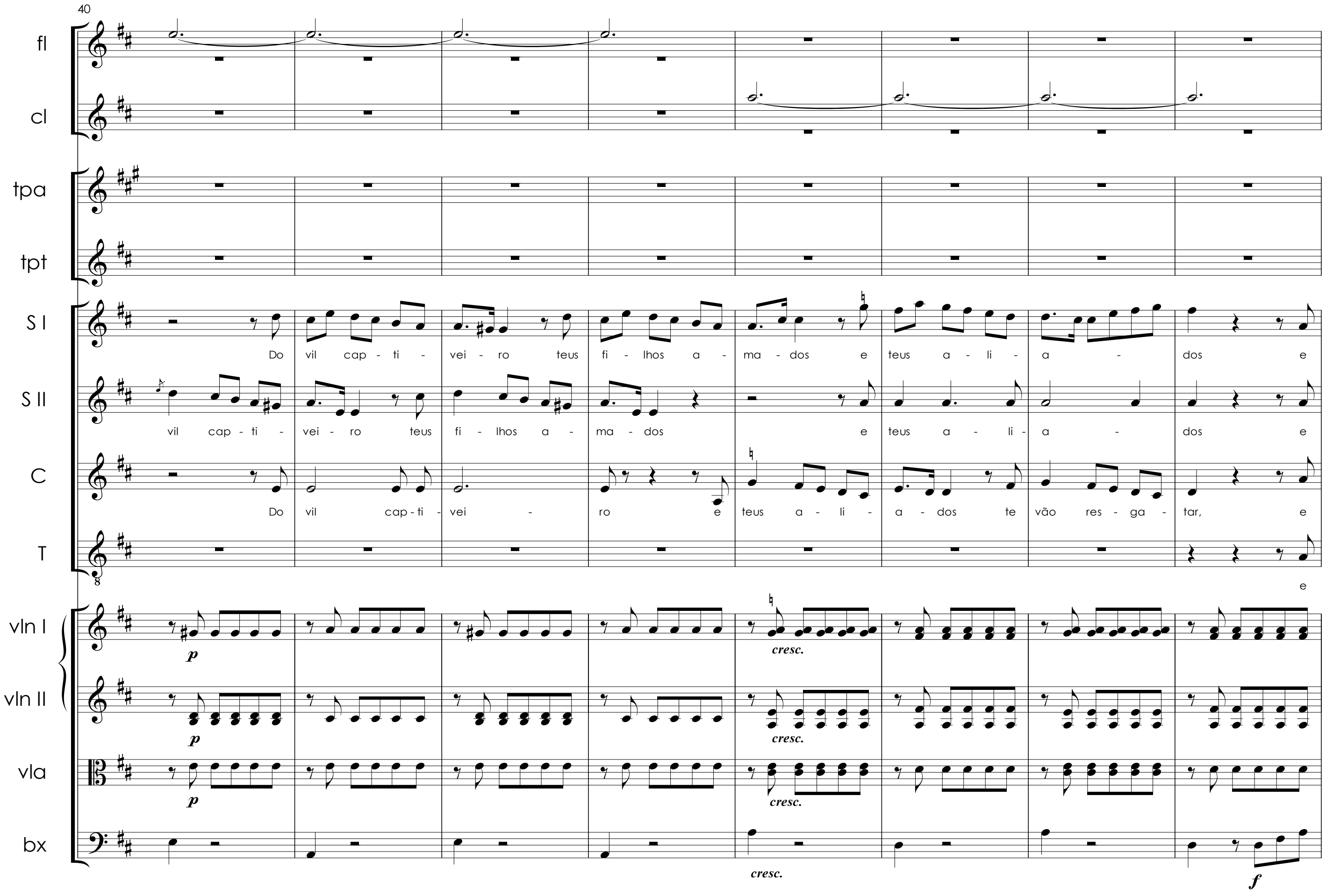
Coro das ninfas

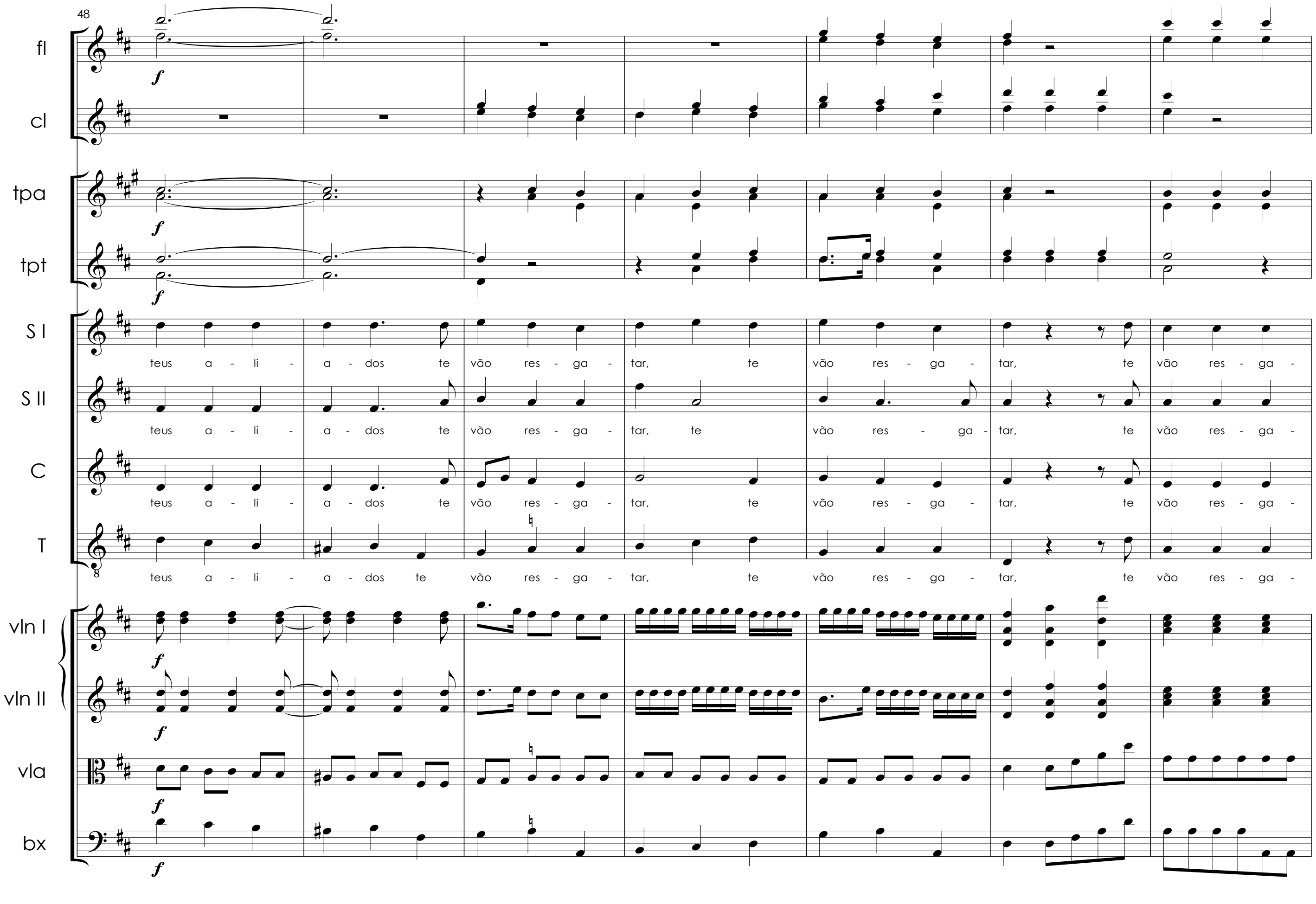
(Cena 3)

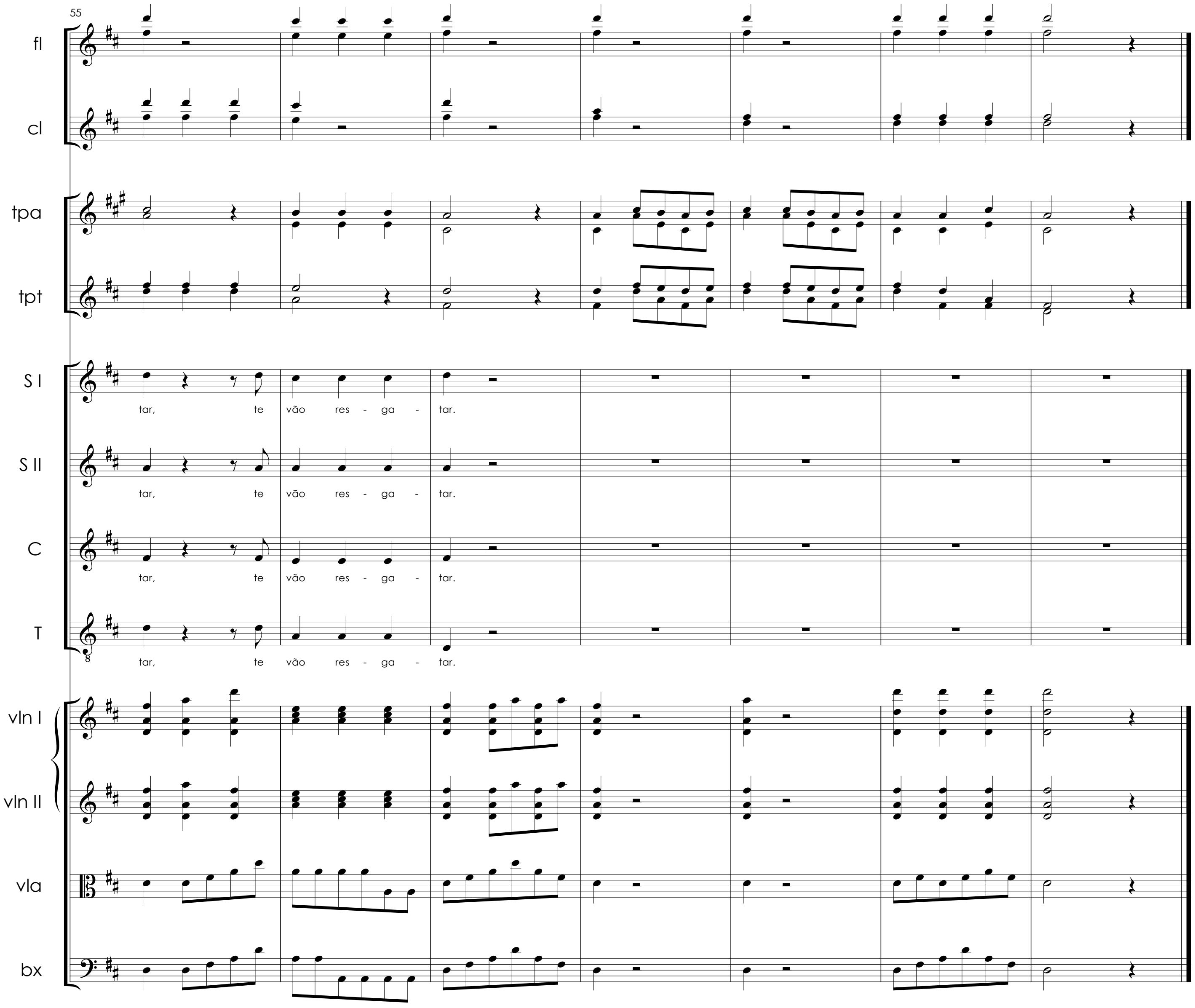



fl
cl
tpa
tpt
S I
S II
C
T
vln I
vln II
vla
bx
E - xul - ta_Ul- lys - se - a, que_o man - dão teus fa - dos; e - xul - ta Ulllys - se - a,
E - xul - ta_Ul- lys - se - a, que_o man - dão teus fa - dos;
E - xul - ta_Ul- lys - se - a, que_o man - dão teus fa - dos; e - xul - ta Ullys - se - a,
E - xul - ta_Ul- lys - se - a, que_o man - dão teus fa - dos;
cresc.
que_o man - dão teus fa - dos; ex - ul - ta_Ul - lys - se - a, que_o man - dão teus fa - dos; teus fer - ros pe -
ex - ul - ta_Ul - lys - se - a, que_o man - dão teus fa - dos; teus fer - ros pe -
que_o man - dão teus fa - dos; ex - ul - ta_Ul - lys - se - a, que_o man - dão teus fa - dos; teus fer - ros pe -
ex - ul - ta_Ul - lys - se - a, que_o man - dão teus fa - dos; teus fer - ros pe -


24
fl
cl
tpa
tpt
S I
za - dos, teus fer - ros pe - za - dos se vão des - li - gar. Teus fer - ros pe -
S II
za - dos, teus fer - ros pe - za - dos se vão des - li - gar. Teus fer - ros pe -
C
za - dos, teus fer - ros pe - za - dos se vão des - li - gar. Teus fer - ros pe -
T
za - dos, teus fer - ros pe - za - dos se vão des - li - gar. Teus fer - ros pe -
vln I
vln II
vla
bx
32
za - dos se vão des - li - gar, se vão des - li - gar, se vão des - li - gar.
za - dos se vão des - li - gar, se vão des - li - gar, se vão des - li - gar. Do
za - dos se vão des - li - gar, se vão des - li - gar, se vão des - li - gar.
za - dos se vão des - li - gar, se vão des - li - gar, se vão des - li - gar.

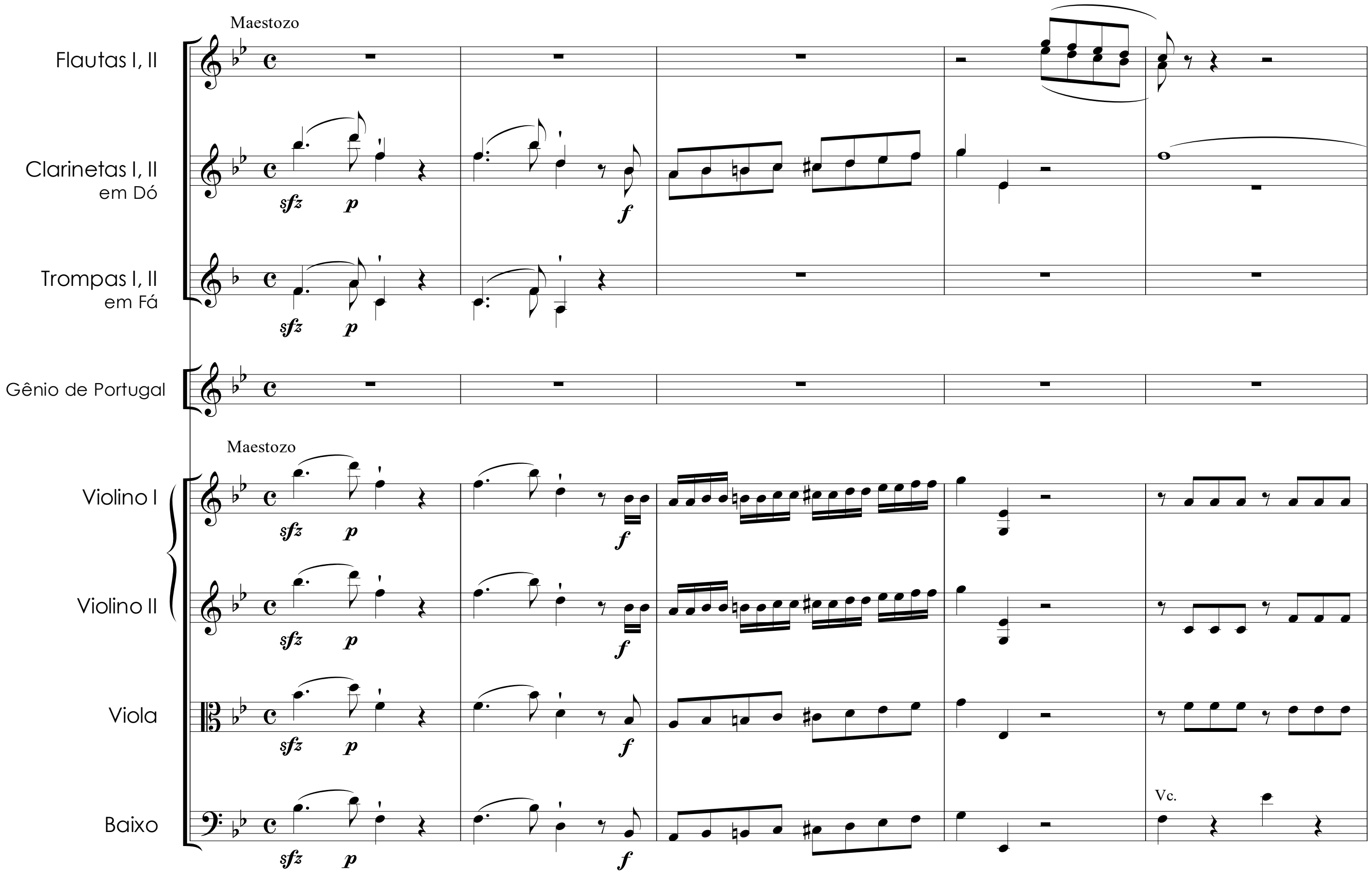

40
fl
cl
tpa
tpt
S I
Do vil cap - ti - vei - ro teus fi - lhos a - ma - dos e teus a - li - a - dos e
S II
vil cap - ti - vei - ro teus fi - lhos a - ma - dos e teus a - li - a - dos e
C
Do vil cap - ti - vei - ro e teus a - li - a - dos te vão res - ga - tar, e
T
e
vln I
vln II
vla
bx
p
cresc.
f

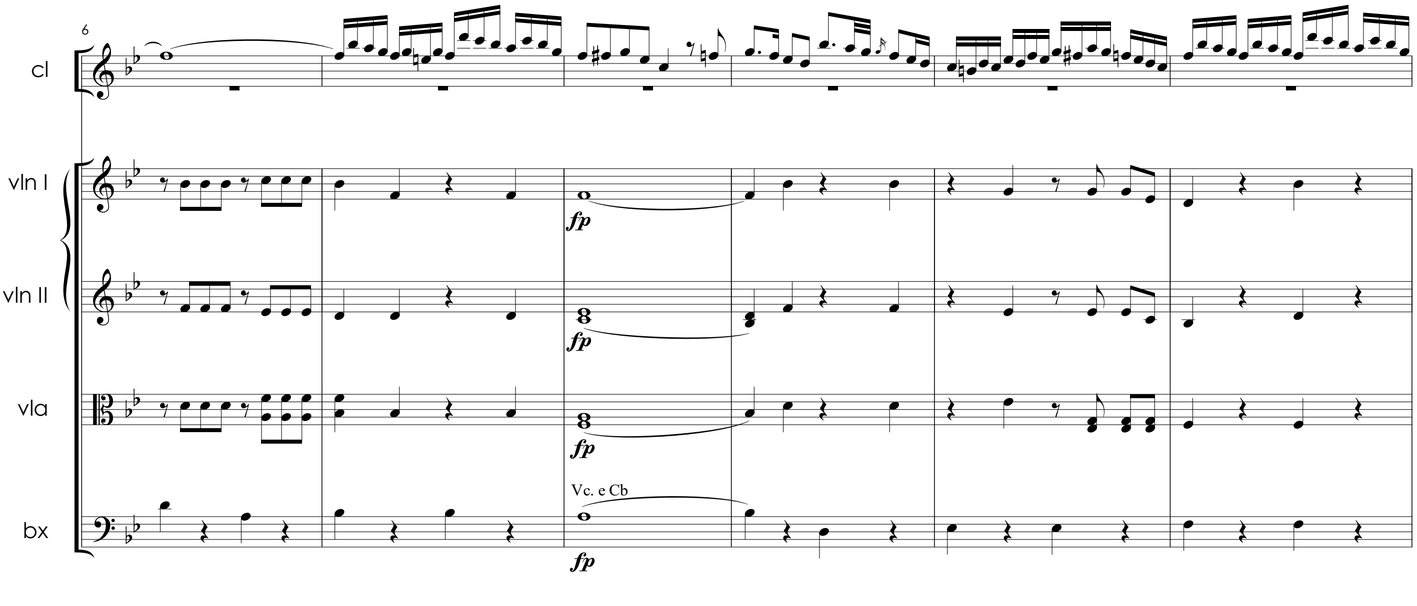

48
fl
cl
tpa
tpt
S I
teus a - li - a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -
S II
teus a - li - a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -
C
teus a - li - a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -
T
teus a - li - a - dos te vão res - ga - tar, te vão res - ga - tar, te vão res - ga -
vln I
vln II
vla
bx
f

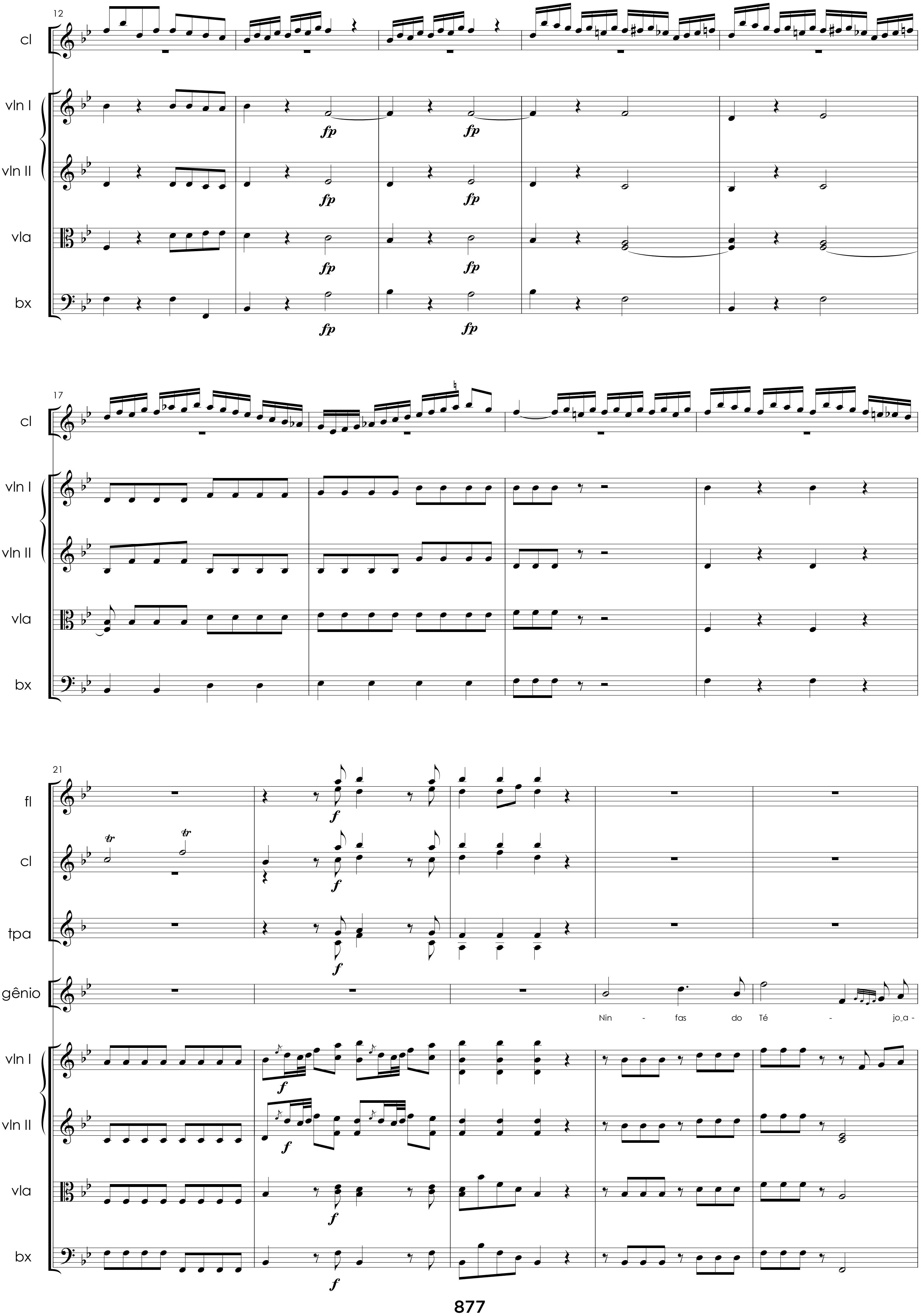

55
fl
cl
tpa
tpt
S I
tar, te vão res - ga - tar.
S II
tar, te vão res - ga - tar.
C
tar, te vão res - ga - tar.
T
tar, te vão res - ga - tar.
vln I
vln II
vla
bx

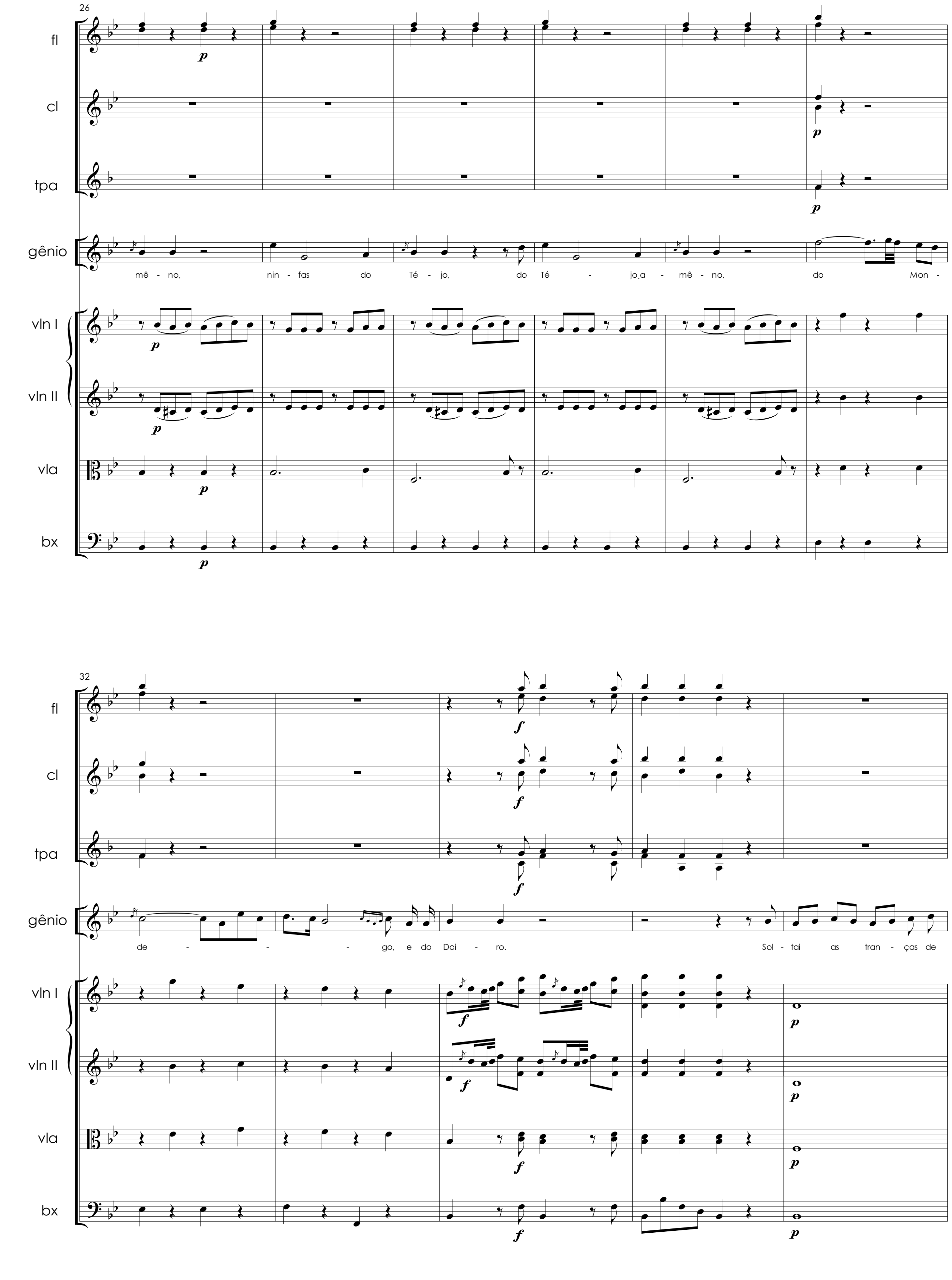
Aria

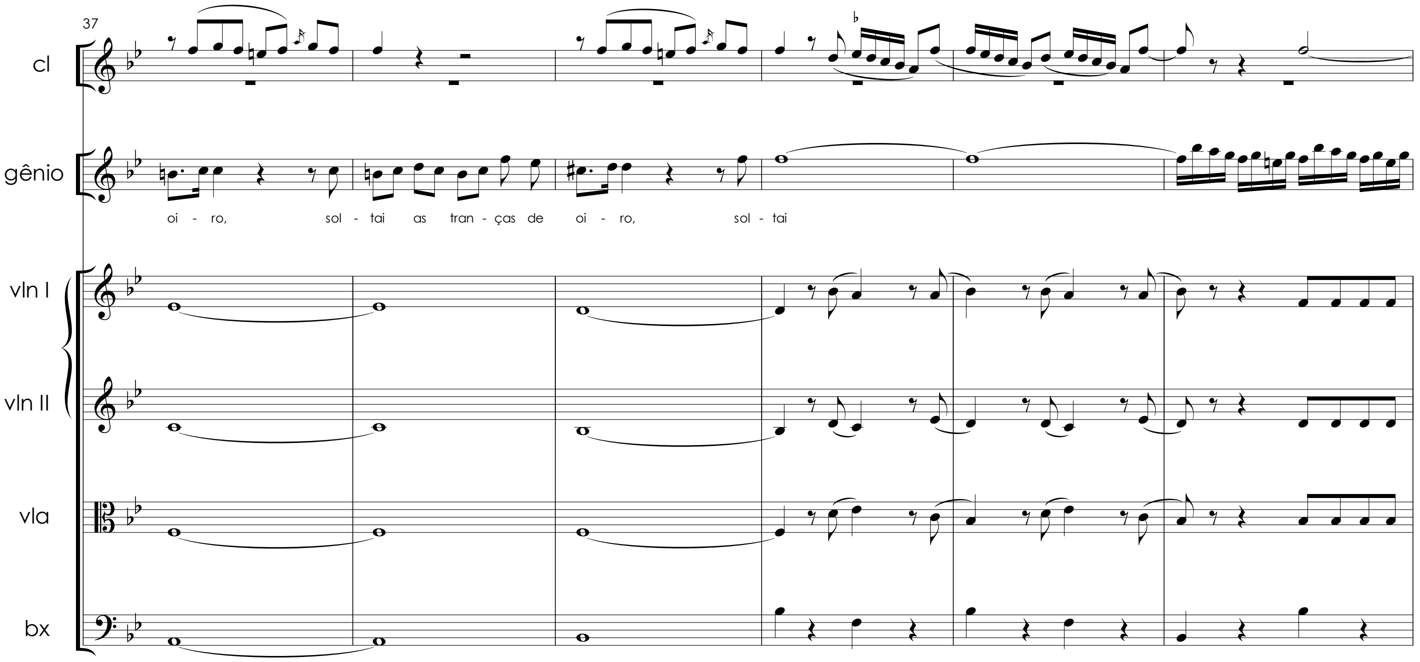
(Gênio de Portugal)

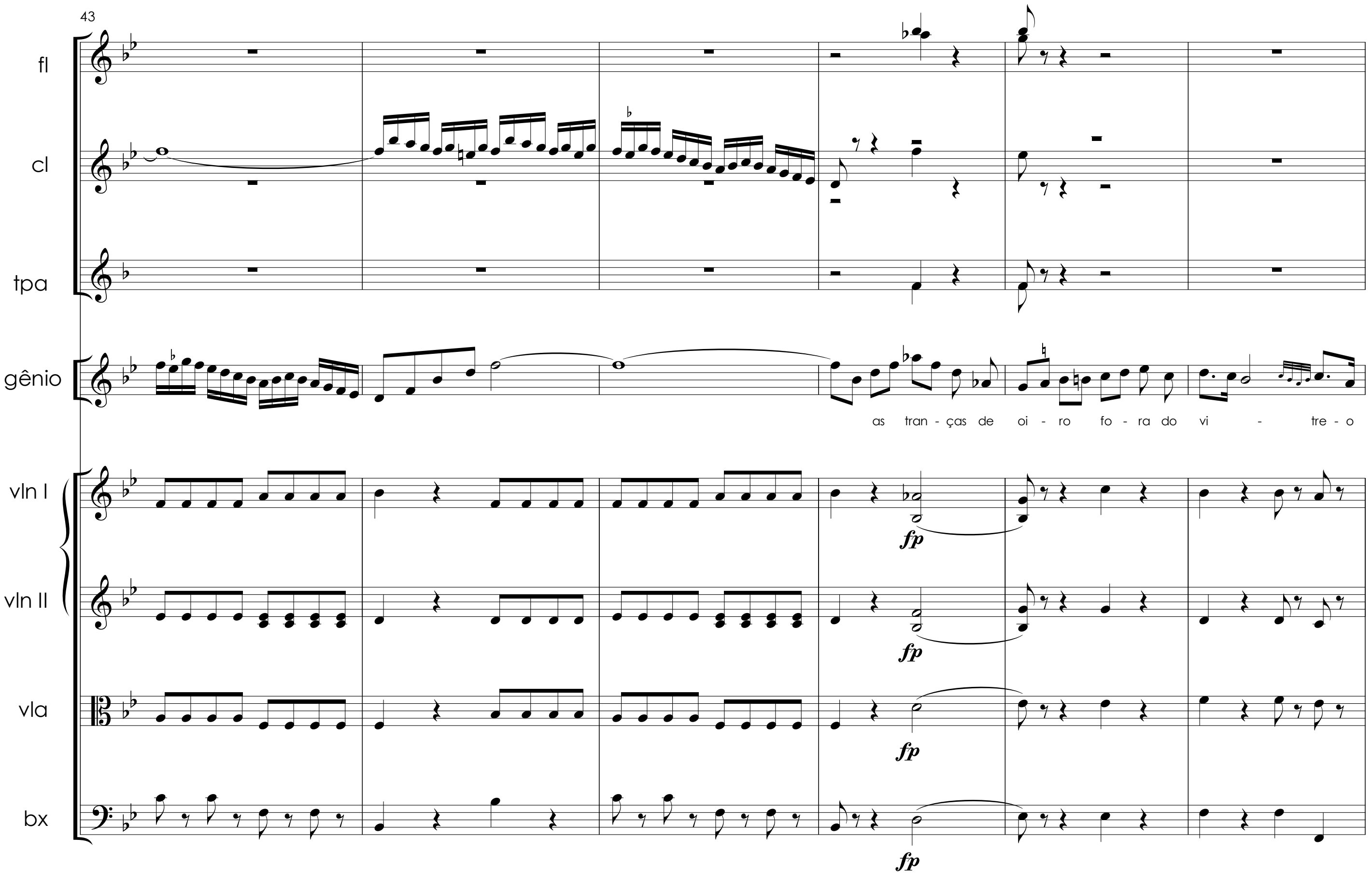


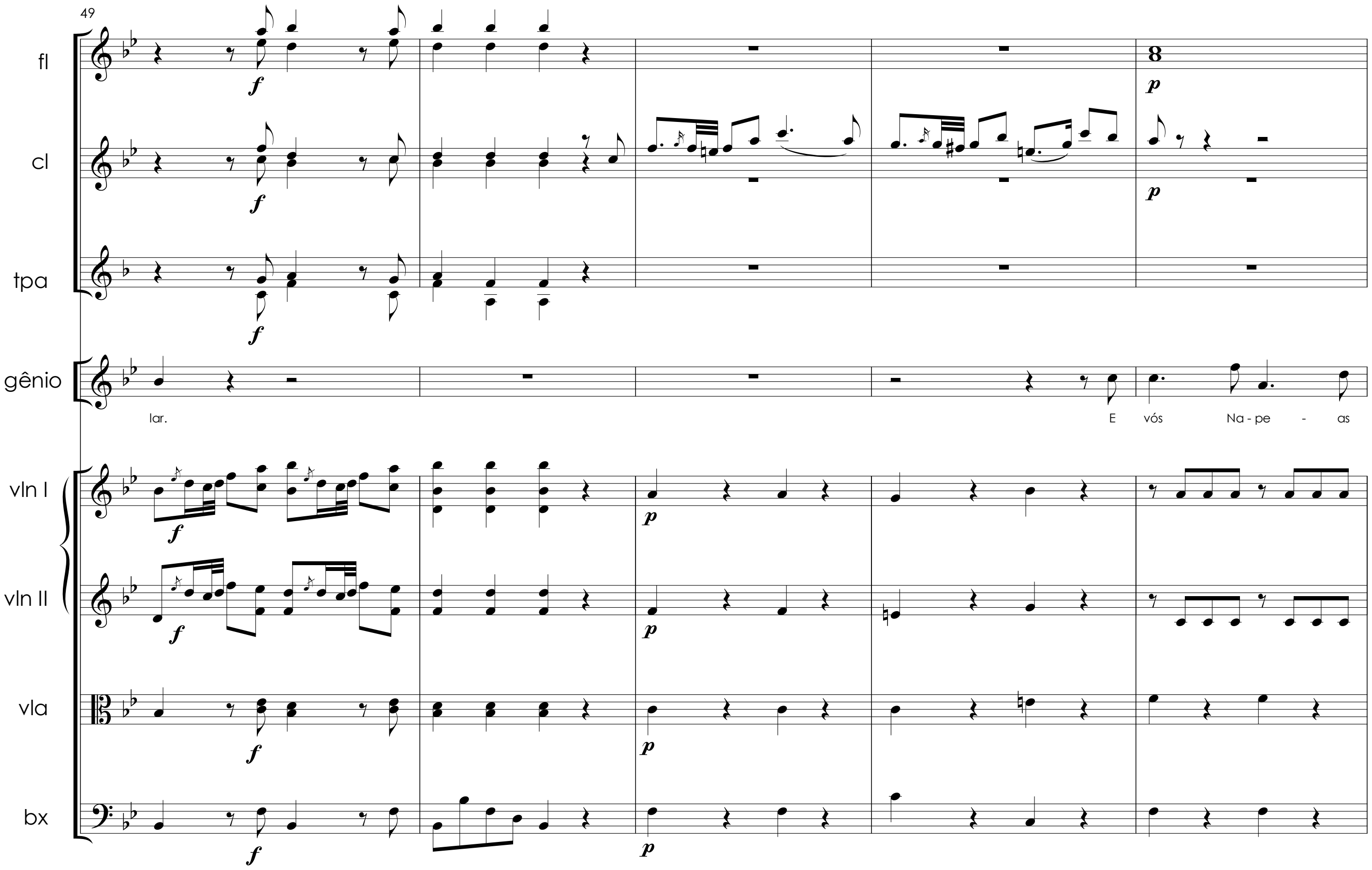


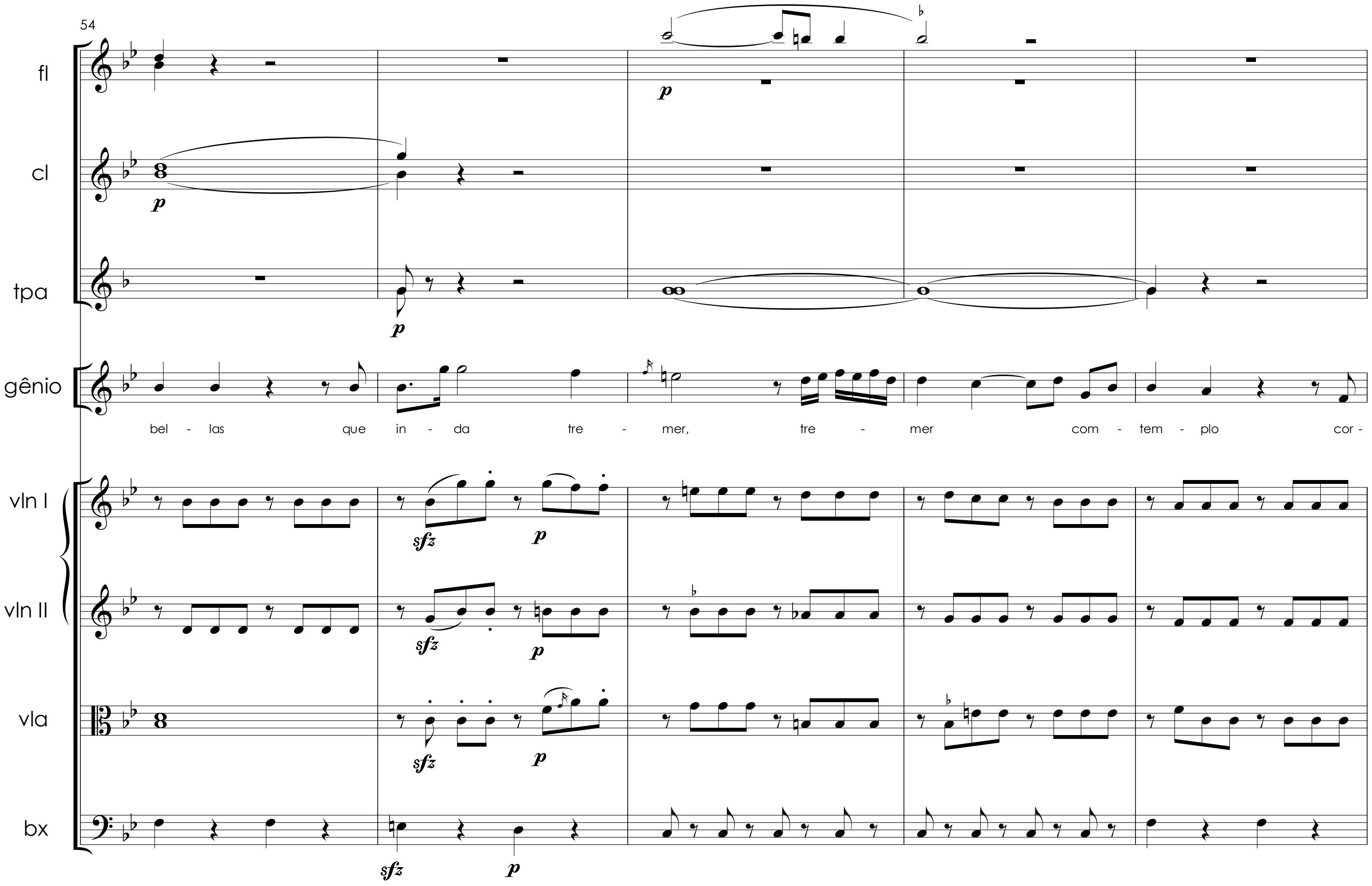

12
cl
vln I
vln II
vla
bx
fp
17
21
fl
tpa
gênio
Nin - fas do Té - jo_a -
f

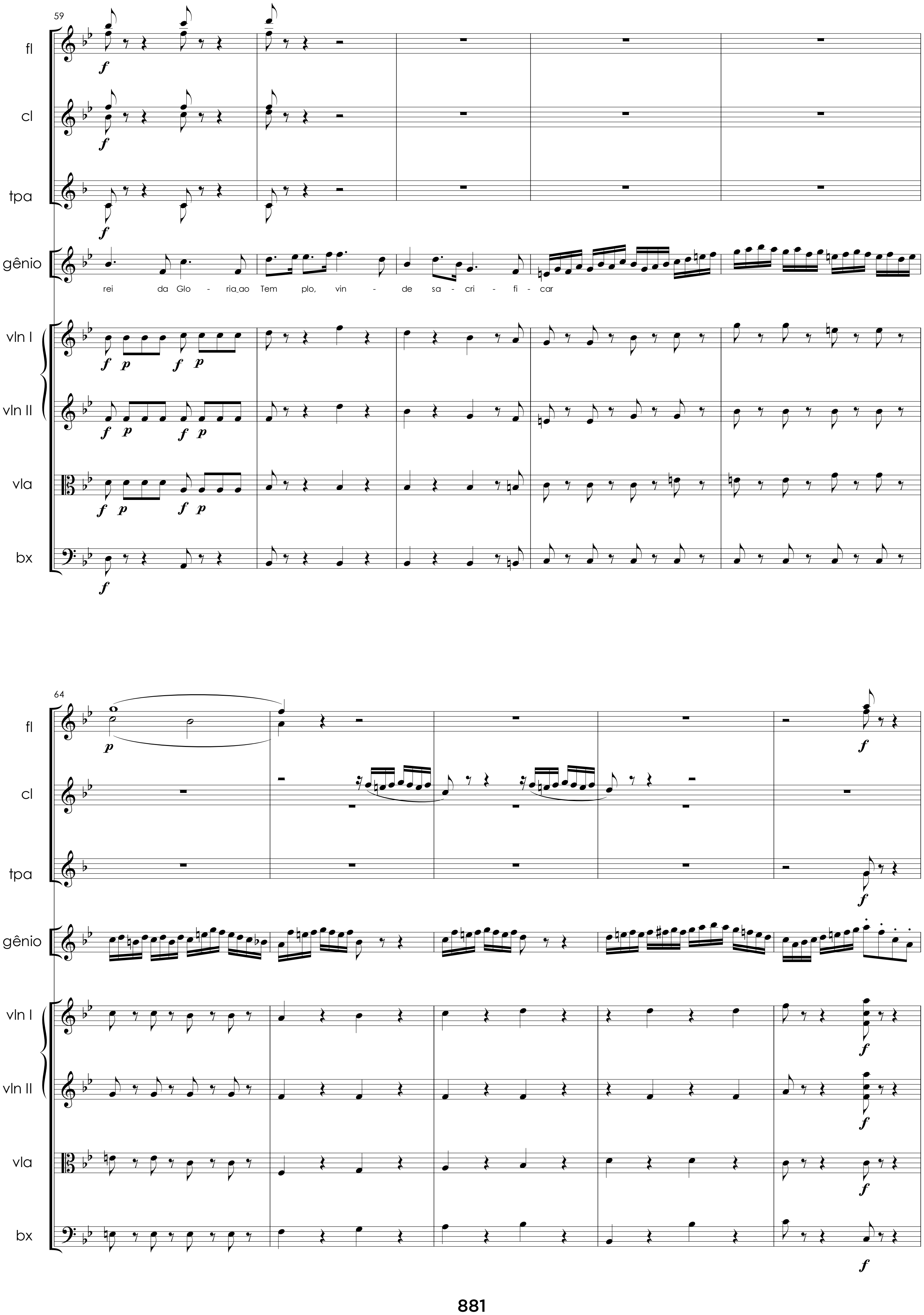

26
fl
cl
tpa
gênio
mê - no, nin - fas do Té - jo, do Té - jo a - mê - no, do Mon -
vln I
vln II
vla
bx
32
fl
cl
tpa
gênio
de - - go, e do Doi - ro. Sol - tai as tran - ças de
vln I
vln II
vla
bx

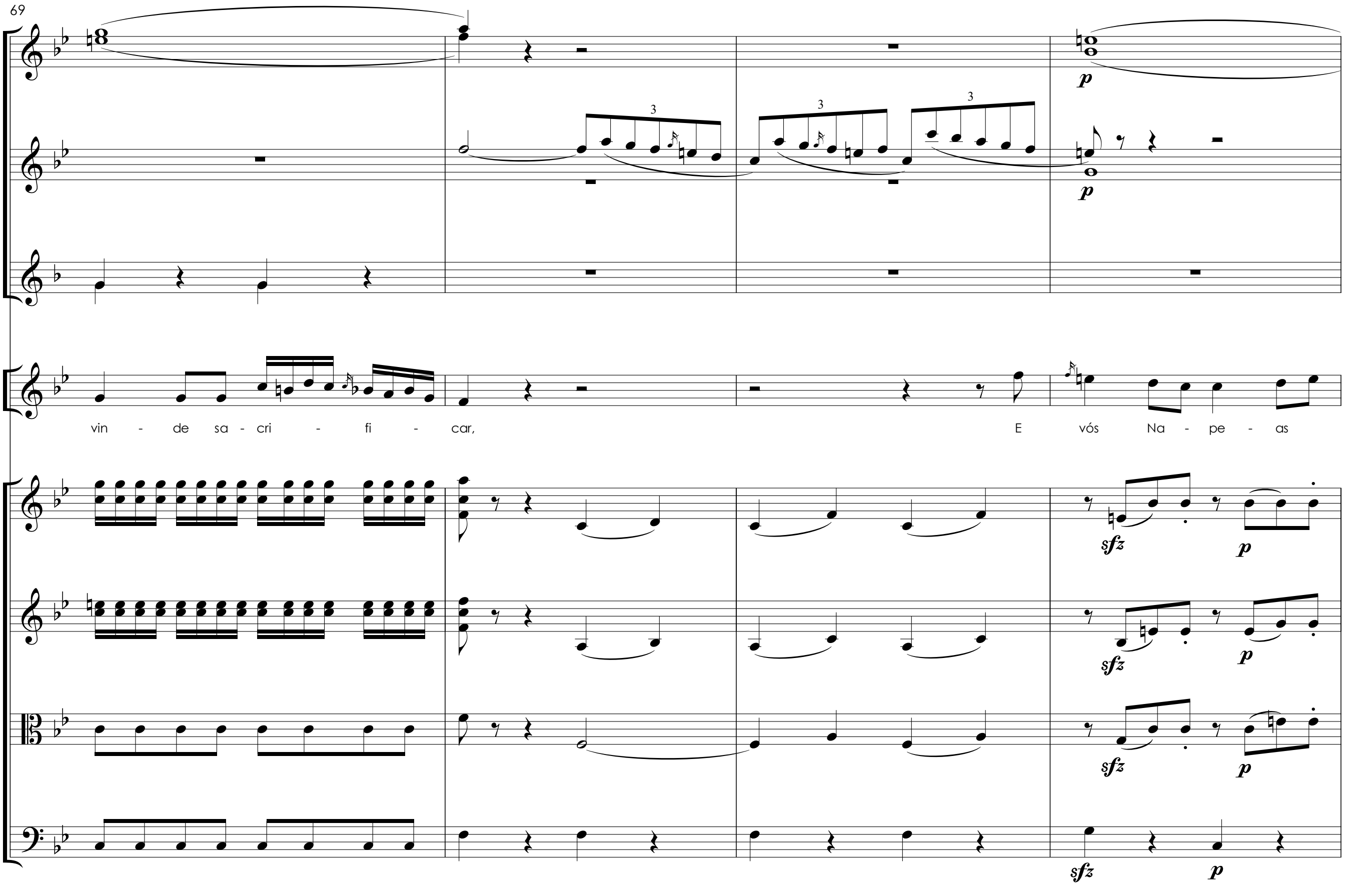

37
cl
gênio
oi - ro, sol - tai as tran - ças de oi - ro, sol - tai
vln I
vln II
vla
bx

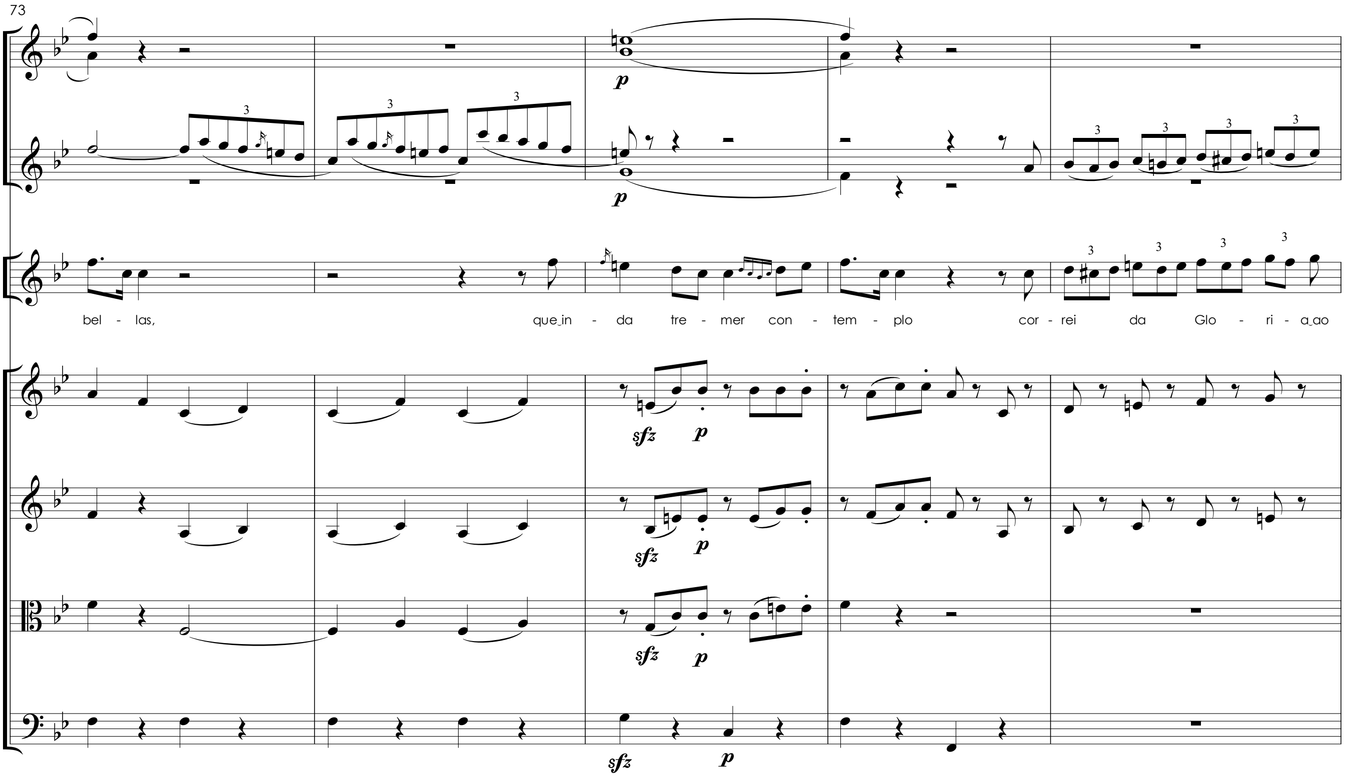

43
fl
cl
tpa
gênio
as tran - ças de oi - ro fo - ra do vi - tre - o
vln I
vln II
vla
bx
fp

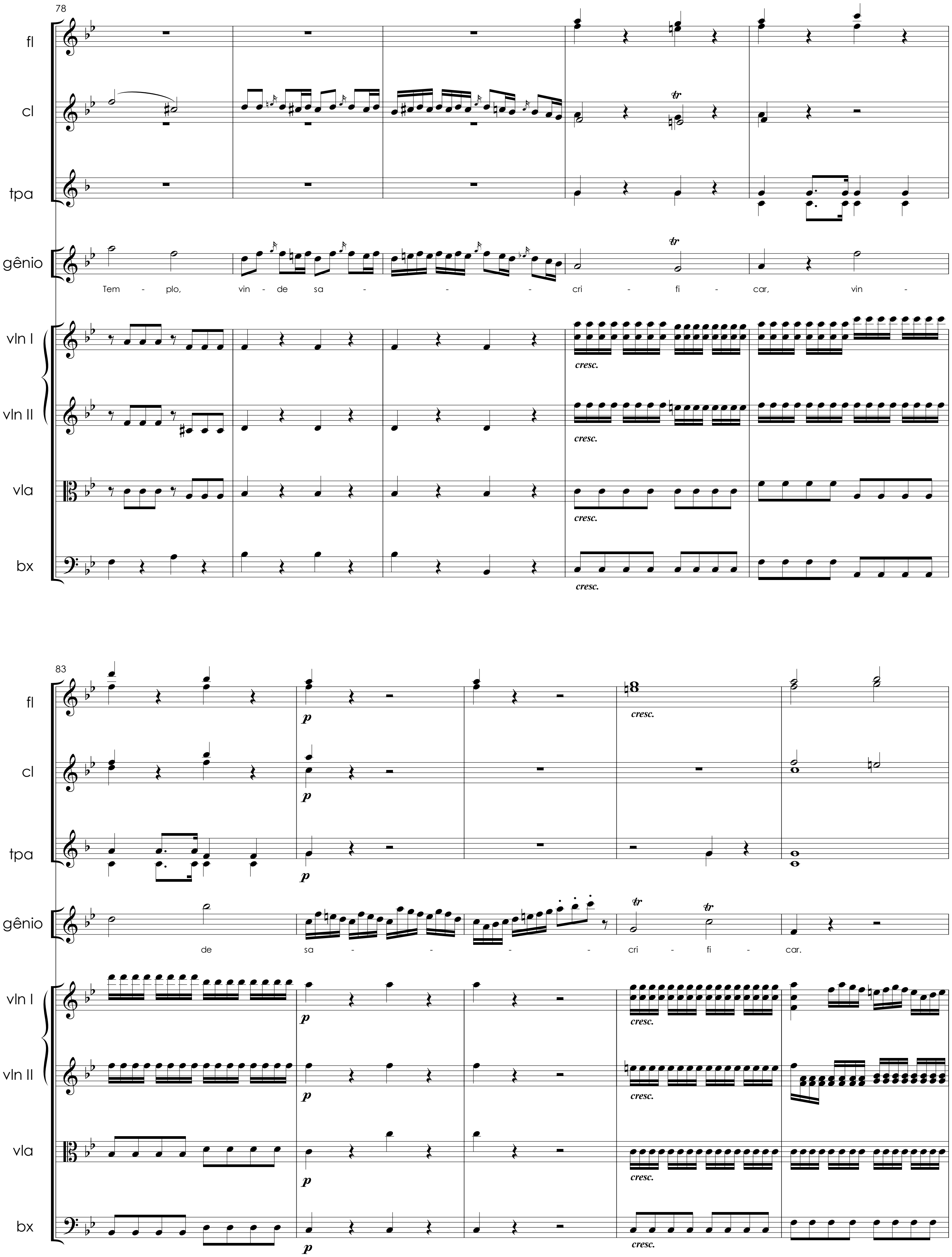

49
fl
cl
tpa
gênio
lar. E vós Na - pe - as
vln I
vln II
vla
bx

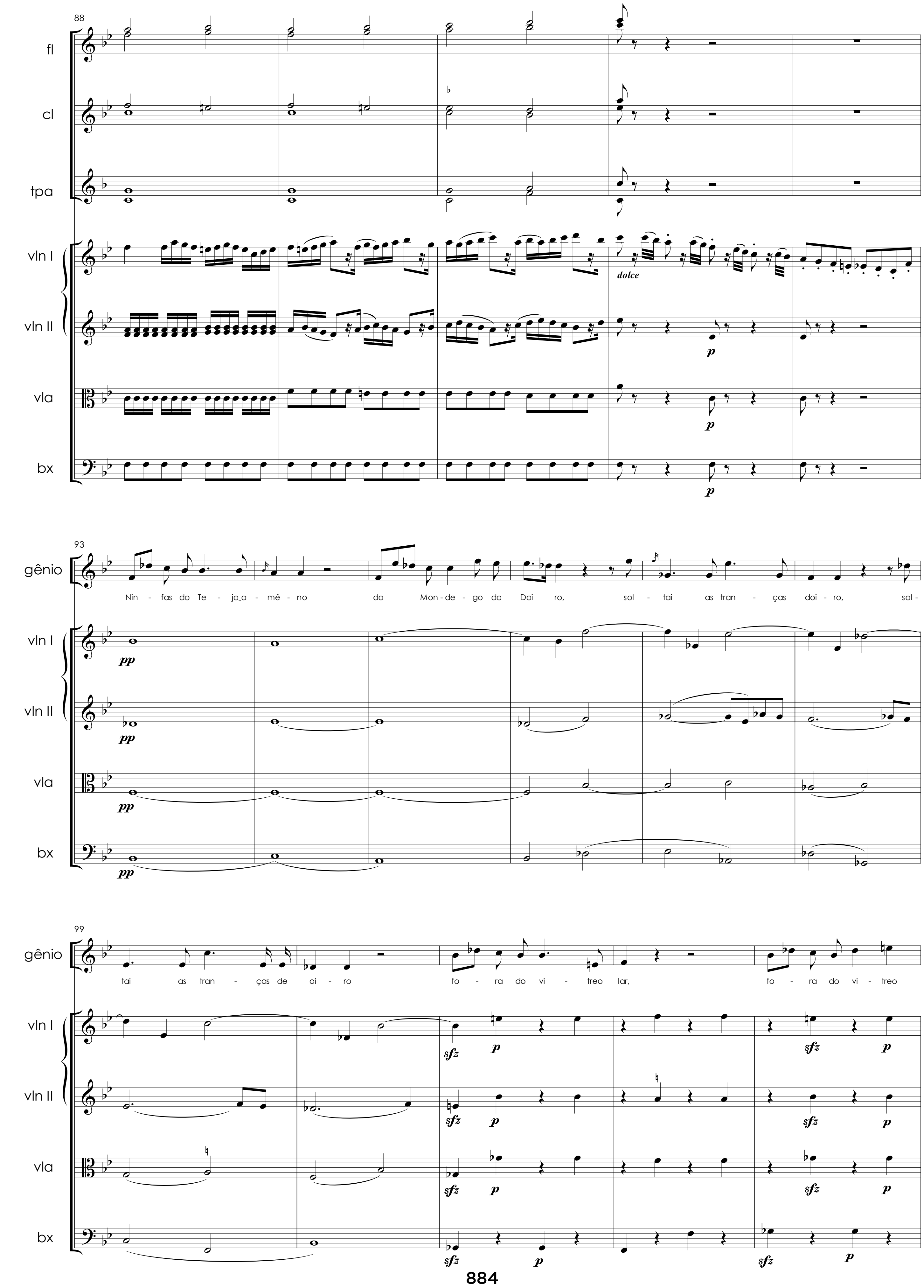

54
fl
cl
tpa
gênio
bel - las que in - da tre - mer, tre - mer com - tem - plo cor -
vln I
vln II
vla
bx

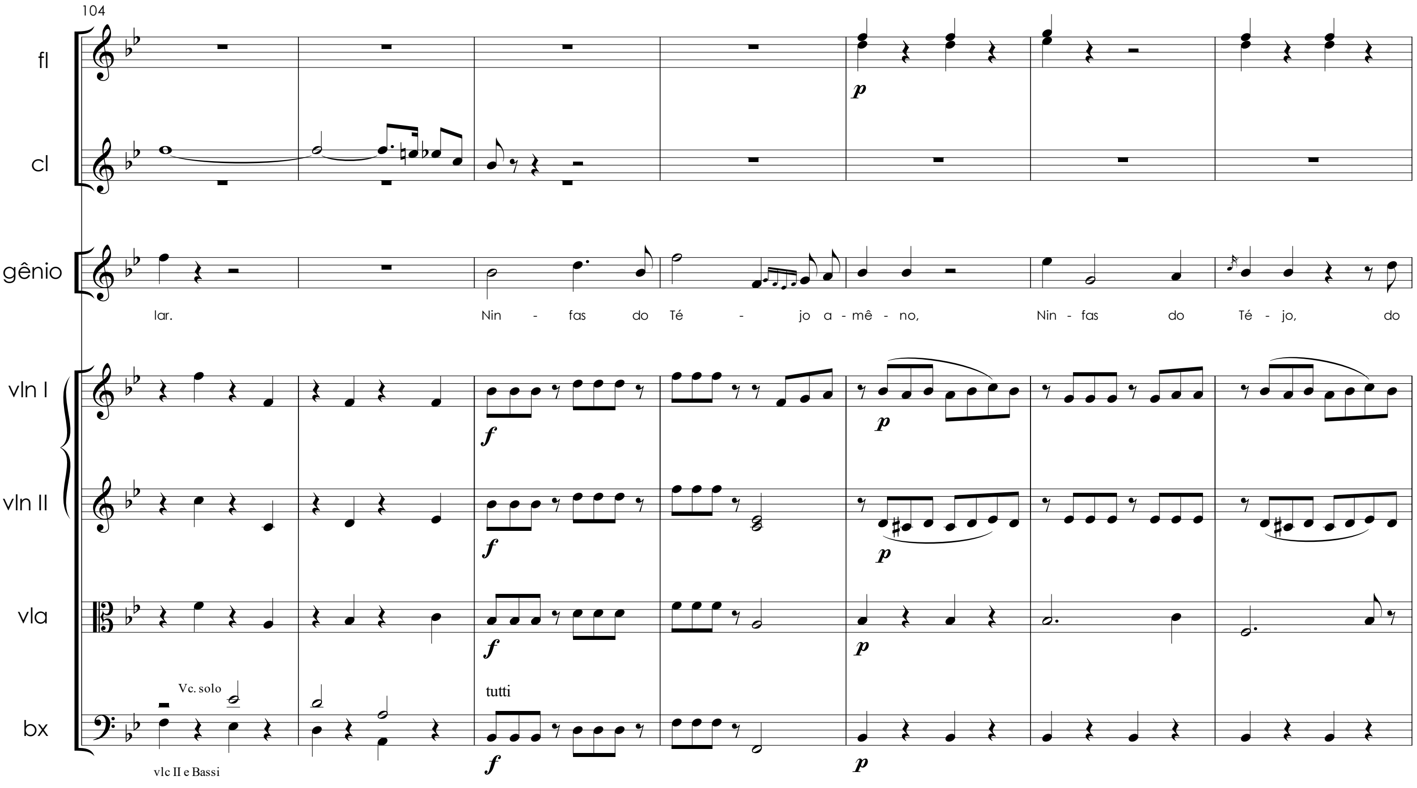

59
fl
cl
tpa
gênio
rei da Glo - ria ao Tem plo, vin - de sa - cri - fi - car
vln I
vln II
vla
bx
64
fl
cl
tpa
gênio
vln I
vln II
vla
bx

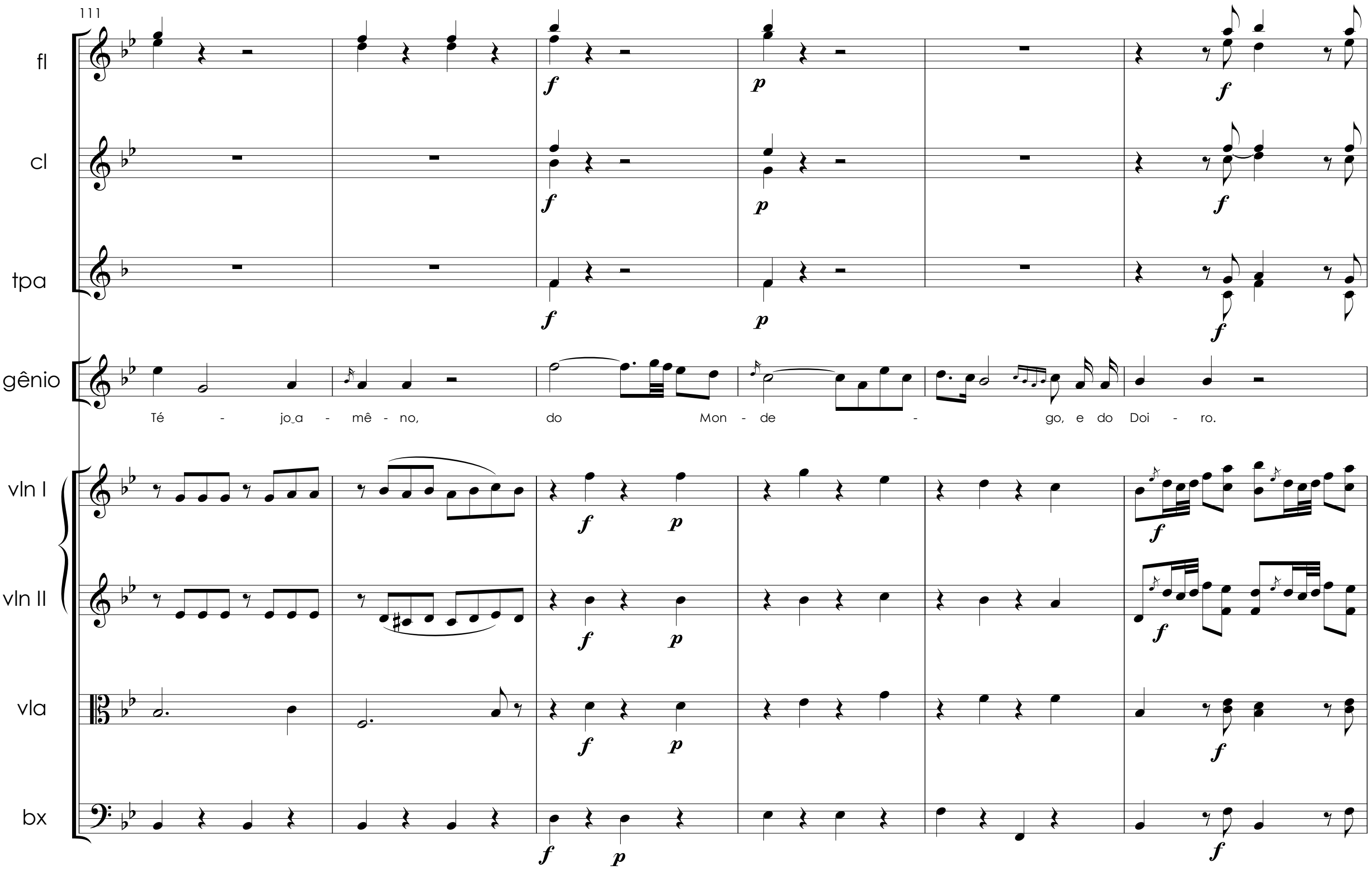

69
fl
cl
tpa
gênio
vln I
vln II
vla
bx
vin - de sa - cri - fi - car,
E vós Na - pe - as
p
sfz

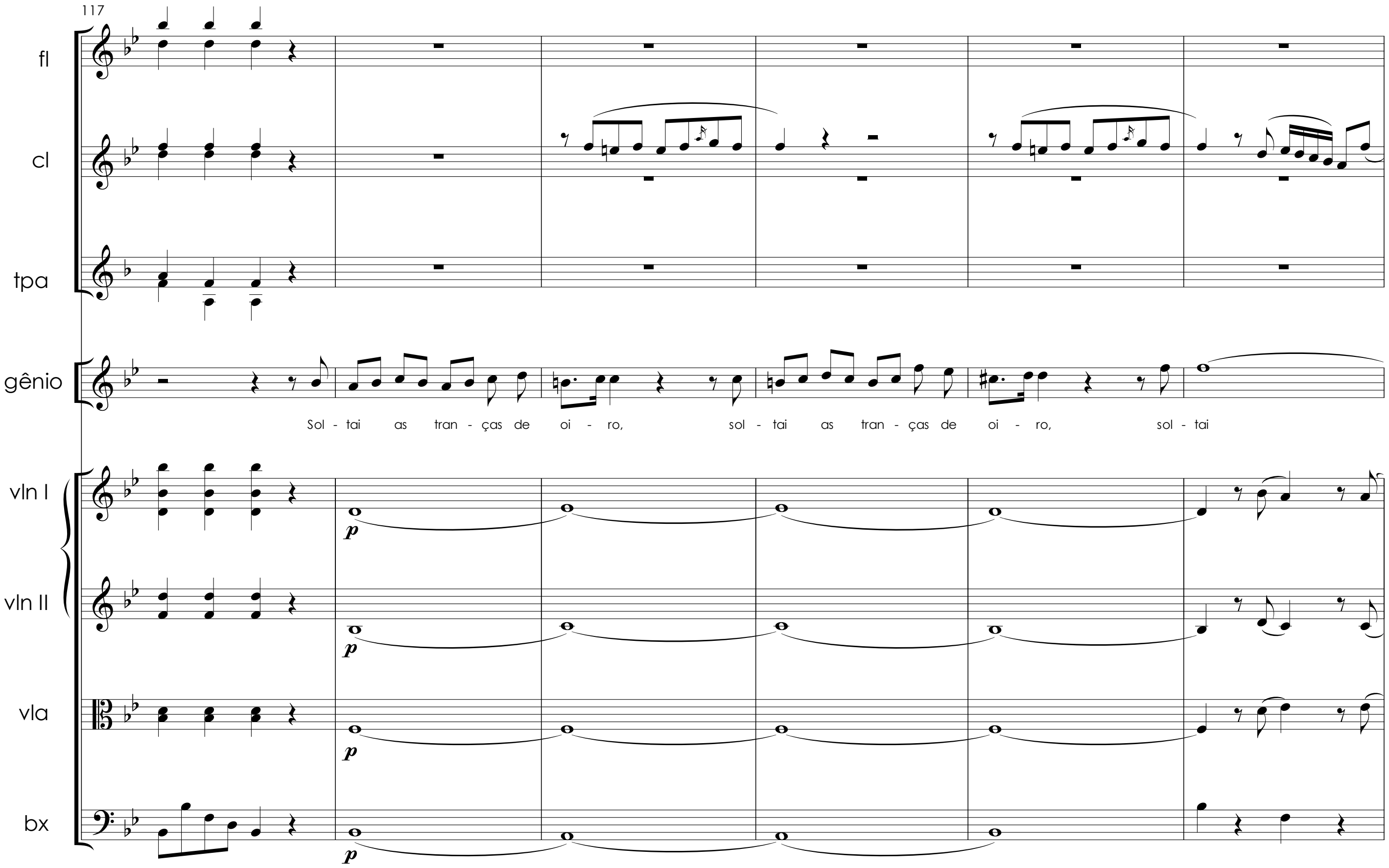

73
fl
cl
gênio
vln I
vln II
vla
bx
bel - las,
que_in - da tre - mer con - tem - plo
cor - rei da Glo - ri - a_ao
p
sfz

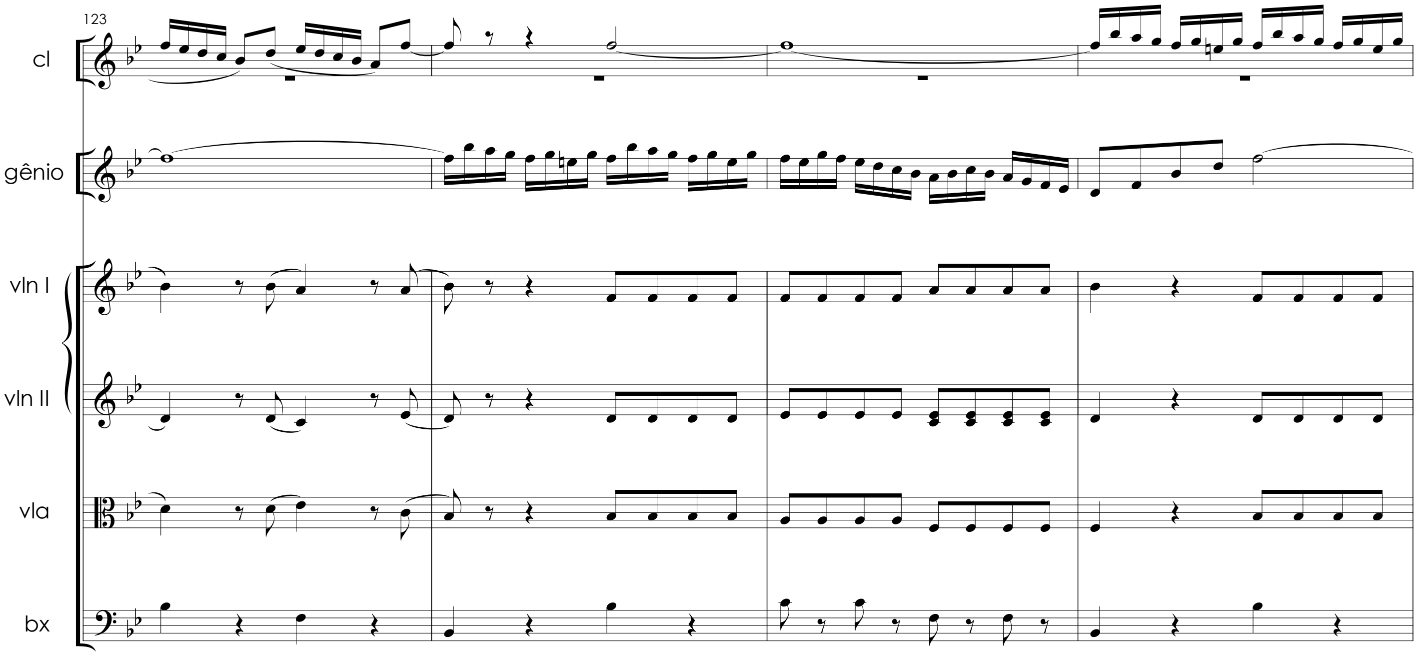

78
fl
cl
tpa
gênio
Tem - plo, vin - de sa - - - cri - fi - car, vin -
vln I
vln II
vla
bx
cresc.
83
p
cresc.
de sa - - - - cri - fi - car.

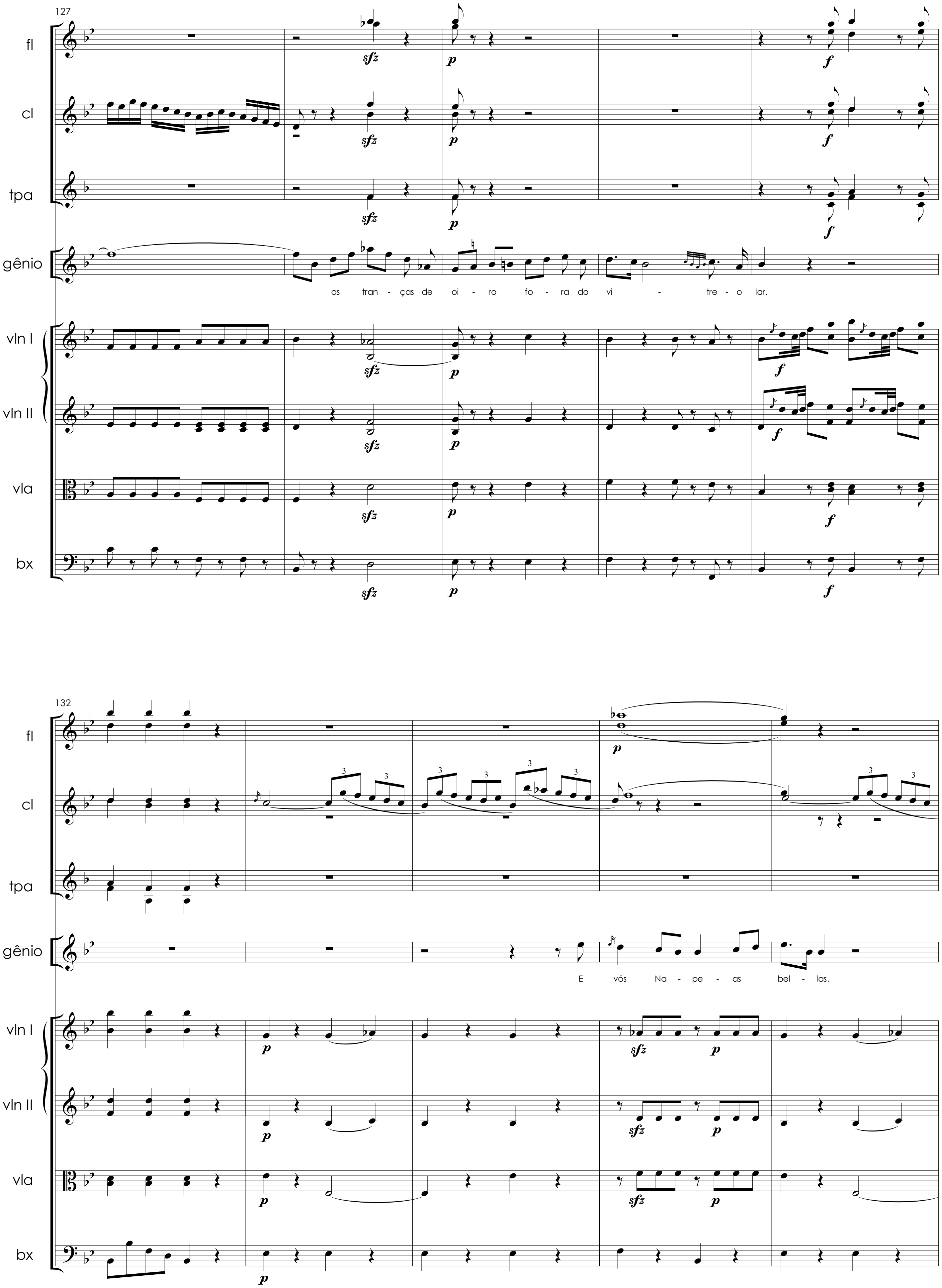

88
fl
cl
tpa
vln I
vln II
vla
bx
dolce
p
93
gênio
Nin - fas do Te - jo a - mê - no do Mon - de - go do Doi ro, sol - tai as tran - ças doi - ro, sol -
pp
99
tai as tran - ças de oi - ro fo - ra do vi - treo lar, fo - ra do vi - treo
sfz
p

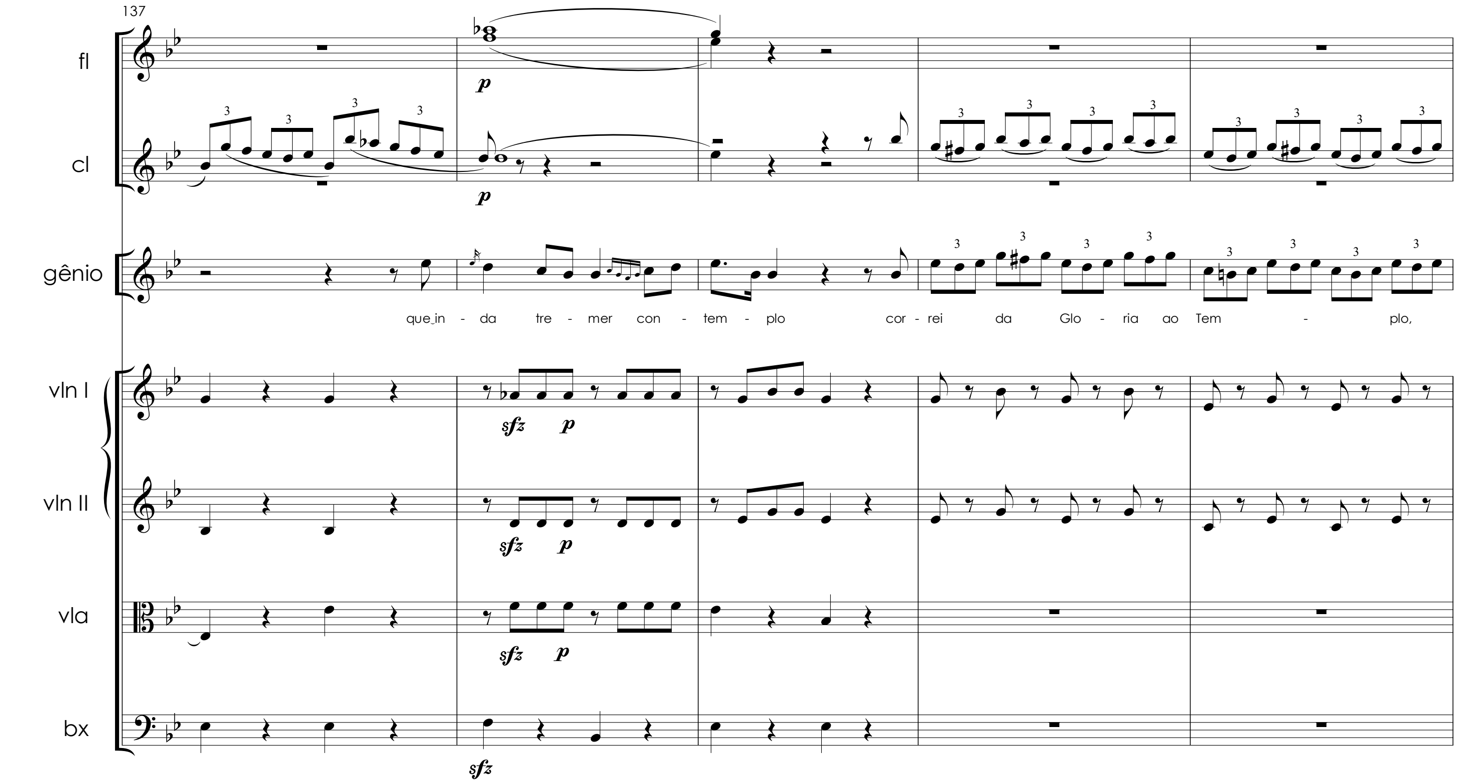

104
fl
cl
gênio
lar. Nin - fas do Té - jo a - mê - no, Nin - fas do Té - jo, do
vln I
vln II
vla
Vc. solo
tutti
bx
vlc II e Bassi

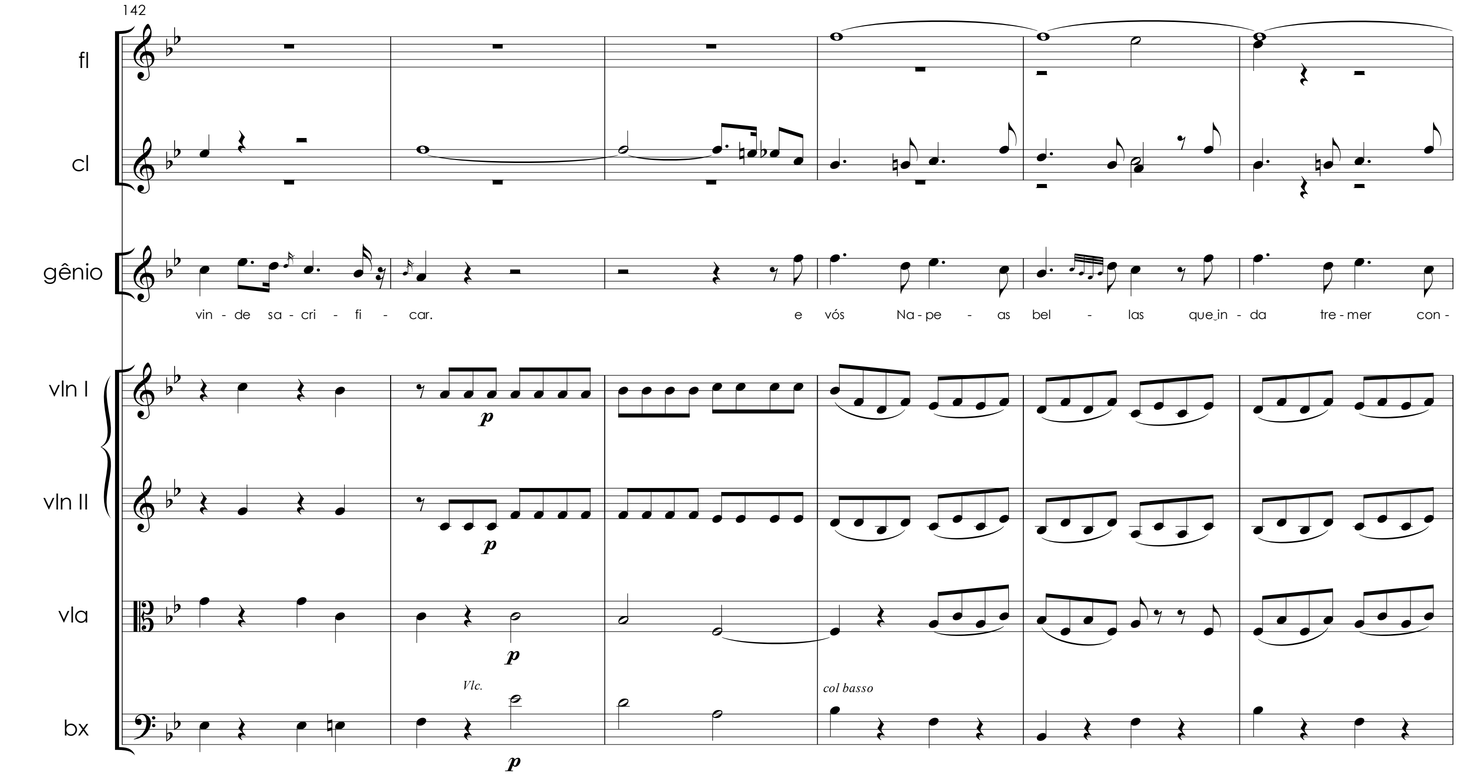

111
fl
cl
tpa
gênio
Té - jo a - mê - no, do Mon - de - go, e do Doi - ro.
vln I
vln II
vla
bx

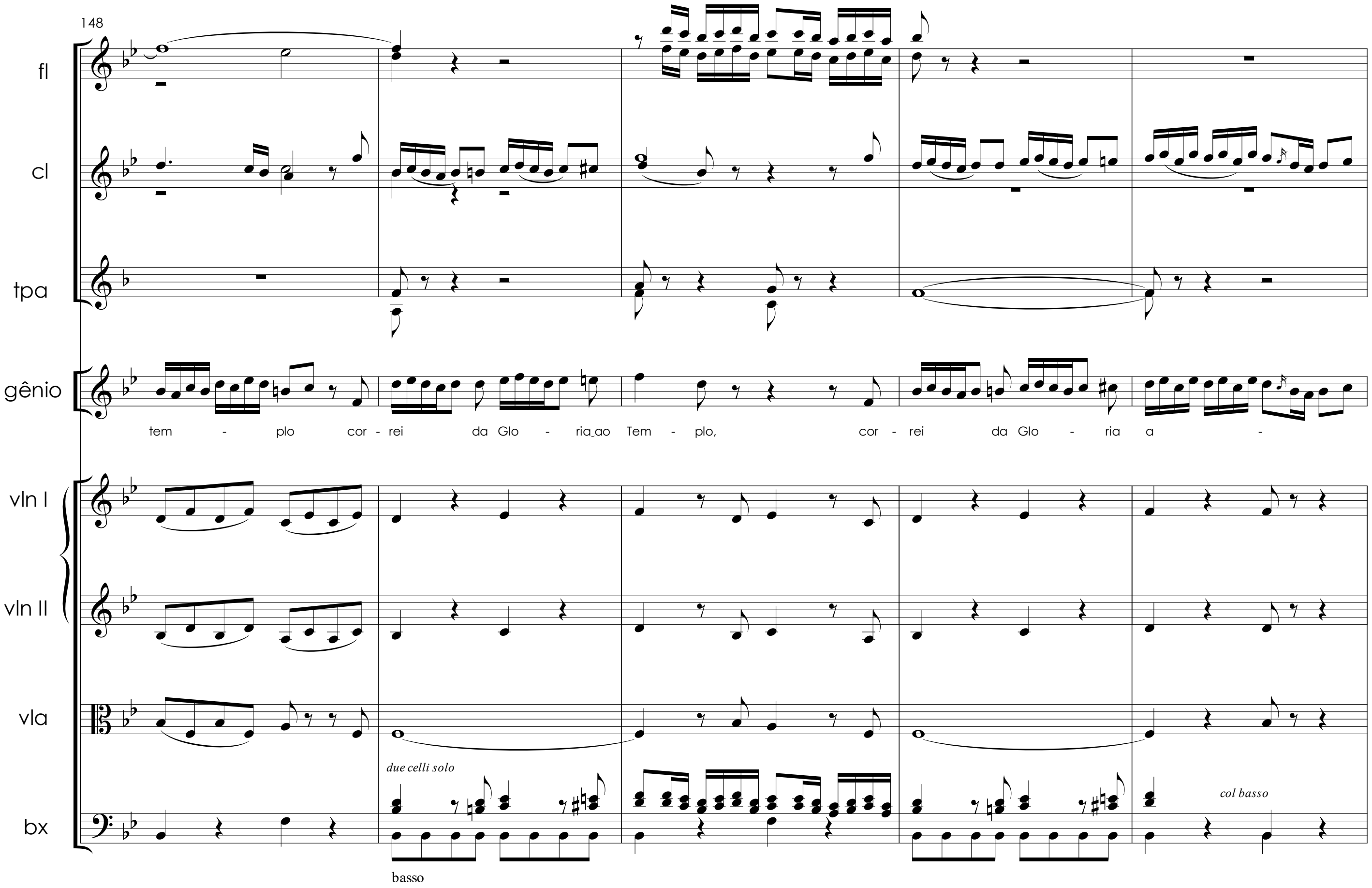

117
fl
cl
tpa
gênio
Sol - tai as tran - ças de oi - ro, sol - tai as tran - ças de oi - ro, sol - tai
vln I
vln II
vla
bx
p
p
p
p

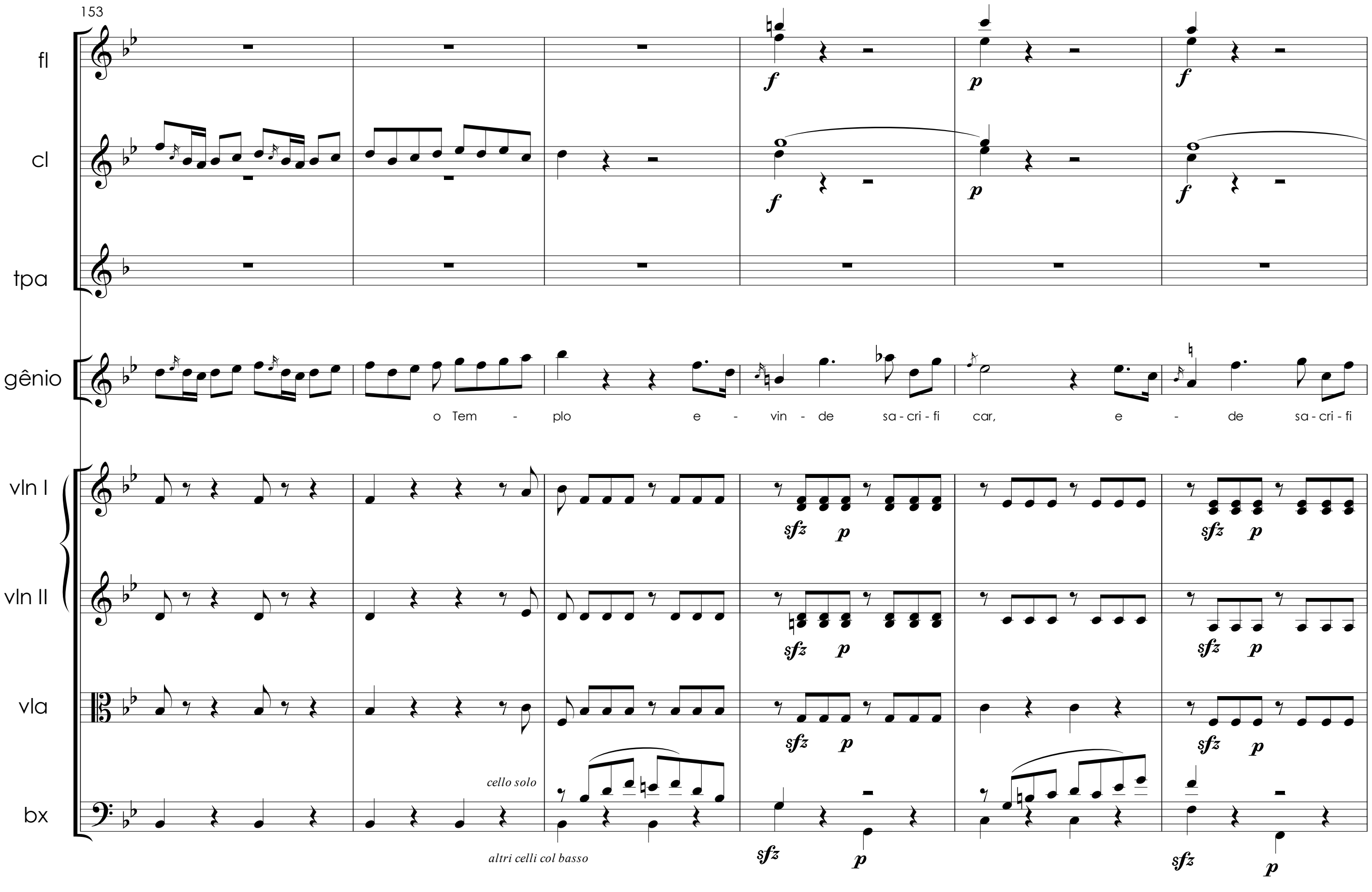

123
cl
gênio
vln I
vln II
vla
bx

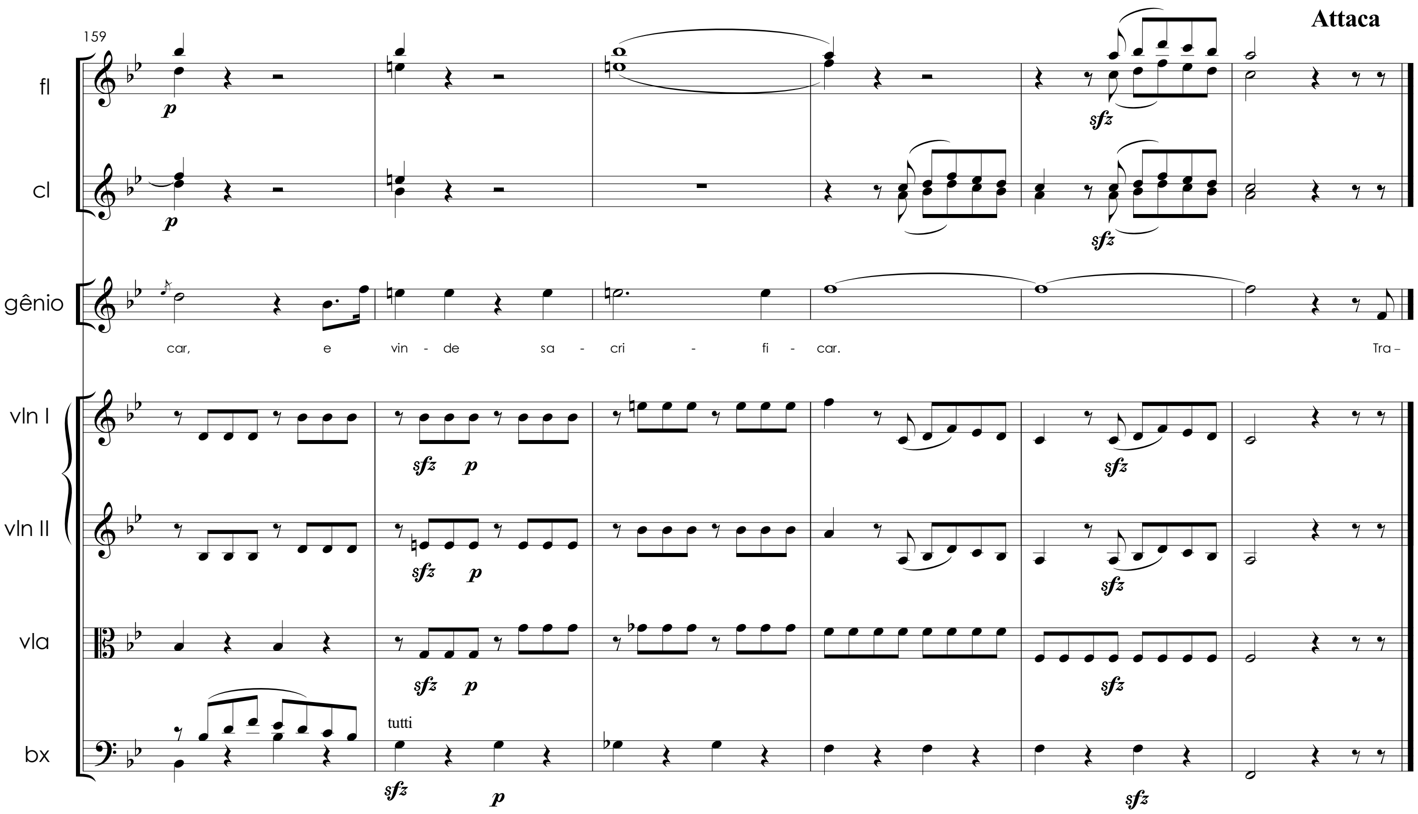

127
fl
cl
tpa
gênio
vln I
vln II
vla
bx
sfz
p
f
as tran - ças de oi - ro fo - ra do vi - tre - o lar.
132
fl
cl
tpa
gênio
vln I
vln II
vla
bx
E vós Na - pe - as bel - las,


137
fl
cl
gênio
vln I
vln II
vla
bx
que in - da tre - mer con - tem - plo cor - rei da Glo - ria ao Tem - plo,


142
fl
cl
gênio
vln I
vln II
vla
bx
vin - de sa - cri - fi - car. e vós Na - pe - as bel - las que in - da tre - mer con -
Vlc.
col basso

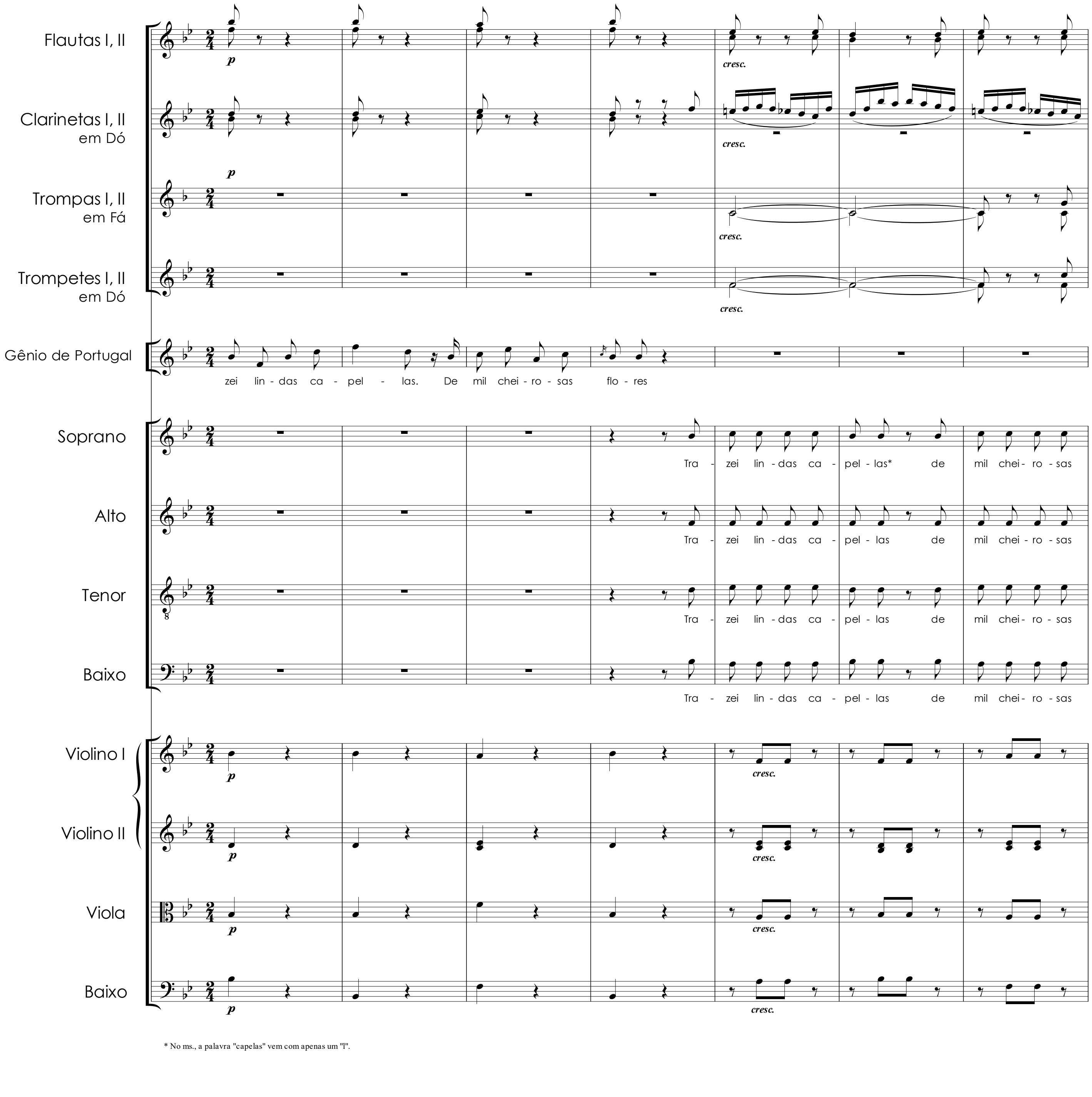

148
fl
cl
tpa
gênio
tem - plo cor - rei da Glo - ria ao Tem - plo, cor - rei da Glo - ria a -
vln I
vln II
vla
bx
due celli solo
col basso
basso


153
fl
cl
tpa
gênio
o Tem - plo e - vin - de sa - cri - fi car, e - de sa - cri - fi
vln I
vln II
vla
bx
cello solo
altri celli col basso

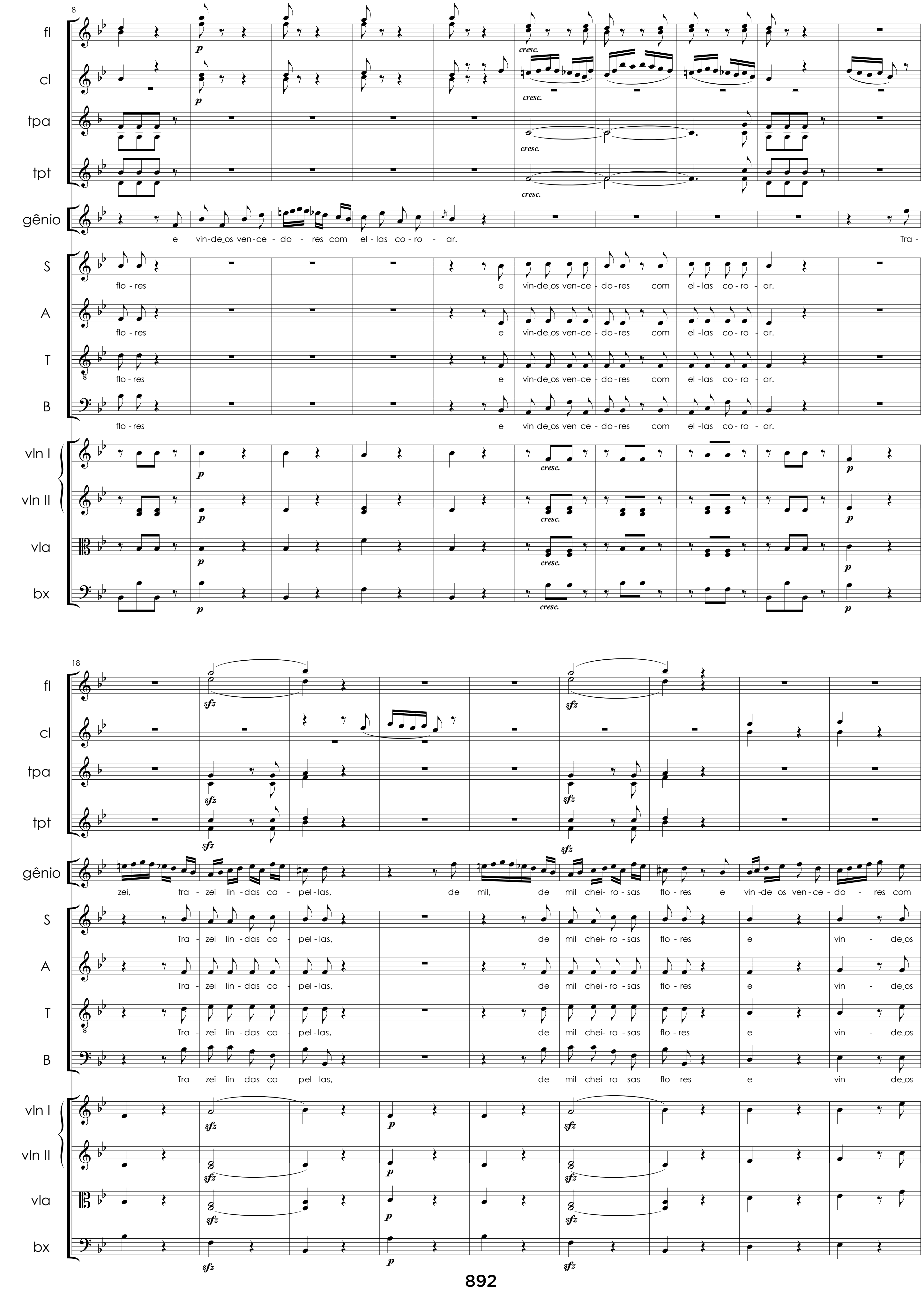

159
Attaca
fl
cl
gênio
vln I
vln II
vla
bx
car, e vin - de sa - cri - fi - car. Tra –
tutti
p
sfz

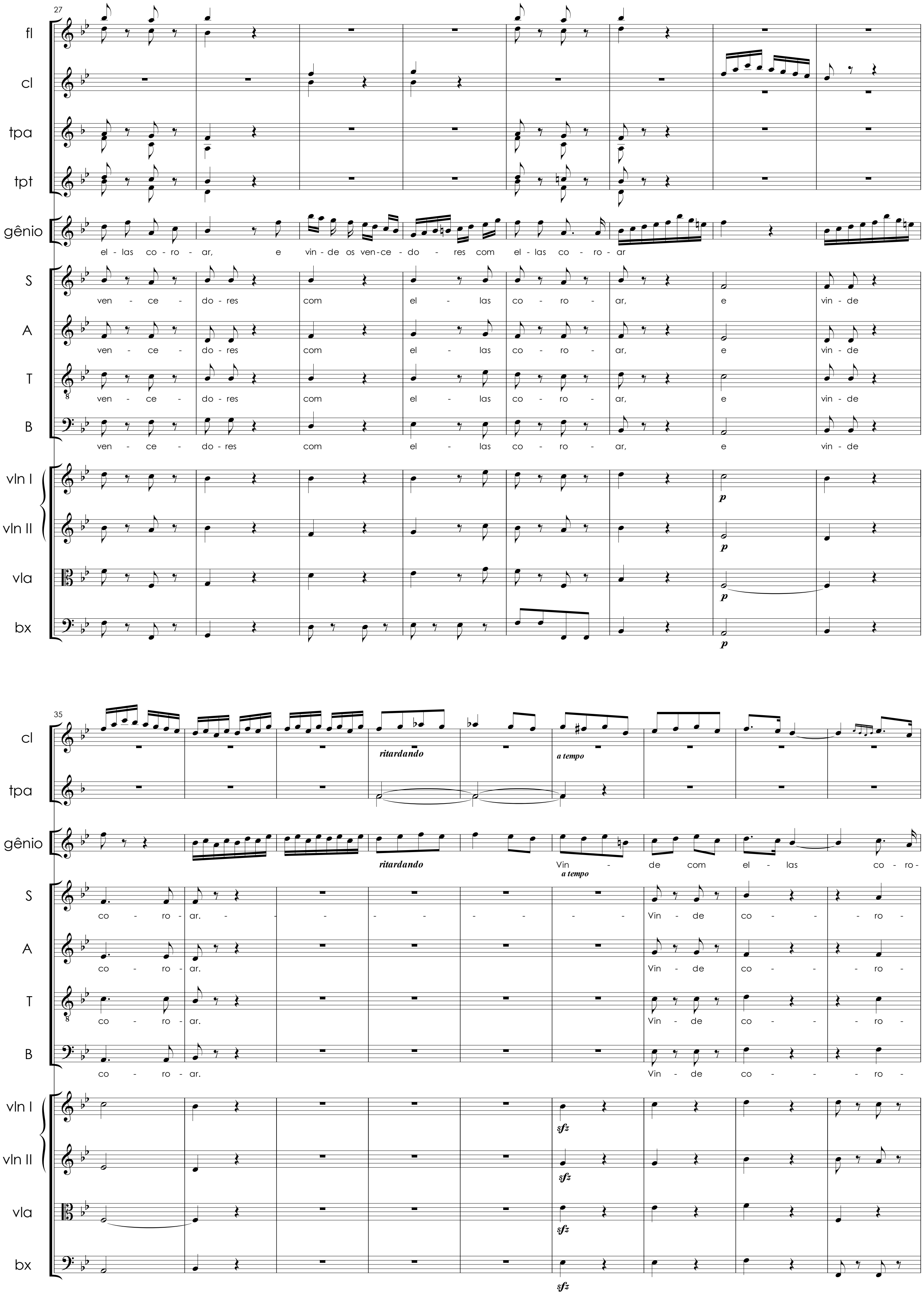
Finale

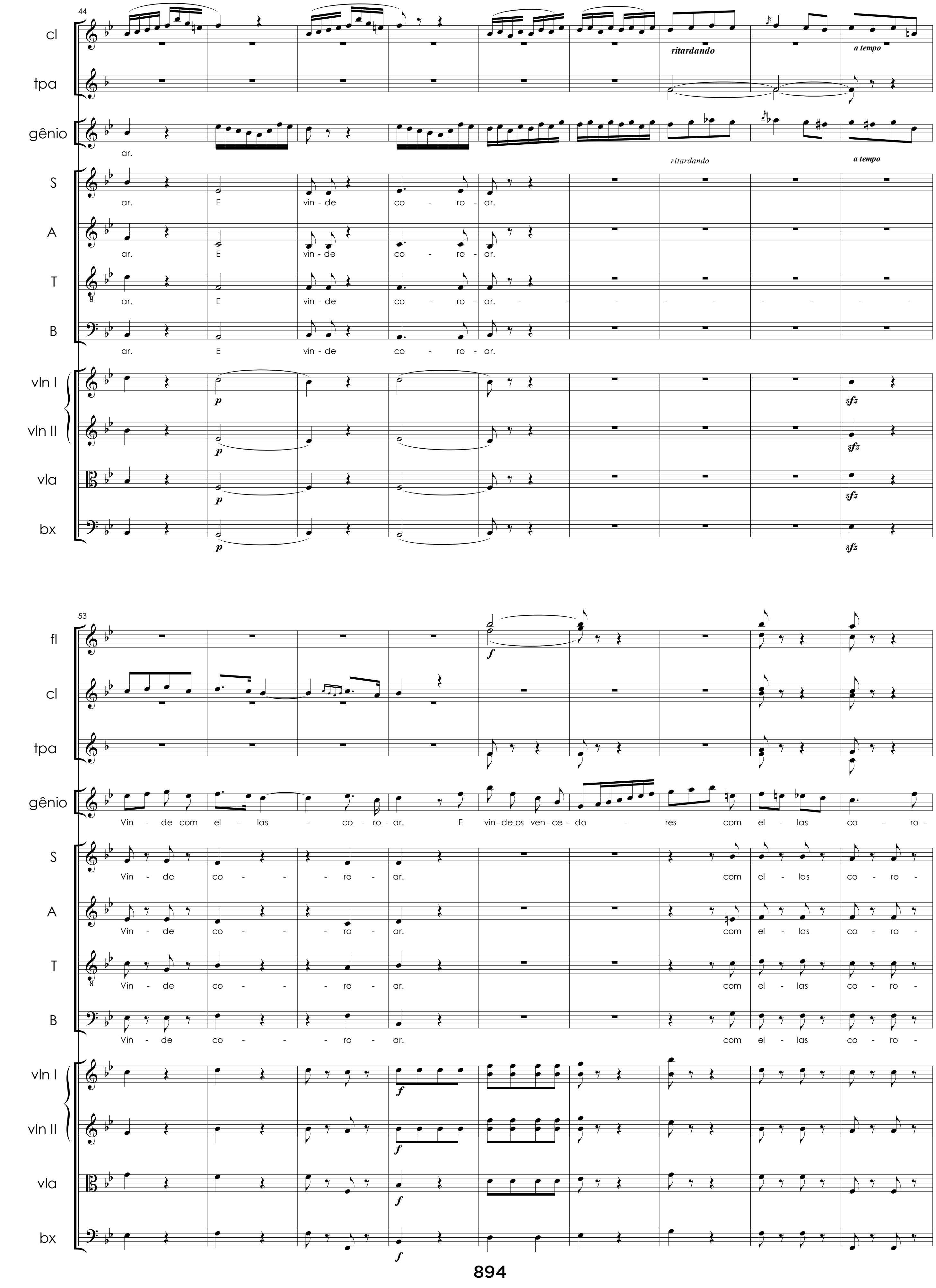
(com coro acompanhando a voz)

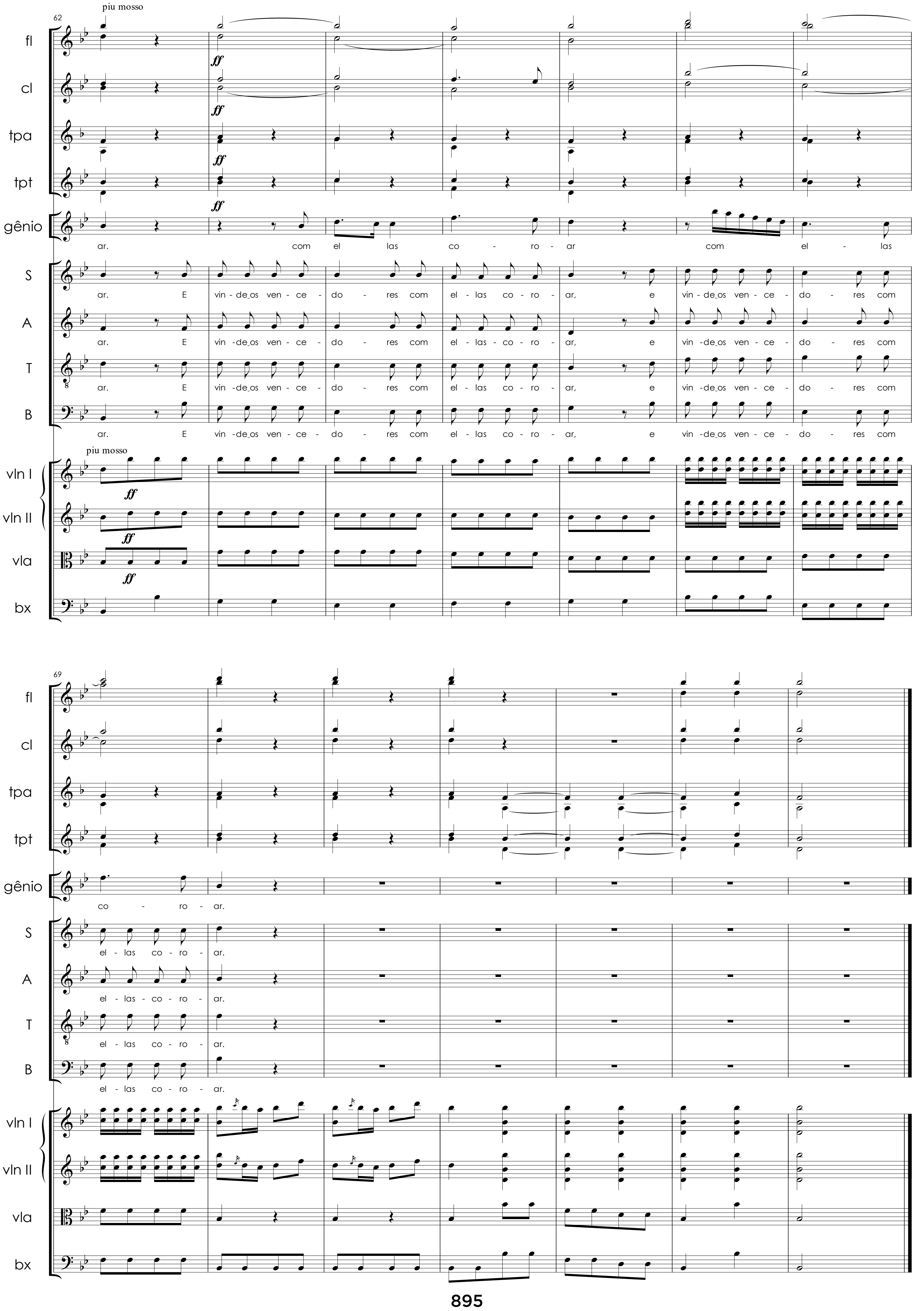


* No ms., a palavra "capelas" vem com apenas um "l".


8
fl
cl
tpa
tpt
gênio
S
A
T
B
vln I
vln II
vla
bx
p
cresc.
e vin-de_os ven-ce - do - res com el - las co - ro - ar. Tra -
flo - res
e vin-de_os ven-ce - do-res com el - las co - ro - ar.
18
sfz
zei, tra - zei lin - das ca - pel - las, de mil, de mil chei - ro - sas flo - res e vin -de os ven - ce - do - res com
Tra - zei lin - das ca - pel - las, de mil chei - ro - sas flo - res e vin - de_os


27
fl
cl
tpa
tpt
gênio
el - las co - ro - ar, e vin - de os ven - ce - do - res com el - las co - ro - ar
S
ven - ce - do - res com el - las co - ro - ar, e vin - de
A
ven - ce - do - res com el - las co - ro - ar, e vin - de
T
ven - ce - do - res com el - las co - ro - ar, e vin - de
B
ven - ce - do - res com el - las co - ro - ar, e vin - de
vln I
vln II
vla
bx
p
35
ritardando
a tempo
Vin - de com el - las co - ro -
co - ro - ar.
Vin - de co - - ro -
sfz


44
cl
tpa
gênio
S
A
T
B
vln I
vln II
vla
bx
ar.
E vin - de co - ro - ar.
ritardando
a tempo
p
sfz
53
fl
cl
tpa
gênio
S
A
T
B
vln I
vln II
vla
bx
Vin - de com el - las - co - ro - ar. E vin-de os ven-ce-do - res com el - las co - ro -
Vin - de co - - ro - ar. com el - las co - ro -
f


piu mosso
62
fl
cl
tpa
tpt
gênio
ar. com el las co - ro - ar com el - las
S
ar. E vin - de os ven - ce - do - res com el - las co - ro - ar, e vin - de os ven - ce - do - res com
A
ar. E vin - de os ven - ce - do - res com el - las - co - ro - ar, e vin - de os ven - ce - do - res com
T
ar. E vin - de os ven - ce - do - res com el - las co - ro - ar, e vin - de os ven - ce - do - res com
B
ar. E vin - de os ven - ce - do - res com el - las co - ro - ar, e vin - de os ven - ce - do - res com
piu mosso
vln I
vln II
vla
bx
ff
69
co - ro - ar.
el - las co - ro - ar.

Песенник идей

Бразильская музыка уникальна и насчитывает более 400 различных ритмов! Это удивительное разнообразие связано не только с размером Бразилии, но и с тем, что здесь смешались различные народы и нации, что привело к богатейшей культуре, которую уважают во всем мире!

Для каждого оркестра во всех регионах страны есть своя партитура. Создание концертной музыки не сравнимо ни с чем в Латинской Америке.

В такой культурной среде у нас есть такие исполнители, как Антонио Адолфо, Каньото, Делсио Карвальо, Эрнесто Назаре, Энрике Аннес, Жан Шарно, Лула Галвау, Марселу Гонсалвес, и многие другие, чьи имена входят в коллекцию второй части партитур бразильской популярной музыки, насчитывающую бесчисленное количество имен, преодолевших границы и завоевавших мир! Мы можем также отметить Тима Рескала, драгоценные партитуры Биеннале современной музыки, таких композиторов оркестровой музыки, как Анаклето де Медейрос. Также важно упомянуть работу великого исследователя Роберто Корреа, собравшего разные партитуры десятиструнной гитары! Стоит также отметить таких исполнителей, как Пауло Фрейре, Иван Вилела, Маркус Феррер, Фернандо Деги, Андре Сикейра, Афонсо Виласанти, Фрередио, Фабиола Мирелла, Какаи Нунес, Марко Перейра и самого Роберто Корреа, среди многих других.

С другой стороны, когда я получал степень магистра в университете Codarts в Роттердаме, я видел, как было сложно студентам из разных стран найти партитуры бразильской музыки. Я сам прошел через это, когда искал партитуру прекрасной *Viola Fora de Moda* Эду Лобо для одной подруги студентки, которая училась на певицу и должна была участвовать в одном учебном курсе, где я должен был аккомпанировать ей на фортепьяно. В тот момент я подумал: «Почему у нас нет доступа к песеннику или необходимой информации, где можно найти партитуры одной из самых исполняемых песен в мире»?

Это было в 2011 году и даже мотивировало меня организовать группу шоро в Голландии, в которой я был единственным бразильцем: тромбонист был исландцем, четырехструнные гитаристы были финн и голландец, гитаристом был аргентинец и барабанщиком – немец... И всем очень хотелось познакомиться поближе с бразильской музыкой! Прошло время и когда я стал директором центра музыки FUNARTE, я вспомнил об этой истории с музыкантами иностранцами и понял, что настал момент, чтобы с помощью МИДа, создать песенник онлайн с бесплатным доступом для того, чтобы наши посольства и консульства могли распространять нашу музыку, предоставляя ссылку для студентов музыкальных школ и консерваторий во всем мире!

И моя мечта сбылась! Для создания международного онлайн песенника Funarte я пригласил группу первоклассных специалистов: гитариста, композитора и исследователя Роберто Корреа, преподавателя и специалиста по духовым оркестрам Марсело Жобима, опытного издателя Рикардо Жилли, моих коллег в центре музыки *FUNARTE Жозе Шиллера, Алешандре Райне и Эулисию Эстевес.*

Для меня эта инициатива – это не только начало для сбора материала и его публикации, но шаг вперед для продвижения бразильской музыки за рубежом посредством партитур и партнерских отношений с учреждениями, издательствами и композиторами, чья роль неоспорима в этом процессе.

Теперь все зависит вас, студенты, музыканты и любители нашей богатой и разнообразной музыки! Наслаждайтесь! Не важно, что вы предпочитаете: здесь есть все, от музыки для духовых оркестров до заразительных ритмов; от концертной музыки до звуковых дорожек! Играйте и распространяйте бразильскую музыку! Погрузитесь в бесконечность тропических музыкальных оттенков!

Мы благодарим всех, кто поверил в этот проект и дал разрешение на бесплатную публикацию партитур в международном онлайн песеннике.

И многих лет ему жизни и чтобы наша музыка стала музыкой всех народов!

Маркос Соуза

*Директор центра музыки/*Funarte/*Министерство культуры*

一本创意歌集

整个巴西各城市的乐队的原始文献。整个拉丁美洲无与伦比的音乐会音乐制作。
巴西音乐是世界上最珍贵的音乐之一。有超过400种不同的节奏！巴西的多样性不仅体现在广阔的国土面积上，更多的是在各民族间的融合碰撞下，产生的宝贵而受人尊敬的文化上！巴西全国各地的乐队原创作品是整个拉丁美洲音乐会音乐中无与伦比的鸿篇巨作。

正是来自这个巴西的文化汤，我们的名字包括Antonio Adolfo，Canhoto，Delcio Carvalho，Ernesto Nazareth，Henrique Annes，Jean Charnaux，Lula Galvao，Marcello Gonçalves以及其他一些集合了第二波巴西流行音乐的系列以及跨越国界和世界各地的无数名称！我们还有Tim Rescala，来自当代双年展的珍贵乐谱，以及Anacleto de Medeiros等乐队作曲家。伟大的研究院Roberto Corrêa也收集了几十个国家吉他中提琴的乐谱！包括Paulo Freire，Ivan Vilela，Marcus Ferrer，Fernando Deghi，André Siqueira，AfonsoVillasanti，Freridio，FabiolaMirella，CacaiNunes，Marco Pereira,Roberto Correa等等

另一方面，我记得当我在鹿特丹的Codarts大学攻读硕士学位时，见证了来自不同国家的学生在尝试找到巴西音乐乐谱的困难。我和一位学唱歌的学生朋友本来要参加一个活动，我是她的钢琴伴奏，但在搜寻Viola Fora de Moda do Edu Lobo的乐谱时，我也经历了同样的困境。
那个时候我就在想，"为什么我们没法儿轻松地找到一本歌集或者无法获取世界知名歌曲的乐谱呢？"
2011年，我在荷兰设立了一个Roda de Choro乐队，而我也是其中唯一的巴西人。长号手是冰岛人， 四线小吉他手是一位芬兰人和一位荷兰人;吉他手是阿根廷人;打击乐手是德国人......所有人都渴望了解更多的巴西音乐！2011年，我在荷兰设立了一个Roda de Choro乐队，而我也是其中唯一的巴西人。长号手是冰岛人， 四线小吉他手是一位芬兰人和一位荷兰人;吉他手是阿根廷人;打击乐手是德国人......所有人都渴望了解更多的巴西音乐！

现在，我的梦想终于实现了！为了制作FUNARTE的国际在线歌集，我邀请了一流的团队，如吉他手兼编曲Roberto Corrêa，音乐乐队专家教授Marcelo Jardim，经验丰富的编曲家Ricardo Gilly，制作人Alexandre Raine以及我在CEMUS的同仁：José Schiller，Alexandre Raine和Eulicia Esteves。
我认为这只是一个开始，除了制作和发行歌集，更重要的是通过乐谱和与各个机构、出版商和作曲家的合作将巴西音乐推广到海外，让世界听到巴西的声音。
现在，无论您是学生、音乐家还是我们的音乐爱好者，都请尽情欣赏巴西音乐吧！从音乐乐队到节奏感强的音乐; 从音乐会音乐到原声带音乐，应有尽有！演奏并传播巴西音乐吧！让自己沉浸在热带音乐的世界里吧！
感谢所有相信该项目并授权出版在线国际歌集的所有人。
祝愿它生生不息，让我们的音乐成为世界人民的音乐！

Marcos Souza
总监
Cemus/Funarte/Minc

Бразильская концертная музыка

Скорее всего именно в Бразилии раньше всего было создано на территории как Южной, так и Северной Америки значимое количество концертной музыки. Существуют партитуры и записи бразильских композиторов, датированные 16 веком. В разных временных периодах, отметивших бразильскую экономику, была широко распространена и развита музыкальная жизнь страны. Например, в штате Минас Жерайс, в 19 веке, в большинстве городов, как мининум, были свои собственные оркестры или духовые муниципальные оркестры. В штате Мараняу существует крупный архив партитур композиторов 18 века. В Итабиане, штата Сержипе, Филармоническое Общество Зачатия Богородицы, основанное в 1745, является самым старинным действующим музыкальным Обществом в Бразилии. В штате Гойас находится важный архив музыки, написаной со времен колониального периода. В штате Баия, бывшей колонии империи, в Рио-де-Жанейро, столице империи, наконец, в разных местах, существуют сохраненные архивы или архивы, находящиеся в процессе ресторации. Их целью является включение репертуара солистов, вокальных и инструментальных ансамблей и оркестров, таким образом привнося свой вклад для лучшего понимания динамизма нашей культурной идентичности.
Такие композиторы, как Жоау де Деус де Кастро Лобо, Жозе Жоаким Эмерико Лобо де Мескита и многие другие являются авторами, чье музыкальное наследие было хорошо сохранено, и чьи партитуры находятся в процессе восстановления и издания. Многие из них исполняются оркестрами и бразильскими музыкантами. Их произведения - это пик музыкального наследия, существующего с колониального периода в Сальвадоре, Гойяс, Минас Жерайс, Рио-де-Жанейро, в целом, в различных регионах и культурных процессах.
Активная деятельность, которой отмечена история музыки в Бразилии, создает атмосферу и музыкальные традиции, благопрепятствующие появлению такой личности, как падре Жозе Маурисиу Нунес Гарсия. Этот священник является самым важным композитором как Северной, так и Южной Америки колониального периода, создавший большое количество важных музыкальных произведений в конце 18 – в первые десятилетия 19 века. Он стал первым композитором с континента, о ком была написан критический очерк в специализированном издании в Австрии, которая в то время была одним из главных европейских музыкальных центров, принимающих у себя Гайдна, Моцарта, Бетховена и многих других. Превосходное качество его музыки растрогало правящего принца и будущего короля дона Жуау VI до такой степени, что он учредил для священника пожизненную пенсию, несмотря на тот факт, что композитором императорского двора был Маркос Португал, приехавший из метрополии.
И снова, уже в 19 веке, во время имперского периода, самым главным композитором Америк был Карлос Гомес, тоже бразилец, автор опер, чьи премьеры состоялись в театре Ла Скала, в Милане. Его операми восхищался Верди и они исполнялись с огромным успехом важными оперными театрами.
В 20 веке появляется еще один всемирно признанный выдающийся исполнитель – Вилла-Лобос. Произведения этого композитора были записаны и исполнены такими знаменитыми музыкантами, как Артур Рубинштейн, Андрес Сеговия, оркестрами Радио и Телевидения Франции, Нью-Йорка и другими. Также творчество Вилла-Лобоса ознаменовало важный этап в изменении роли гитары, которая стала одним из солирующих инструментов в 20 веке. В произведениях композитора заметно сильное влияние бразильских ритмов, с которыми он познакомился, общаясь с такими исполнителями популярной музыки как Пишингиня, Жуао Пернамбуку, Донга. Также его источниками вдохновения стали фольклорные традиции и обычаи различных бразильских регионов.
Хотя эти имена самые известные на международном уровне, они являются частью большого музыкального наследия выдающихся композиторов, придающих новую силу бразильской концертной музыке, во всех ее проявлениях и эстетических направлениях. Этот первый том включает в себя бразильскую концертную музыку от колониального периода до наших дней. В качестве примера мы можем привести уже упомянутого ранее Жозе Маурисиу Нунес Гарсия, Карлоса Гомеса и Жозе Жоакима Эмерико Лобо де Мескита, считающегося самым важным композитором «Школы Минас» 18 века, создавшего вокальные произведения религиозного характера. Также стоит упомянуть Алберто Непомусено – одного из композиторов, связанного с националистической школой конца 19 - начала 20 века. Он был борцом за использование португальского языка в вокальных музыкальных произведениях с целью утверждения нашей идентичности. Он сочинял музыку для различных инструментальных ансамблей; особенно стоит отметить его произведения для фортепьяно соло, квартетов и струнных оркестров. Творчество Камарго Гварньери преобразило популярную культуру штата Сан-Пауло и, в целом, Бразилии, также стоит упомянуть о его творческом понимании с Марио де Андраде. Нельзя не упомянуть Эдино Кригера – композитора, создавшего большое количество музыкальных произведений на разных творческих этапах, начиная с Grupo Música Viva; он также является основателем Биеннале Современной бразильской музыки. Эдино активно продвигал и защищал бразильскую концертную музыку, представленную серией песен, с которыми можно познакомиться в этом первом томе. Жилберто Мендес – пионер конкретной музыки и алеаторики в Бразилии, является создателем Фестиваля Новой Музыки. В данном издании его творчество представлено серией произведений для голоса и фортепьяно. Также здесь присутствуют и другие композиторы разных поколений и периодов нашей истории, не менее важные для создания нашей идентичности и культурного богатства в области концертной музыки.

巴西音乐会音乐

巴西可能是美洲音乐会音乐起源最早、也是最多产的国家。自16世纪以来，就有巴西作曲家的乐谱和记录。在巴西的标志性经济周期中，音乐的力量开始大幅度扩散，并实现巨大的增长。例如，在19世纪的米纳斯吉拉斯州，大多数城市至少拥有自己的管弦乐队或市政乐队。马拉尼昂（Maranhão），拥有可以追溯到18世纪的作曲家的大量乐谱。在塞尔希佩（Itabaiana，Sergipe），成立于1745年的N. Sra. Da Conceição爱乐协会是巴西现存的最古老的爱乐协会。Goiás收藏了自殖民时期以来的大量的音乐作品。在前殖民地首都巴伊亚（Bahia）、帝国首都里约热内卢(Rio de Janeiro)，以至于全国各地都有很多保存下来的或者正在修复的音乐作品并与独奏、声乐、乐器合奏和管弦乐队的融为一体，有助于理解和增强我们的文化认同感。

João de Deus de Castro Lobo，José Joaquim Emerico Lobo de Mesquita等作曲家的大量音乐作品留存至今，其乐谱已经收录以及出版，其中很多都是由巴西乐队演绎和传唱。这是萨尔瓦多(Salvador)、戈亚斯(Goiás)、米纳斯吉拉斯(Minas Gerais)、里约热内卢(Rio de Janeiro)等地音乐创作的高潮。

这一巴西历史上具有标志性意义的时期不仅创造了一种良好的音乐氛围和音乐传统，还催生了殖民时期美洲最伟大的作曲家José Maurício Nunes Garcia，其作品在18世纪后期到19世纪初占有重要地位。他是美洲大陆第一位受到奥地利音乐界关注的作曲家，众所周知，奥地利后来成为欧洲重要的音乐中心之一，培育了海顿、莫扎特、贝多芬等世界著名的音乐家。。事实上，皇家宫廷的作曲家是来自大都市的马科斯葡萄牙（Marcos Portugal)。但由于Jose Maurício出色的音乐表现，当时的摄政王和后来的国王D.João VI甚至为他提供终身恩俸。

19世纪巴西进入帝国时期，美洲最伟大的作曲家安东尼奥·卡洛斯·戈麦斯（Antonio Carlos Gomes)诞生，安东尼奥同样是巴西人，其歌剧在米兰的斯卡拉首演，整个意大利都为其沸腾，他甚至还得到威尔第（意大利伟大的歌剧作曲家）钦佩，其作品在各大歌剧公司大受追捧。

二十世纪，世界知名作曲家Villa-Lobos诞生。其作品被亚瑟·鲁宾斯坦(Arthur Rubinstein)、安德烈斯·塞戈维亚(AndresSegovia)以及，法国广播电视台、纽约广播电视台等管弦乐队演绎传唱。他还是20世纪吉他独奏界的典范。他的作品受到巴西音乐的节奏和形式的极大启发，，与除了受到Pixinguinha，João Pernambuco，Donga等民间音乐家的影响外，他也在民间传统和各地的流行趋势中寻求灵感。

事实上，除了这些国际上享有盛誉的作曲家还有很多表现力极强的音乐家，他们为巴西音乐会音乐注入了新的活力，包括各种表现形式和审美潮流。这一卷收录了从殖民地时期到现代作曲家的巴西音乐会音乐，如已经提及的José Maurício Nunes Garcia，Carlos Gomes和José Joaquim Emerico Lobo de Mesquita，他们被认为是18世纪米纳斯吉纳斯流派(“EscolaMineira”）最重要的作曲家，其声乐作品带有浓厚的显着宗教色彩; Alberto Nepomuceno，19世纪末至20世纪初与国学派代表作曲家之一，他们主张在声乐中使用葡萄牙语以增加我们的身份认同感，其作品的乐器形式也非常多样化，其中尤以独奏钢琴、四重奏和弦乐团最为突出; Camargo Guarnieri，其作品一度改写了圣保罗和巴西的流行文化，并与Mario de Andrade一道重新定义了对艺术的理解;在当代巴西音乐双年展的创作者Grupo Música Viva以及巴西音乐会音乐的发展和传播取得重大成就之后，Edino Krieger-这位音乐创作风格多样的作曲家，便带着他大量优秀的作品粉墨登场了。吉尔伯托门德斯（Gilberto Mendes)是巴西大众音乐和即兴音乐的先驱，也是新音乐节（Festival de Música Nova)的创作者，在此卷中也收藏了他的一系列歌曲和钢琴作品。历史上各个不同年代和时期还有很多作曲家同样在音乐会音乐领域，为巴西身份的认同和文化的丰富做出了不可估量的贡献。

Портал Musica Brasilis был создан в 2009 году с целью предоставления доступа в интернете к партитурам бразильского репертуара всех эпох и стилей. Доступ к информации основан таким образом, что поиск может быть осуществлен по автору, названию, оркестровке и стилю, а также по временному периоду. Чтобы идти в ногу с новыми тенденциями в интернете, особенно, что касается стандартов веб семантики – у каждой партитуры есть свой уникальный идентификтор, что позволяет быстрее ее найти с помощью механизмов поиска.
Партнерские отношения с бразильской Академией музыки, SESC партитуры, CCSP – Культурным центром Сан-Пауло и IMS – Институтом Моррейра Саллеса – помогли сделать портал отправной точкой для других сайтов, на которых выложены партитуры.
Предложенный список представляет небольшую часть из около 1500 партитур, которые есть на портале на сегодняшний момент. Эта подборка была сделана для того, чтобы выделить наиболее значимых композиторов каждого временного периода.

Musica Brasilis的门户网站成立于2009年，它的目标是通过网络提供所有时代和流派的巴西乐谱。网站建设以作者，标题，乐器，主题和时期等信息查询。寻求与新的网络趋势保持一致（主要是语义网络标准） 每个乐谱都有其唯一的标识，这有助于通过搜索引擎进行寻找。
与巴西音乐学院，SESC Partituras，CCSP - CentroCulturalSãoPaulo以及IMS - Instituto Moreira Salles 合作伙伴关系<t0/>使这个门户网站成为了向其它网站提供乐谱的接口。
以下列表对应于门户网站上目前可用的1,500张乐谱的一小部分。通过这种方法，可以找到每个时期典型的作曲家。